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Reading James Joyce through the Eyes of Algerian Francophone Writers

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To my family, my wife and son Aksel

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Abstract

The present research work is meant to make a comparative study between James Joyce's *Dubliner*s, *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), and the Algerian literary works written in French, namely Mohammed Dib's Trilogy *Algeria* , Yacine Kateb's *Nedjm*a (1958) and Rachid Boudjedra's *La Repudiation* (1969). Using and reading the selected literary works by James Joyce through Algerian eyes, this comparative study reveals that despite the differences of culture, beliefs and languages separating Joyce from his Algerian counterparts, their works are quite similar. To reach the objectives of the study, we have borrowed some analytical and literary concepts from postcolonial theories and critical studies such as those put forward by Frantz Fanon, Homi Bhabha, T. S, Eliot, Robert Young and Mikhail Bakhtin. The main focus of the research is on the authors' similar viewpoints on issues related to the pathology of paralysis, colonialism, cosmopolitanism, hybridity, fanatic religion and the carnivalesque. Accordingly, the research is divided into six chapters. The first chapter provides us with the life and times of the selected authors with a historical and literary background of both colonial Ireland and colonial Algeria, by focusing on the most important events which deeply marked the history of both countries. The second chapter is devoted to a comparison between Joyce's collection of short stories in *Dubliners* and Dib's trilogy *Algeria* with a particular emphasis on the pathology of paralysis, while the third chapter provides a study of the critical cultural resistance which followed as a means of countering it. The fourth chapter concerns a comparative reading of Kateb's *Nedjma* and Joyce's *Ulysses* in an attempt to shed light on the themes of nationalism, and cosmopolitanism. The fifth chapter deals with the cultural and linguistic hybridity in Joyce's and Kateb's novels. Chapter six focuses on the study of family romance in Joyce's *A Portrait of the Artist as a Young Man*, and Boudjedra's *La Répudiation.* The theme of family romance is looked at from a Freudian psychoanalysis and a Bakhtinian carnivalesque.

Résumé

Le présent travail de recherche a pour but de faire une étude comparative entre *"Dubliners"* de James Joyce, *"A Portrait of the Artist as a Young Man"* (1916) et *"Ulysses"* (1922), et les œuvres littéraires algériennes écrites en français, à savoir la trilogie *Algérie* de Mohammed Dib, *"Nedjma"* de Yacine Kateb (1958) et *"La Répudiation"* de Rachid Boudjedra (1969). Cette étude comparative révèle que, malgré les différences de culture, les croyances et les langues qui séparent Joyce de ses homologues algériens, leurs œuvres sont assez similaires. Pour atteindre les objectifs de l'étude, nous avons emprunté certaines notions analytiques de théories postcoloniales et études littéraires critiques telles que celles mises en avant par Frantz Fanon, Homi Bhabha, T. S, Eliot, Robert Young et Mikhaïl Bakhtine, pour répondre aux questions liées au colonialisme, le cosmopolitisme, l'hybridité, la religion fanatique et le carnavalesque. En conséquence, mon travail de recherche est divisé en six chapitres. Le premier chapitre nous présente les antécédents historiques et littéraires de l'Irlande coloniale et de l'Algérie coloniale, en mettant l'accent sur les événements les plus importants qui ont profondément marqué l'histoire colonial des deux pays. Le deuxième chapitre est consacré à une comparaison entre *"Dubliners"* et la Trilogie *Algérie* de Dib avec un accent particulier sur la pathologie de la paralysie tel que présenté par les deux écrivains, quand au troisième chapitre, il traite la résistance culturelle qui a suivi comme moyen. Le quatrième chapitre porte une lecture comparative de "*Nedjma*" de Kateb et *"Ulysses"* de Joyce pour essayer de clarifier mieux les thèmes du nationalisme, et le cosmopolitisme chez les deux auteurs. Le cinquième chapitre traite essentiellement la notion de l'hybridité culturelle ainsi que linguistique. Le sixième et dernier chapitre se concentre sur l'étude de la romance familiale dans *"A Portrait of the Artist as a Young Man"* de Joyce et *"La Répudiation"* de Boudjedra. Le thème de la romance familiale est abordé sous l'angle de la psychanalyse freudienne et du carnavalesque bakhtinien.

ملخص

الغرض من هذا البحث هو اجراء دراسة مقارنية بين بعض الروايات للكاتب الايرلاندي "جيمس جويس" وبعض الروائيين الجزائريين .الاشكالالاساسي هو محاولة معرفة الباي مدى "دابلنرز" "صورة لفنان كشاب" و"يوليسيس" للكاتب "جويس" قد اثرو على رواية "البيت الكبير" للكاتب الجزائري "محمد ديب", "نجمة "لروائي "كاتب ياسين" وكدا "الطلاق" "لراشيدبوجدرة". الدراسة حاولت قراءة هده الاعمال الفنية والادبية من خلال عيون جزائرية. تكشف هده الدراسة انه على رغم من الاختلافات الثقافية, اللغوية والمعتقدات تبقى اعمالهم الأدبية شبه مقارنة. لبلوغ اهداف هذه الدراسة قمنا باستعارة بعض مفاهيم التحليلية ما بعد الكولونيا لية على غرار الدراسات النقدية "لفرانز فانون" "هومي بهابها" " تي.اس.اليوت" " روبرت يونغ" "ميخايل بختين". ينصب التركيز الرئيسي للبحث على وجهات نظر المؤلفين المتشابهة حول القضايا المتعلقة بالاستعمار, التعصب الدني والكرنفال.

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General Introduction

My encounter with James Joyce's writings dates back to 2006 when as a third-year student at the English Department of the University of Algiers, I was asked with other students of my class to read James Joyce's *Dubliners*. I remember that the late Professor Bensaou who taught the Irish authors module in the program very often referred to parallels between the history of Algeria and that of Ireland and between Irish writers and Algerian authors in French. His pun on "Dublin" and "Bni Bublin" in Mohamed Dib's *La Grande maison* and *L'Incendie* still reverberates in my mind up to this day. From a mandatory task of reading a book in order to earn my Licence degree, or to say it otherwise using a metaphor I would say that from an arranged marriage with Joyce's *Dubliners*, I progressively moved to a marriage of love as my eyes were opened on the aesthetic beauty of the Irish novel.

As life histories are full of happy and sometimes unhappy turns, it happened that I took and passed the Magister entrance exam at the Department of English, University Mouloud Mammeri of Tizi-Ouzou in 2008. When we started our courses taught by preeminent teachers such as Professor Abbes Bahous from the University of Mostaganem, Professor Amina Deramchia from the University of Algiers, Professor Bensemmane M'hamed from the University of Algiers, and Professor Bouteldja Riche from the University of Tizi-Ouzou, I have had the surprise of my life. I thought that my encounter with Joyce's works was just a chance encounter, and that it had to be buried deep in the ground and to be forgotten just like all chance encounters. However, fate decided otherwise since Joyce was in the program with Joyce's *Ulysses* as a required reading for the seminar of English and Irish Literatures directed by Professor Riche. Though *Ulysses* is bulky and at first sight might look forbidding for beginners in academic research like me, Professor Riche proceeded to guide us through the labyrinthine text of Joyce just in the same manner as Professor Bensaou had done with *Dubliners*, with many cross-references to Algerian authors in French. Professor Riche had

studied with one of these Algerian authors in French at the University of Algiers, Aziz Chouaki who wrote *l'Etoile d'Alger* and *Les Oranges*, and who according to my teacher keeps talking about Joyce's *Ulysses* that is his main inspiration in his writings.

I have told the above history of my academic career as a beginner researcher to show that my choice of reading Joyce through the eyes of the Algerian authors in French in this thesis is far from being gratuitous, and is in large measure inspired by university teachers with a deep and broad cross-cultural knowledge. Accordingly, this doctoral research falls within the category of what is called comparative cultural poetics in its emphasis on parallels between the works of Joyce, most notably *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses*, on the one hand, and Dib's *La Grande maison*, Yacine Kateb's *Nedjma*, and Rachid Boudjedra's *La Repudiation* on the other hand. The research therefore, seeks to give an Algerian perspective to the critical scholarship on Joyce. My fundamental assumption is that Joyce can be read in various but complementary ways by individual readers as well as by readers belonging to different nations though our world keeps with the ever-sophisticated digital inventions shrinking to what came to be known as the global village. So an Algerian perspective on Joyce will hopefully contribute to the growth of the vast critical scholarship on aspects of Joyce's works already made available by a huge number of critics such as T.S.Eliot (1923), Eric Bulson (2006), Gregory Castle (2001), Luke Thurston (2004), Diana A. Ben-Merre and Maureen Murphy (Ed.1984), John Nash (2009), Tracy Teets Schwarze (2002), Decan Kibird (1996), Robert Spoo (1994) and Emer Nolan (2007) to cite but a few. This huge volume of critical literature has to date given little attention to the postcolonial dimensions of Joyce's works, preferring instead to focus on the aestheticism of Joyce following in this the lead of critics and authors such as T.S. Eliot and Ezra Pound. Unless a postcolonial perspective, such as the rapprochement between the Algerian postcolonial writers cited above and Joyce, is taken, the themes of paralysis, for example, in *Dubliners*, the quest for a

distinctive artistic identity in *A Portrait of the Artist as a Young Man*, and the emphasis on the carnivalistic in *Ulysses* will not be fully grasped as political phenomena pertaining to the colonial condition in which Joyce wrote his book, but as a formal aesthetic exercise on the part of an author who has reneged his claim to his Irishness.

The comparison of Joyce and Algerian authors in French, most notably Dib, Kateb, and Boudjedra can be justified in at least three ways. One of the fundamental hypotheses in comparative studies resides in the similarity in historical contexts. This hypothesis states that human beings in their universality have the same psychology. Though endowed with certain cultural specificities, if put in the same phenomenological experiences they will react in more or less similar manner. The case of writers is not all that different being first human beings before being authors. In the face of similar historical and life situations involving cultural ideas evolving on similar tracks, they will necessarily write about the same themes and probably using the same artistic forms. The kind of comparative research resulting from the consideration of this first hypothesis is qualified as a study of affinities, in our case literary or cultural affinities. The second hypothesis, borrowed from the diffusionist brand of anthropology claims that ideas travel in various ways moving from one society to another, using different means, trade, books, mixed marriages and so on. In this particular case, we generally speak of literary influence with the one condition that research in literary influence can be done only and only if a public pronouncement is made by the influenced author about his/her having read the author or authors that have exerted that influence on him/her. The third hypothesis combines the two previous ones, in other words one of the compared authors has both read and lived in similar ways as the second author who might have inspired him positively or negatively. In this third case of comparative literature, we generally speak of confluence.

This research concerned with the reading of Joyce through the eyes of the Algerian authors in French falls in the third category of comparative cultural poetics or comparative literature since it involves both the case of influence and literary affinity. However, it has to be made clear that my primary objective in this research is not so much to compare the already mentioned Algerian authors in French with Joyce as the light that the former can shed into Joyce's works. In one of his essays included in his book *Going to the Territory* (1987), Ralph Ellison writes that "the best way to criticize a novel is to write another novel," a hint arguably to Oscar Wild's notion of writer as internal critic. Here I shall mention Ellison's conception of creative criticism to make the case that if Algerian authors in French who have been impacted by Joyce can provide unsuspected critical insights into Joyce through their very writings. It follows that this research looks at Joyce's three works, *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* through the critical looking glasses or critical perspective of Dib's trilogy *Algérie*, particularly *La Grande maison*, Kateb's *Nedjma*, and Rachid Boujedra's *La Repudiation*, and of course of the critics who have read these novels. In doing so, I am fully aware that I am inversing the classical form of comparative literature by turning works of fiction into secondary critical sources which can provide new perspectives for the reading of Joyce.

I have already claimed that this inversed comparative research falls in the category of confluence. My claim is based on the fact that Dib is very knowledgeable in English, as his essay "Littérature décadente et littérature progressiste aux USA" of July 26, 1950, testifies. Hence, Jean Dejeux's biography of Dib contains the following piece of information: "Il lit non seulement les classiques français, mais encore Virginia Wolf, Dos Passos, Faulkner, Steinbeck et les romanciers soviètiques, ainsi que les romans italiens (traduits en français).(Jean Dejeux,1985 : 241) The possibility that he also read *Dubliners*, as I shall try to make the point in the discussion part of this research, has not to be overlooked.

As for Kateb, Charles Bonn (1985: 62) suggests clearly that he might have been influenced by Joyce in this citation that draws parallels between Joyce and Kateb: "Le procédé, certes, n'est pas nouveau et qui ne s'est essayé à son petit parallèle entre Kateb, et Faulkner, ou Joyce. Mais précisément, Faulkner et Joyce, si différents et singuliers que soient leurs apports techniques ont également en commun avec Kateb de signifier, au-delà de la singularité assumée dans l'éclatement des points de vue, et par elle en même temps, une totalité mythique : celle du Sud, ou celle de l'Irlande." Charles Bonn's suggestion is to the point because as I shall make the case in the discussion Kateb makes direct allusion to Joyce's Dublin in one of his interviews. If Kateb's *Nedjma* and Dib's *La Grande maison* show signs of the influence of their two authors by Joyce, the case is different with Boujedra's *La Répudiation* which represents the case of literary affinities because of similarity of context, and arguably because of the fact that both Joyce and Boudjedra have been impacted by François Rabelais's *Gargantua and Pantagruel* in their use of what Bakhtin calls grotesque realism.

This research is also meant to provide an Algerian postcolonial perspective into Joyce's work by relying in terms of approach on Fanon's major writings such as *Black Skin, White Masks*, *The Wretched of the Earth* (1968), *A Dying Colonialism* (1965), and *Toward the African Revolution* (1988). In this use of Fanon's insights on the colonial condition for the analysis of Joyce's, I follow in the lead of Emer Nolan (1999) and Declan Kiberd (1996), but in a much more systematic way than these two major critics and with a particularly strong emphasis on the pathologies of colonialism. This Fanonian/postcolonial approach is justified by the fact that no matter the masks they wear, colonialism and imperialism have the same horrible faces and result in the same pathologies. The approach is supplemented by the dialogic and carnivalistic approach promoted by the Russian literary theorist Mikhail Bakhtin in his *Rabelais and his World* (1984), *The Dialogic Imagination: Four Essays*, and *Problems of Dostoevsky's Poetics* (1999). This Bakhtinian supplement to my approach can be accounted for in at least two ways. In the first place, Bakhtin develops a theory of the genre of the novel as an incomplete or unfinished genre still in the process of innovation, and of a genre whose roots are deeply steeped in the popular folklore culture of humor. Such a theory of the novel

fits in with the novels that constitute the corpus of this research because of Bakhtin's suggestion that the spirit of popular or carnivalistic culture is universal in its major functions, and penetrates carnivalized literature in the same manner regardless of the national frontiers and the cultural walls that one might demagogically build to separate cultures.

Finally, my approach will appeal to additional critical scholarship pertaining to postcolonialism whenever the need to call for it as Edward Said's *Orientalism*: *Western Conceptions of the Orient* and *Culture and Imperialism* (1991), Robert J.C. Young's *Colonial Desire: Hybridity in Theory, Culture and Race* (2002), and Homi k. Bhabha's *The Location of Culture* (2004) cannot be spared when a research topic turns around postcolonialism.

This research will be developed in six chapters, the first one of which will be devoted to the historical and cultural background of Ireland and Algeria. The first section of the chapter will focus on the political events that marked the Irish and Algerian histories in the form of a chronology or timeline. As for the second section, it will be focused most on the cultural politics or politics of culture such as the Celtic Revivalist movement in Ireland and the artistic emergence in the second quarter of the twentieth century, and the so-called Cultural Revolution that followed Algerian independence in 1962. Cross-references to Joyce's works and the three Algerian authors in French will be made for the sake of coherence and cohesion between the three other the chapters.

The second chapter deals with Joyce's *Dubliners* and Dib's *La Grande maison* against the historical and cultural background of the first chapter. I am fully aware that Joyce's work is viewed by critics as a collection of short stories and that Dib's is one of the novels constituting a trilogy called "*Algérie"* with a hit arguably to Dos Passos's trilogy *USA*. Hence, it might be objected that the two works cannot logically be compared because of differences in genres. However, it has to be noted that Dib's *La Grande maison*, and therefore, the trilogy as a whole, as many critics point out, build on two short stories that Dib had already published. As far as *Dubliner*'s is concerned the short stories even if they comprise different characters read as a plural autobiographical novel depicting the different aspects of the life of Dubliners from childhood to old age. Hence, to borrow one of Bakhtin's favorite terms, I

make the case that Joyce and Dib in their respective quest for the appropriate form to render the life of Dubliners and native Algerians in the city of Algiers under colonial conditions have started their careers with the novelization of the short story genre. As to the research per se in this first chapter, it will be focused on the prominent theme of paralysis in the two works, but with particular emphasis on its dimension as a colonial pathology and the critical resistance to this phenomenon. In addition to theme, the research will be concerned with the mode of critical realist writing as a first step in Joyce's literary development toward grotesque realism in his other works.

The third chapter will be devoted to the cultural and anti-colonial resistance in Dib's Bni Boublen and Joyce's Dublin. The focus will be on the way Joyce and Dib diagnosed the Algerian and Irish societies as being informed by cultural and anti-colonial resistance to colonialism and the politics of culture. The chapter will also show that both Joyce's *Dubliners* and Dib's *La Gande Maison* and even *L'inendie* can be categorized in the shelves of fighting, revolutionary, and national literature. In doing so, I will shed light on the way Fanon divides the evolution or development of national literature of the colonized into three different phases which are the assimilation phase, the return to the source phase, and the combative phase.

The fourth chapter will be concerned with the comparison of *Ulysses* with Kateb's *Nedjma*. Taken alone the latter is not as voluminous as the latter, and hence the possible objection that they are not comparable. However, I have to underline that when *Nedjma* was submitted for publication it was as voluminous as Joyce's work. It was slimmed down to the present dimensions at the suggestion of the director of Le Seuil edition arguably to fit the required format of that edition. Kateb later on used the fragments of the original opus *Nedjma* in *Le Polygone étoilé*, and other works such as *Le Cercle des représailles*, *La Poudre d'intelligence*, and *Le Cadavre encirclé*, all these works having Nedjma as one of the central characters.

The fifth chapter will be concerned with the thematic issues of cultural and linguistic hybridity, and the critique of the politics of culture in colonial Ireland and colonial Algeria. All through the chapter, I will investigate Joyce's and Kateb's aim in using the veryday language, folk culture and humour in their selected texts. I shall also attempt to show how the

authors carnivalize their respective novel to move into that mode of writing Bakhtin calls grotesque realism.

The sixth and last chapter will raise the issue of the family romance in Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses* and Boudjedra's *La Répudiation*. The family romance will be looked at from the Freudian perspective with a focus on the skewed relationships between fathers and sons, mothers and sons, fathers and daughters and so on as a result of the colonial and postcolonial conditions. The pathological nature of the family romance in Joyce's and Boudjedra's works will be analyzed with reference to the pathologies that Fanon has probed in his works already cited above. The concept of family romance as used in this chapter also covers the literary family romance, in other words the dialogue that Joyce's and Boudjedra's works hold with the Irish and Algerian world as a text wherein the family is held as the most sacred sociological objects and the writers that preceded our two authors in the Irish and Algerian literary scenes. In addition to this, the chapter will also uncover the carnivalistic aspects of Joyce's works not covered in the second and third chapters, and will consequently help to show that the literary evolution of Joyce from a predominantly critical realist mode of writing in *The Dubliners* to a predominantly grotesque realist mode in *A Portrait of the Artist as a Young Man* and *Ulysses*. How the critical realist mode is deployed by Joyce and Dib to describe the pathological conditions of colonial life in the city of Dublin and that of Algiers and how the inhabitants of these two colonial cities resist to this paralysis will be the focus in the second and the third chapters that follow the fisrt chapter devoted to the historical and cultural backgrounds of Ireland and Algeria.

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Chapter One

Life and Times of Joyce, Dib, Kateb and Boudjedra

James Joyce

James Joyce was born on February 2, 1882, in Rathgar in late-Victorian Dublin into a lower middle-class Catholic family. Joyce is the eldest son of John Stanislaus Joyce and Mary Jane. His father was an ardent follower of the nationalist Charles Stuart Parnell for whom he worked as an agent, and his mother was an accomplished pianist whose life was dominated by Catholicism. At the age of six, Joyce was sent to Clongowes Wood College, a Jesuit boarding School, which he left in 1891 because of financial problems as his family could not pay the tuition. In fact, the financial decline of the family is related to the fall of the Irish statesman, Parnell for whom Joyce's father worked as a tax-collector in the Rates Office. In 1893, he was admitted without fees to Belvedere College, a Jesuit Grammar School in Dublin, where he led a successful academic career by being both a popular student and the winner of several prizes for scholarship in national exams. Although Joyce valued the education and the training he received from the Jesuits, in his mid-teens, he underwent a religious crisis that would lead him to abandon and repudiate his Catholic faith. In 1898, Joyce graduated from Belvedere and entered the University College in Dublin where he found his early inspirations from the works of Henrik Ibsen and the famous Italian Dante. The development of his story as an artist is in great part the story of his early readings. Ibsen dramas exerted the most powerful influence on Joyce's artistic career. In 1900, during his first year at the university, he published his first essay in the Fortnightly Review entitled *When We Dead Awaken*, which is an assessment of Ibsen's last play. This caused sensations at the university and confirmed Joyce's abilities in writings. A year after the publication of this essay, Joyce wrote another essay entitled *The Day of Rabblement* (1901), which an attack on what he perceived as the chauvinistic trend of the Irish Literary Theatre. After graduation in 1902, when he was awarded the degree of

Modern Languages, the twenty-year-old Joyce decided to continue his studies elsewhere. He went to Paris, where he worked as a journalist, teacher and other occupations in difficult financial conditions. Spending a year in France, Joyce returned to Dublin when his mother died. Despite of financial problems in Dublin, Joyce started writing the short stories that would compose *Dubliners,* and his initial efforts in writing his novel *Stephen Hero*. In addition to these, he began writing his different poems which were later published in *Chamber Music.*

In 1904, Joyce left Dublin for a freely chosen exile in search of a job with Nora Barnacle, a twenty-year old girl from Galway, whom he married in 1931. A month before they left Ireland, Joyce wrote to Nora of the difficulties and the reasons for leaving Dublin, as he says "it seemed to me that I was fighting a battle with every religious and social force in Ireland […] there is no life here-no naturalness or honesty" (Joyce, James, 1966, p: 36).

By 1905, Joyce had scornfully described the time he spent in Poland as a "naval Siberia" (Quoted from A. Nicholas Fargnoli and Michael Patrick Gillespie, 2006: 8). Looking for better conditions, the couple therefore, came back to Trieste where Joyce secured a position as a teacher of languages. Joyce's years in Trieste were nomadic, but also productive. It was actually during this period that he completed *Dubliners* (1914) and *A Portrait of the Artist as a Young Man* (1916). Spending almost a year in Trieste, Joyce's family moved to Rome to achieve a great financial stability. Life in Rome, however, proved to be more expensive and unpleasant for the family. He reported to his brother Stanislaus that Rome "reminds me of a man who lives by exhibiting to travelers his mother's corpse" (Ibid, 10). As a result, after having spent nine months in the city, Joyce, Nora and their son George went back to Trieste in 1907. By this time, he published three essays "*Fenianism,*" "*Home Rule Comes of Age,*" and "*Ireland at the Bar*". Between 1914 and 1915, while Joyce finished the writing of his play *Exile*, he returned to writing fiction. As early as 1915, he started writing the first drafts of

what will compose his novel *Ulysses* (1922). Indeed, while in Zurich Joyce worked steadily for finishing his *Ulysse*, though he underwent a series of eye operations. Receiving a help from Ezra Pound, Joyce's family left Zurich for Paris in 1920 where they spent the next 20 years.

Mohammed Dib

Mohammed Dib or the "deep" as his colleagues preferred to call him when he was teaching at the University of California in Los Angeles, was born in 1920 in a modest Algerian family in Tlemcen. His father, whom Dib lost at an early age, was a carpenter, "Mon père était artisan-menuisier. Je l'ai perdu alors que j'avais onze ans, le malheur changea ma vie" (Dib, Quoted in Grenaud Pierre, 1953). Though Dib was raised in a traditional Muslim milieu, his primary and secondary studies were mainly in French, the language he mastered well. He explains that his ability to learn the French language was the result of his belonging to a family of musicians as he noted in *L'arbre à dires* (1998); "J'avais cependant de l'oreille et mon écoute s'exerçait maintenant avec une attention soutenue sur cette langue qui me parlait". (Dib, 1998).

Almost in the same way as Joyce, Dib worked in different jobs, as a teacher, accountant, a journalist and a carpet-maker between the years 1939 and 1959. All of these professions made of Mohammed Dib to be not only a man who can see and feel the world around him but also a writer who naturally, and despite the difficulties of life, always believes in the possibility of improving man's lot and aspires for a better future.

During the Second World War, Dib worked as an English-French translator for the British and French military army (1943), while he was admitted at the University of Algiers for studying literature. By virtue of his education, in 1948 he had the chance to meet with great French writers like Jean Senac, Albert Camus, Jean Cayrol, and Brice Parrin among many others. However, in 1950, Dib married Colette Bellissant, the daughter of his former French

teacher. In meantime between 1950 and 1951 when he started to reach his intellectual maturity and became politically aware and conscious of the colonial reality in Algeria, he started working for Alger Républicain and Liberté du Partie Communiste, and became an active member along with other Algerian writers Like Kateb Yacine.

Nevertheless, like his Irish counterpart, Dib's sympathies too went to the Algerian people mainly the working class and the peasants. Within this context Naget Khedda argues "Il (Dib) côtoie le petit peuple dont il fait siennes les aspirations au moment où il se mit à écrire" (Khedda, Nadjet, 2003: 12). By the year 1959, Dib was expelled by the French authorities due to his literary commitment and his support for Algerian independence. He moved to France where he met many other American and Anglo-Saxon literary figures like William Faulkner, John Dos Passos and Virginia Woolf. There in France, he and his contemporary Algerian writers such as Mouloud Mammeri, Malek Hadad, and Kateb Yacine founded the so-called 'Generation of 52' and then 'Generation of 54'. While for their mission, Dib explained: Nous vivons le drame commun. Nous sommes acteurs dans cette tragédie […]. Plus précisément, il nous semble qu'un contrat nous lie à notre peuple. Nous pourrions nous intituler ses écrivains publics (Dib, Mohammed, quoted from Jean Déjeux, 1977: 63).

As a novelist, Dib began his career with *La Grande Maison* (1952), the First volume of a loosely knit trilogy that was published two years before the outbreak of the Algerian Revolution. It was followed by *L'incendie* (1954) and *Le Métier à tisser* (1957). In this trilogy, Dib renders the life-experiences of the Algerian people; their tragedies, sufferings and upheavals under the French colonial occupation before and during the war of independence. Moreover, throughout his art, Dib took the duty to restore the humanity of his oppressed people and revolted against the colonial atrocities endured by his fellow countrymen during many decades under the French administration. In this light, Dib explains: "J'écrie surtout pour les Algériens et les Français, pour essayer de faire comprendre à ceux-ci que l'Algerie et

son peuple font partie d'une meme humanité […] l'essentiel est le fonds d'humanité qui nous est commun, les choses qui nous différencient demeurent toujours secondaires". (Ibid, 57)

After independence however, Dib's works were characterized by the use of a new form of writing and techniques. In fact, unlike his earlier works which were often said to be either realistic or naturalisti, Dib's latest works like *Qui se Souvient de la Mer* (1962) and *Cours sur la Rive Sauvage* (1964) *La Danse du Roi* (1966) are considered as surrealist works used the fantastic, the allegoric, the mythic, the hallucinatory as well as a concern with universal themes such as human nature, femininity, passionate love and madness. When Dib returned from USA in 1976, he made many trips to Finland, and it is there in fact that he found inspirations for his *Nordic trilogy* which is composed of *Les Terrasses d'Orsol* (1985), *Le Sommeil d'Eve* (1989) and *Neiges de Marbre* (1990), all with a Finnish setting and background. Beside his fiction, Dib like Joyce wrote plays such as *Mille hourras pour une gueuse* (1980), poetry *Feu Beau feu* (1979) and short stories such as *L'Histoire du chat qui boude* (1974).

Dib was awarded and honored many times by France, the country that expelled him in 1959. He has been awarded among other prizes the Grand Prix de la Francophonie by the French Academy-the first Maghrebi writer to receive it- as well as the Grand Prix of Paris, in addition to other awards he received in Algeria like the prize of the Union of Algerian Writers in 1966. His entire corpus constitutes of more than 30 works, some of which were translated into English such as *Who Remembers the Sea*, 1985; *Savage Night*, 2001.

Kateb Yacine

Kateb Yacine was born in August 6th, 1929, in Constantine, the eastern region of Algeria, into a family of a strong Arabic and Islamic culture. During his early childhood, Kateb went first to Islamic school in Sédrata, another eastern town where his father was working, but soon he went to a French school. His father decided that Arabic education through religious teachings

was useless and that Yacine should learn French, the dominant language of the time, and also the language which could secure him a good future. As a result, when his father moved to Bougaa (formerly Lafayette), a small town in Kabylia, Kateb went to the "Lycée Eugène Albertin" in Sétif until 1945. However, as a result of the demonstrations of 8th May, 1945 and the ruthless French reprisals, Kateb was arrested and then imprisoned. The experience of the prison was a turning event in his life, "it is at that time that I accumulated my first poetic urges. I can still remember some insights I had. Retrospectively, they are the most beautiful moments in my life. I had discovered the two things I cherish most: poetry and revolution", he reported (Kateb, Yacine, quoted From Romi Yvette, 1967, p: 31). When he was released, he was neither accepted in his school and nor interested in carrying further studies. He then decided to travel for Annaba and Constantine in eastern of Algeria, where he met with new people, particularly the woman he loved, Nedjma, the name which was to be the title of many poems and his first novel.

Kateb's literary career started in 1946, when he published his first collection of poems entitled *Soliloque*, which enhanced his nationalist eagerness and militant position. In 1947, he went to Paris for a short stay, and when he came back, he worked as a reporter for the left wing paper "*Alger Républicain"*, and therefore, joined the Algerian Communist Party. After spending two years as a reporter in this paper, Kateb decided to look for other jobs, but when his father died in 1950, he returned to Paris and published his first play *Le Cadavre encerclé* (1955) and started writing his first novel *Nedjma*, (1956) which was published two years after the Algerian War of Independence.

It is worth mentioning that his first play *Le Cadavre encerclé* was first performed in Tunis 1958, and it was until 1967 that the play was performed in the Théâtre Nationale Populaire (TNP) in France, under the title of *La Femme Sauvage*. In fact, this performance was an adaptation which comprised parts from *Le Cadavre encerclé* and *Les Ancêtres Redoublent de*

Férocité, while the final version of the play was published in 1959, in a trilogy entitled *Le Cercle des Représailles* which combines *Le Cadavre encerclé, La Poudre d'Intelligence, Les Ancêtres Redoublent de Férocité* and the dramatic poem *Le Vautour*.

After the Algerian independence, and from 1962 until 1970 after a short stay in Cairo, Egypt, Kateb occupied different jobs and alternating between living in France and Algeria. In 1966, he published his second novel, Le *Polygone Etoilé*, and in 1970, while returning from Vietnam he published his second play *L'homme aux Sandales de Caoutchouc*, which describes the Vietnam War and the Palestinian conflict. This play also brings analogy to the long Algerian struggle and fighting against imperialism and capitalism as well. Hence, in 1971, Kateb wrote and produced the play *Mohamed Prend Ta Valise* in the "Arabe Populaire" with the "Théâtre de la Mer", which discusses the issue of the Algerian massive emigration to France. In this context, he says: "I have come back to what I always wanted to do: a political theatre produced in a language that is broadly accessible to the largest public possible. From now on, I am going to use two languages: French, but mainly vernacular Arabic" (Kateb, Yacine, quoted from Jean Marc, Martin, 1971, p: 17). Indeed, like all his literary works, this play gained a great success both in France and Algeria, and was performed in different schools and theatres. At his death in October 28th, 1989 in France, he left an unfinished work on the Algerian riots of October 1988.

Boudjdra Rachid

Rachid Boudjdra is a prolific Algerian poet, novelist and critic who was born in September 5th, 1954, in Ain Beïda, in northeastern of Algeria where he spent most of his youth. He was raised in a traditional Algerian Muslim bourgeois family. At an early age, he was sent to school into the region of Constantine and then to Tunisia where he continued his studies. From 1959, like many Algerian people of his age, he joined the Algerian freedom fighters and

rebelled against the French colonization. Injured, he decided to leave Algeria and traveled to many eastern countries before settling in Spain where he represented the FLN freedom fighters.

In 1962, after the Algerian independence, he came back to Algeria and became a unionist student, while he was studying philosophy in Algiers and Paris. He obtained his first degree in philosophy at the Sorbonne University and completed his studies in mathematics at the University of Algiers. Because of his strong criticism of the Algerian government and his rejection of the Islamic orthodoxies of post independent Algeria, he was sentenced to death and exiled to Blida. However, from 1969 to 1972, he lived in France and became a teacher of philosophy, then to Morocco until 1975.

As far as his literary career is concerned, Rachid Boudjedra wrote many poems, essays and novels. The latter, without doubt have, earned him not only criticism and gossiping, but also the literary reputation and glory that is his today both in Algeria and abroad. His first writings, whether written under the pavement of the traditional, progressive or modern modes of writing, all try to decipher his Algerian community. For example, his first novels *La Répudiation* (1969) and *L'insolation* (1972), describe the multiple forms of aggression, of violence undergone by the Algerian people both during and after the French colonization. They also schematize the different clichés not only of the past and the future, but also of tradition and modernity.

Following on the success of his two first novels, Boudjedra's other famous literary works include *Topographie idéale pour une agression caractérisée (1*975*)*, and *L'Escargot entêté* (1977), which depict the life of Algerian people and the unfinished status of the Algerian independence. However, in his recent and latest works, such as *Le Démantèlement* (1982), *Fascination* and *Les Figuiers de Barbarie* (2000), Boudjedra proposes a satire of the Algerian

society caught under another form of imperialism or colonization which is that of the American cinematographic hegemony and cultural imperialism.

The Chronology of Irish and Algerian History

Introduction

"Decolonization, as we know, is a historical process: that is to say that it cannot be understood, it cannot become intelligible nor clear to itself except in the exact measure that we can discern the movements which give it historical form and content".

The above quotation taken from Frantz Fanon's *The Wretched of the Earth* (1968) is meant in this context to speak about the mutations of consciousness that took place during the decolonization movements. In Ireland and Algeria, these mutations are expressed within "historical form" and content". Bearing in mind Fanon's world, the purpose of the following chapter within the present thesis is to trace the evolution of the socio-economic, political, cultural, and literary process of Ireland and Algeria. As concerns the Irish history, the chapter aims at showing the historical context from which James Joyce drew his inspiration in writing his short stories of *Dubliners*, *A Portrait of the Artist as a Young Man* and *Ulysses*. A particular emphasis is going to be put on Ireland's colonial history and the Irish literary renaissance and cultural revival. While for Algerian history, I intend to describe the most important historical concerns of the Algerian writers and the chosen corpus, mainly Mohammed Dib's trilogy *Algérie*, Yacine Kateb's *Nedjma* and Rachid Boudjedra's *La Répudiation*, by putting emphasis on the most current issues of colonial and post-colonial Algeria.

One common feature of these literary narratives is that their contents are rooted in historical time. Their sources of inspiration are enough, thus, when Joyce completed the writing of his works Ireland was still fighting passionately against the British imperial power, their cultural hegemony as well as against the subversive voice of the Roman Catholic Church. Likewise, when his Algerian counterparts were writing their different works, Algerian people started

their struggle against the domination of French authorities. I think that reading Joyce's literary works in conjunction with the Algerian ones is to reinstate them into the very timely culture in which they were originally produced. For all the texts already mentioned stem from the same historical circumstances as they represent instances of history transformed into discourse. Taken together, the texts represent some intersection of history in action, albeit a different history-as all history must be by necessity.

In this first chapter of the thesis, I shall consider the most important historical events that deeply shaped the history of Ireland and Algeria, shedding light on the influence and importance of these events on the writers' lives and works. Thus, within the Irish context and in relation to James Joyce, I shall first explore the betrayal and failure of the political leader Charles Stewart Parnell or the *Parnellite Movement*, before reconsidering the rise of the Irish cultural and literary Revival and the Irish uprising of 1916 that led to a partial independence of Ireland. Similarly, I shalrelate the selected Algerian authors and their works to the most important historical events which shaped the Algerian history, such as the French colonization, and the bloody events of May 8th, 1945, the birth of the Algerian literary renaissance, and the Revolutionary War of Independence as well as the effects of French colonialism in post-colonial Algeria. On the whole, Irish and Algerian respective histories will be given in the form of relevant snapshots to allow the reader to follow the discussion chapters of this thesis.

Irish History- A Chronology

800 BC-1169

To begin with, we may say that Ireland or the "*other island*" as the British people calls it, had been a bridgehead for many European and British hunter-gatherers and other invsions as the Danes, Vikings, and the Normans. In its earliest times, the Irish society was a pagan one for thousands of years. However, this changed gradually with the arrival of Christian missionaries

who brought Christianity which replaced the pagan religions around the years of 600, as the legendary St Patrick and other monks who introduced the Roman alphabet to what had been for many years an oral culture, writing therefore the rich collection of Irish legends, myths and folk culture. However, around the ninth century, the Vikings invaded and attacked Irish monasteries, villages and eventually many other settlements which grew later on into important towns such as Dublin, and Limerick. In short, Ireland contrary to the celtic revavialist claims, was from the very beginning a hybrid country.

1169-1603

From a historical point of view, British colonialism over the island of Ireland started first with "the first Anglo-Norman invasion in 1169" (Curtis, L, 1963, 1), but that was not a direct involvement. Actually, it was not until 1534 with Henry VIII and the *English Reformation* and the creation of an Anglican Church that England started to have a full domination and control over Ireland. During this period of time, Ireland witnessed many tiresome crushing wars of bloodshed and violence by the British, pathos of defeated hopes and broken lives for the Irish people, which were followed by penal laws under the reign of Queen Elizabeth I (1558-1603). With Elizabeth I started what was later in Anglo-Irish history is called the Irish ascendency to which authors like William Butler Yeats belong.

1642-1800

With the English Civil war from 1642 to 1648 and the creation of a republican government under Oliver Cromwell, imperial relations worsened Ireland's colonial status. This was because of the passing of many laws which were made for the purpose of restricting the Irish freedom and civil liberties on matters related to Irish religion, language and education. An Irish Lord Chancellor described and summed up these political decisions and dramatic laws with the status of the Irish Catholic as "the law that does not suppose anyone to exist in Ireland" (Kain, Richard, 1990, 104). However, from the beginning of the seventeenth century

to the end of the eighteenth century onwards, Ireland was characterized by governmental and constitutional reforms which were made by the British administration to grant (at least in theory) the Irish parties and the nationalist leaders the right to create their parliamentary parties and political representation, and ask for a *Home Rule Status* for Ireland. But in practice, all the hopes of the Irish people to have a self-independent Ireland were defeated by the stern and radical opposition of the British government that created a kind of friction, discontinuity and disintegration among the Irish political parties, which ended with the disastrous uprising of 1798 and the shameful closing of the Irish Parliamentary Party in 1800 by an *Act of Union.* Following this act of Union, Britain and Ireland merged to create the United Kingdom of Great Britain and Ireland in which no Catholic could hold public office or own land. We may say that these two centuries are considered in the Irish historical annals as centuries of sufferings, devastation and sorrow, but also centuries of many uprisings, rebellions and agitations inside both Ireland and Britain as well.

1800-1880

In the decade of the 1820s, Daniel O'Connell the spokesman of the Irish or "the liberator" (Kain, Richard, 1990, p: 111) as he was called, succeeded to secure and obtain the first emancipation act for the Catholics by refusing the test oath for his election to parliament. But in 1845 there was the beginning of a dark and a severe economic period known as the *Great Irish Famine* (1845-1852) which sent the country into a spiral of demographic decline and serious economic and political troubles through which over one million Irish people died and two millions people steadily emigrated within a decade in America and many parts of the European continent. Therefore, indubitably during this period, Ireland remained socially, politically and culturally traumatized in the immediate Post-Famine period. However, despite the havoc that the Famine played in Ireland, it created also possibilities for change. The Famine clearances eased the desperate situation on the land, and allowed for the consolidation

of unprofitable small holdings and the possibility of land reform through legislation, but also it ushered a way for Irish nationalists who had a deep and abiding hatred feeling towards England. It is also worth noting that during the Famine years, Irish people relied almost exclusively on the potato as its cash crop and economic source. So, because of that exceptional dependence, it allowed many of them to move into a kind of a relative freedom of self-sufficiency. Because of its pervasive presence in Irish life, the potato became a defining element in the Irish popular history and common literature. as Gallagher and Greenblatt assert "The potato, to put it briefly, became an icon of the autochthonous body for certain late-eighteenth -and early -nineteenth-century writers [...]. It was precisely by being a food that the potato became symbolically resonate" (Catherine Gallagher and Stephen Greenblatt, 2000, pp. 111-112). When we consider the dead and wasteland the Irish people walked during the Post-Famine years, we find that there were but only the political or socio-economic basis on which to build a strong modern Irish nation. This was either with the economic sector of agrarian and rural population consisting of small farmers and shopkeepers who had not been ruined by the famine, or by the political activists who through parliamentary protest can shake and dismantle the foundations of the British ruling system in Ireland.

1888-1900

The historical period which stretches from 1880 to 1916 is a very animating and significant one, because of the diverse cultural, political and literary movements and agitations. Thus during the 1880s there was first the birth and emergence to the political and cultural scene of Ireland the charismatic nationalist leader Charles Stewart Parnell (1846-1891), a Protesatant landlord who was the "dominant figure in Irish history in the late Nineteenth Century" (Turner, E, 1977, p. 245), the political leader of the Irish Parliamentary Party (I-P-P) and considered to be as the second founder of the party in Westminster after Daniel O'Connell. Therefore, just as his predecessor, Parnell was of an English descent and an aristocratic by

temperament and birth. He is a second Irish leader who was inspired by and born during the Famine years. For James Joyce, Charles Stewart Parnell remains and represents an ideal person and a “formidable man that ever led the Irish” (Joyce, James, quoted from Masson & Ellmann, 1989, p: 62).

However, Parnell took up the Home Rule movement and changed its methods entirely. His political plans were parliamentary obstructions in the English House of Commons for the hope of getting a total consideration for Ireland and freeing it from the British hegemony or domination. Indeed, as a political leader of his party, and the second president of the Irish Land League after Michael Davit, Parnell started to engage in new negotiations with Britain under the Prime Minister William Gladstone, wherein the Irish question and the home rule status were the paramount issues upon which Gladstone and his political followers stacked their fortunes. During his party leadership, Parnell appealed and advised the Irish people for the non- use of force by employing nonviolent tactics to support his nationalist activities against imperial Britain. Thus, advising them not to repeat the mistaken acquiescence of their ancestors and fathers in the Famine dispossessions, Parnell argues “You must not allow yourselves to be dispossessed as you were dispossessed in 1847” (Mac, Centenary, D, 2000, p. 78).

Hence, Parnell’s leadership did not last long. Just when it seemed that some form of Home Rule would be introduced, he was discredited and accused of having a love affair and an extra marital relation with a certain married woman Katherine O’Shea, who was the wife of sea captain W.H O’Shea, an opportunistic and self-important member of Parnell’s party. This affair became a matter of common knowledge and consideration inside Ireland, consequently Parnell was deprived of parliament and his party leadership, his career was abruptly ruined, and later on he was arrested and put into prison, but he was released soon after. For many

members of the Irish intellectual, this Dublin of this period was indeed poor, parochial, and apparently paralyzed (Kibred, Declan 1995).

This short review of the Irish colonial history, and particularly the period starting from the 1870s to 1890s in relation to Parnell's story and scandal has been often described in both Irish history and literature as a great tragedy. For instance, in *A Portrait of the Artist as a Young Man* (1916), Joyce describes this historical event with a kind of irony and satire, as when Stephen Dedalus associates his girl-friend and mistress Eileen Vance with Parnell's mistress, because both of them were highly devoted Protestants. Stephen considers that with the failure of Parnell there is "the moan of sorrow from the people" (Joyce, J, 1916, p. 55). However, Parnell's failure remains in the Irish popular imagination and tradition as "Ireland's uncrowned King" (Larkin, E, 1991, p. 361). Hence, in his last aspiration, he attempted to regain his former political position in Ireland by the support of both the Irish Fenians and some other political leaders in the Irish Parliamentary party, but he was betrayed by his own people (anti Parnell) as well as by the Roman Catholic Church which withdrew and retried to support his nationalist and political activities. As Joyce wrote it so well,

> in his final desperate appeal to his countrymen, [Parnell] begged them not to throw him as a sop to the English wolves howling around them. It redounds to their honour that they did not fail this appeal. They did not throw him to the English wolves; they tore him to pieces themselves.
>
> (Joyce, J. quoted in Masson & Ellmann, R, 1989, p: 228)

As a result, the failure of Parnell and his unsuccessful demands to obtain his desired autonomy for Ireland caused a kind of split or fissure which tore the country apart and into pieces, particularly among the political parties. Then came the end of anything resembling unity and accord in Irish politics, opening the floor for individual as well as sectional disagreements that impeded the building of an Irish militia, as F. S. Lyons put it "after the death of the controversial constitutional nationalist Parnell, late nineteenth century Ireland

was a period of intense factionalism" (Lyons, F, 1979, p. 74). Joyce's most pointed description of the political movement's decade-long impotence in Ireland occurs in *Dubliners*' story "*Ivy Day in the Committee Room*". In this story, a national party operatives canvass for a political leader they do not trust, and suspect one another of spying for the opposition, uniting only in their desire for stout and sentimentalized elliptical remembrance of "their uncrowned king" (Joyce, J, 1914, p. 134). Accordingly, the political and economic situation in Ireland worsened in the post-Parnell years, wherein the Dublin slums were characterized by poverty and wretchedness and had the worst slums in Europe. At that time Dublin was associated and became 'the inferno of social degradation'. In this context, William Desmond asserts that:

> In the early 1900s, Dublin was notorious for its inadequate wages and its disgraceful living conditions. More than one third of its people lived in one room tenements. Death and tuberculosis were higher in these single room families; the death rate percentage in Dublin was higher than Moscow with its rabbit warren of slums.
>
> (Desmond, William, 1966, p: 13)

Taking an opportunity from the failure and downfall of Parnell's movement, the power of the Irish Catholic Church grew rapidly in Ireland; therefore it started to gain its place within the political scene in Dublin. Instead of providing Irish people with a positive and valid institutional support in matters of education, language, culture, and social structure as well, and while it has often spoken against violence, the Irish Catholic Church in this period centred all its attention and power to locate itself in the political mainstream of Ireland. In this regard, Seamus Deane argues that at a certain time in the history of Ireland and mainly during the 1890s, Ireland "has surrendered all to the authority of the church, a foreign institution which operates as a political system, disguised as a spiritual one" (Deane, Seamus, cited in Derrick Attridge, 1997, p: 46). The same critic also points out that during this period of time Ireland seemed to be "ruled by Rome not London" (Ibid). This is what James Joyce in fact describes

in his first short story "*The Sisters*" of his *Dubliners* by showing the corrupted way of life of Irish priesthood epitomized by the figure of old father Flynn. Asked by the English House of Commons about the meaning of the Irish question, Benjamin Disraeli says the following words:

> That dense population in the extreme distress inhabits an island where there is an established Church which is not their Church, and territorial aristocracies richest of whom live in distant capitals. Thus you can have a starving population, an absentee aristocracy, and an alien church. That is the Irish question.
>
> (Disraeli, Benjamin, cited in Monypenny, 1994, p: 191-192)

1900-1916

At the turn of the ninetenth century Ireland, and with the fall of Parnell's political movement to establish an independent and a free Irish state and a Home Rule status, many nationalist, political and literary movements had seen the day such as the emergence of the Irish literary Revivalism, the growth and the development of Gaelic League and the Sinn Fein Movement. In the hope of having an independent and Free State, many events had occurred in Ireland between the period stretching from the fall of Parnell in 1890, to the such as the Irish quest for landownership, and the *Sinn Fein Movement* of Arthur Griffith that culminated in the *Easter Rising of 1916*. Hence, in spite of these events, the atmosphere inside Ireland was one of turmoil, disorder and crisis. For this reason many historians consider this period as one of the political, social, economic and cultural instability, or a period –to use Joyce's word- of paralysis indeed. Connor O'Brien says:

> In the summary historical retrospect which we all acquire at school and probably never quite lose, this period, 1891 to 1916, forms, I think, a sort of crease in time, a featureless valley between the commanding chain of the rising and the solitary enigmatic peak of Parnell. It was a time in which nothing happened; nothing except (as we find when we look into it) a revolution in land ownership, the beginning of a national quest for lost language and culture. Yet despite these momentous events it is not only to us with our memories of school history that the period seems empty; it seemed so to many contemporaries.
>
> (Connor, O'Brien, 1965: p, 87-88)

As other colonized people, the Irish had never ceased their quest for Irish culture, identity, and the struggle for self-determination. The years between 1916 and 1922 were the most dramatic, drastic and flamboyant in terms of bloodshed, violence and terror inside Ireland, and it was not until 1922, many years after Joyce's writing of *Dubliner*, and *A Portrait of the Artist as a Young Man* the Irish got their independence, and the Home Rule status was finally granted to the republic of Ireland. In fact, it is for this reason that some historians agree to call the Irish history as something "for the English to remember and the Irish to forget" (Kain, Richard, 1990: 99).

The Irish Literary Revival and Renaissance

During the long centuries of British colonialism over Ireland, the British Empire imposed its hegemony in term of religion, culture and even language. This colonial domination resulted in the representation of the Irish people as being vulgar and ignorant. However, with the late nineteenth century and beginning of the twentieth century there started in Ireland a movement which nurtured a feeling of intellectual and cultural rebellion or revolt against foreign domination and representation. In other words, late nineteenth and twentieth century intellectuals were alert to such negative images, which celebrated the British superiority at best and suggested the Irish inferiority, and infantile dependency at worst. It was against this backdrop that the Irish Literary Revival/Renaissance or the Celtic Twilight started in Ireland with William Butler Yeats's and Lady Gregory's launching the Irish Abbey Theatre. "We will show that Ireland is not the home of buffoonery and of easy sentiment as it has been represented, but the home of an ancient idealism", Yeats and Lady Gregory wrote. At the heart of this movement, we find famous Irish nationalist intellectual such as Standish O'Grady, Edward Martyn, John Millington Synge as well as W. B. Yeats and Lady Gregory and many other literary figures who all sought to recreate an Irish identity and art far from the

influence of the British by going back to Irish mythology, folk tales, legends, and peasant culture.

The Irish folklorist and historian Standish James O'Grady who is considered in the Irish popular imagination as the father of the Irish Revival emphasized that the "nationalist, Celtic" and "theosophical" are the three basic elements of this literary movement geared to the awakening of the common national interest of the Irish people concerning their culture, art and their religious belief (Kain Richard, 1990, p. 37). The association of mythology and mysticism with art (literature) is of major importance in the Irish Revival. It is with this paradigm that many revivalist authors and playwrights of the Abbey Theatre such as Yeats, Lady Gregory and Synge sought to create an Irish identity and art steeped in sagas, heroic culture, and peasant past. The celtic movement was marked by a restorative nostalgia. The idealized past of the Irish came as a response to the decadent present of Britain and continental Europe. This is waht Richard M. Kain explains in *Dublin: in the Age of William Butler Yeats and James Joyce* (1990):

> There was good reason for the widespread enthusiasm with which the esoteric was sought. In a time when scientific materialism seemed irresistible this lore provided an affirmation of the validity of poetry and the reality of the spiritual world. The artist might once again take the mantle of the seer. Traditions of the ancient and medieval worlds regained significance. The doctrine of correspondences, which even the skeptical Joyce could not resist, suggested the interrelationship of all things past and present, physical and spiritual. An ethereal purification of consciousness replaced the meaninglessness of mechanical progress.
>
> (Ibid: 33)

However, it is interesting to say that the revivalists' approach to mysticism, arcane culture of Ireland and nationalism created a kind of division and misunderstanding among the Irish intellectuals. This is seen in the different rebellion and strongly negative reactions among Irish students to the staging plays of the Abbey Theatre like Yeats' *Countess Cathleen* (1892) and Synge's *The playboy of the Western World* (1907) and Lady Gregory's book of *Poets and Dreamers*. Yeasts' manifest opposition and Synge's playboy riots were led by the Irish

nationalists who saw such early literary productions of Yeats and Synge as not fully committed to the nationalist and political support of the Irish cause for independence. Besides, according to this Irish nationalists, the early theater's ideology has not helped to convey essential Irish ideals of religion, nationalism and language. It rather opened a door for English patronage and influence.

Moreover, the Irish Renaissance is not only limited to the literary field. It has influenced other fields such as the linguistic one. In fact, during the British colonization of Ireland, language played a vital role in establishing a medium through which the hierarchical structure of power was perpetuated as a means through which the world-order and realities between Britain and Ireland were established. As a result, to fight against the domination of the colonizer's language (English), there was a growing and incentive desire to revive the Irish language. This is the claim made particularly by the Gaelic League leaders as Douglas Hyde, Arthur Griffith and Patrick Pearse who sought in some way to de-anglicize the Irish language and render its primal vigour and purity, in order to validate an Irish identity and essence. As Douglas Hyde asserts in "*The Necessity for De-Anglicising Ireland*" (1894):

> I have no hesitation at al1 in saying that every Irish-feeling Irishman, who hates the reproach of West-Britonism, should set himself to encourage the efforts which are being made to keep alive our once great national tongue. The losing of it is our greatest blow, and the sorest stroke that the rapid Anglicisation of Ireland has inflicted upon us. In order to de-Anglicice ourselves we must at once arrest the decay of the language. We must bring pressure upon our politicians not to snuff it out by their tacit discouragernent merely because they do not happen themselves to understand it. We must arouse some spark of patriotic inspiration among the peasantry who still use the language and put an end to the shameful state of feeling […] which makes young men and women blush and hang their heads when overheard speaking their own language
>
> (Hyde, Douglas, 1894: p 136-37)

It seems that the philosophy and ideology of Irish literary Revival as it was sought by its founders have created a dividing line between Irish people. This dividing line was between those who were in favor of reviving Irish art and identity through Irish mythology and

mysticism for the sake of building an Irish nation using English for nationalist traits, and those who radically opposed such tendencies and dreamed of de-anglicizing the Irish minds. As far as Joyce is concerned he neither accepted the revivalist artistic method (Abbey Theater), nor the leaguers' with thier'Gaelo-centric' linguistic confinement (Gaelic League). This is what Harry Levin in *James Joyce***:** *A Critical Introduction* (1960) explains:

> Joyce, an authentic Dubliner and competent hater, might have qualified as a member in a good standing of the Irish literary movement, but he choose to remain on the periphery. In birth and background he differed from the Anglo-Irish intellectuals; for him their amateurish zeal took the bloom of the culture they were attempting to revive. They were older and less curious about the widening horizons of European letters. They had lived in England, and conceived the Irish character as an interesting exhibit for the Abbey Theatre. They had never responded to the Catholic catechism, and were vulnerable to private metaphysics and theosophic visions. They were poets who looked to politics for a renascence in which Pre-Raphaelitism would go hand in hand with Home Rule.
>
> (Levin, Harry, 1990: 21)

To say it more explicitly, Joyce was in fact very critical of the arcane, autochthonous, monolithic, and mysticism of the revivalist authors who all sought to create an Irish identity and art. Gregory Castle in *Modernism and the Celtic Revival* explains clearly this point:

> Joyce challenged the cultural assumptions of the Revival, especially its tendency to assume that the peasant somehow held out the hope of national virtue and cultural unity and its characteristic strategy, based on this primitivist assumption, of idealizing the Irish peasantry and locating cultural authenticity in folklore, legend, and mythology. He also challenged the redemptive mode of ethnography that characterized Revivalist attempts to represent or evoke the authenticity of the peasant's way of life.
>
> (Castle, Gregory, 2001: 173)

Joyce's first personal reactions to the Celtic-Revivalists aspiration are held in the writing of *The Day of the Rabblement* where he criticized both those who protested against Yeats's play and the theatre itself because for him the theatre has "succumbed to the 'trolls' instead of warning against them as Ibsen has instructed" (Ellmann, R, 1959, p. 89). For this regard, Walton Litz reads *The Day of Rabblement* as:

> a public gesture, an expression of Joyce's persona; but it was also a confession of personal disappointment. Joyce had hoped that his ambitions as playwright

> and translator would coincide with those of the new Theatre, but it seemed that his cause—like every other—was destined to be betrayed by the Irish public. Before "The Day of the Rabblement" Joyce had thought of himself as rebel within the framework of Irish society, as a native spokesman for continental standards. But from this point on his thoughts began to dwell on the possibilities of escape as well as of defiance .
>
> (Litz, A, Walton, 1966: 25)

As an emerging cosmopolitan and urban artist, Joyce then welcomed and favoured modernity; he celebrated the urban culture which looked towards European traditions (Ibsen, Dante, Flaubert, and Zola among others). For him, in the process of producing an Irish art that would promote ancient mysticism and exacerbates nationalism, his Irish "fellows" were neglecting a rich cultural potential of the urban city with its inhabitants. In this respect, there is a parallel between Joyce and Frantz Fanon. For Fanon,

> the nation is not only the condition of culture, its fruitfulness, its continuous renewal, and its deepening. It is also a necessity. It is the fight for national existence which sets culture moving and open to the doors of creation....]. In the same way it is its national character that will make such a culture open to other cultures and which will enable to influence and permeate other cultures.
>
> (Fanon. Frantz, 1968, p: 127)

Joyce's cleavage with the revivalists is also apparent and goes against of what he considers as "the black legs of literature" (Joyce, James, 1903, quoted from Stuart Gilbert, 1957) and Yeatsian claim or definition of art, that all original Irish artists drew their inspirations from "the national character and nation story and the national circumstance", of Ireland's folk culture and epic era but not from traditional European literature. As Yeats claims "All that is greatest in that literature is based upon legend-upon those tales which are made by no one man, but by the nation itself through a slow process of modification and adaptation, to express its love and its hates, its likes and dislikes" (W. Butler, Yeats, 1893, p. 269). Art, for Yeats goes beyond the realities and ideologies of Irish nationalism, while for Joyce, art is an organic element and a product of an emerging class. Emer Nolan in *James Joyce and Nationalism* (1995) says:

> Joyce's implacable opposition to Yeatsian conception of a common mission for artists, spurned in the name of Art [....]. In the case of Yeats, this art is distinctly divorced from the social realities signified by nationalist ideology, whereas Joyce as one of Gramsci's organic intellectual, is himself a product of an emergent class.
>
> (Nolan, Emer, 1995, p: 24)

One the one hand, Yeats highly admired and praised the works of the Irish revivalist authors and poets such as Standish O'Grady, Douglas Hyde, Patrick Pearse who all attempted to narrate the Irish nation with its glorious folk and peasant culture. On the other hand, he criticised those Anglo-Irish compilers:

> The impulse of the Irish literature came from a class that did not mainly for political reasons take the populace seriously, and imagined the country as a humorist's Arcadia; its passion, its gloom, its tragedy, they knew nothing of. What they did was not wholly false; they merely magnified an irresponsible type, found oftenest among boatmen, carmen, and gentlemen's servants, into the type of a whole nation, and created the stage Irishman [. . .]. Their work had the dash as well as the shallowness of an ascendant and idle class.
>
> (W. B. Yeats, 1888, quoted in John P. Frayne, 1970, p: 6-7)

Joyce's early letters and essays written during his short stay in France from 1902 to 1903 as medical student shows his keen anxiety about the oppressive, paralysing and assimilating forces of the Irish culture and history. Throughout the letters addressed to his brother and his wife, he repeatedly and constantly stresses the fact that colonial politics, religiosity and gender strictures are the dominant forces of his time, acknowledging the difficulties and sometimes the impossibility of living or existing outside their influences and agendas. In 1904, for example, Joyce sent a letter to his wife Nora Barnacle explaining to her that he is "fighting a battle with every religious or social force in Ireland (Joyce, J, 1903, quoted in Richard Ellmann, 1966, p: 48)", and that he was very conscious about the component of these forces. Joyce claims what follows: "my mind rejects the whole present social order and Christianity-home, the recognized virtues, classes of life, and religious doctrine […] I cannot enter the social order except as a vagabond" (Ibid). Though Joyce did not participate in political activities, he was conscious about his countrymen's social, political and cultural

flaws. He observed the growing political assertiveness of his country with a considerable unease and with mixing critical feelings towards Irish hierarchies. This is why in *Dubliners*, his contention "was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis" (Ibid: 35).

Over all, we can say that, the celtic revivalist movement aimed to re-create an Irish national identity, culture and a purified Irish race that would put into question the British imperial state and subvert the colonizing power. To this end, it is necessary to show here "that Ireland is not the home of buffoonery and of easy sentiment as it has been represented, but the home of ancient idealism". Frantz Fanon and Edward Said have shown that these kinds of movements and revivals can replicate the oppressive power in their pursuit of the goal of cultural and racial hegemonization.

However, and as far as James Joyce is concerned, he evidently considers and sees these movements as being less charitable, soft-hearted and kind vis-à-vis the British colonialism. As a result he objected the homogeneity these movements fomented or vindicated, and he introduced throughout his different narratives the discourse of Irishness that they propagated, not because he opposed the ultimate political separation from Britain, but rather because he believed that this discourse of national and cultural Irishness is another form and narrative of "national self betrayal" of Ireland (Joyce, James, quoted in Ellmann, Richard, 1966: 38). In this respect, Declan Kibred suggests that Joyce's position vis-à-vis these cultural movements is that he aligns himself both with, and against the cultural Revivalists. It means that, like them, Joyce opposed colonial occupation and usurpation, but unlike them he also "proceeds to indict the native culture" (Kibred, Declan, 1995, p: 363).

In sum, I can say that Joyce's most important response to the Celtic revival comes in the form of his strikingly different mode of writings (poetry, drama and prose). In doing so, Joyce chose a self willed-exile to distance himself as much as possible from the narrow-mindedness

of Irish Catholicism and national Revivalism or "what he regarded as Ireland's moribund parochialism and narrow Catholic nationalism" (Parsons, Deborah, 2006: 4). His wrtings show a search for a more promising life translated into his creed of artistic freedom resulting in such modernist fiction as *Ulysses* (1922) and *Finnegans Wake* (1939).

Algerian History: A Chronology

In similar ways to Irish history and literature, the Algerian situation was not much different from that of Ireland. Being the older and the bigger colony in Africa under the French colonial authority since 1830, Algeria was regarded as France's most valuable possession because of its geostrategic location and its economic richness. It was the gateway to the French African Empire, its springboard for control of the Maghreb and from there to the Eastern Mediterranean.

Historically speaking, old or ancient Algeria had seen many dynasties, invasions and different empires such as the ancient Numidians, Phoenicians, Carthaginians, the Romans, Vandals, Byzantines, Ottomans, and the French colonial empire. However, although the majority of Algerians are Berber in origin, yet most of them identify with Arab-muslim culture and identity due to the Arab-Muslim conquest of North Africa in the mid of the seventh century.

2000 BC-1000 BC

In many African history books, the reader is going to find that Algeria as much as the North African countries such as Tunisia and Morocco were under the domination of the Phoenicians. The latters created different trading posts for manufacturing and agricultural goods all along the North African coastlines which they controlled during this period of time. It is refered as a period of historical discovery through which the local inhabitants (mainly the Berbers) learned agricultural skills and other methods of land-working from the Phoenicians.

1000 BC-146 BC

The Phoenician merchants arrived in the North African coast around 900 BC and founded Carthage, what is known in present-day as Tunisia. During this era, the Carthaginians expanded their trading relations with the Berbers and created small rural villages or republics all along the North African Coast. However, in the early 4th century BC, the Berbers who constituted the largest component of the Carthaginian army rebelled against Carthage because of the lack of payments following the successive defeats during the Punic Wars against the Romans. As a result, by 146 BC the city of Carthage was totally destroyed while the power of the Berber leaders significantly grew out leading to the foundation of powerful governed Berber kingdoms in Numidia such as the one ruled by Massinissa, king of Cirta (Constantine nowadays) in the 2nd century BC. This era was also marked by the rule of Jugurtha, one of the Berber heroic figures who struggled and resisted against the Roman invasion. The heroic traits of Massinissa and Jugurtha are celebrated in the popular culture of modern Algeria and also referred to in many Algerian literary narratives as for instance in Kateb's *Nedjma*.

146 BC- A.D 647

The above period of time refers to the beginning and the end of the Roman Empire in Algeria. After the death of King Massinissa, the Berber Kingdoms were ruined and spilt by the Romans who governed in Algeria for many centuries. In fact, with the Romans, North Africa witnessed rapid economic boom and became the most important trading post in exporting agricultural products all along the Roman Empire. During this period, many North Africans people adopted the Roman (Latin) culture as well as the new religious belief which coincided with the spread of Christianity, with Christian missionaries such as Saint Augustine in Souk-Ahras.

The Germanic Vandals who speak a German language migrated into North Africa in A. D 429 and by A.D 435 they had the control of the coastal Numidic region. The Vandals' reign was not so famous as that of the Romans, because they were easily harassed by the native

inhabitants (Berbers) who reconstituted their communities. This period is often mentioned in many Algerian writing including in Kateb's *Le Cercle des Represailles* as for instance in Lakhdar's speech.

647-1516

In the mid of the seventh century, the Arabs invaded Algeria and the rest of North Africa and most of the local people converted to the new faith of Islam. Historically, the Arab invasion in Algeria is the longest and the most successful because of their strong armies that imposed its religious beliefs. The local people (Berbers) have resisted the Arab invaders by following the powerful leader Kociela and the Berber Queen of the Aurés El Kahina. However, despite their fierce resistance, the Berbers succumbed and were quickly converted to the Islamic faith during the eighth century leading to the development of three famous kingdoms of Rustamids, the Hammadits and the Abd al Wadids. Many literary and historical writings recounted the resistance of the Berbers against the Arabs. Among these we can mention *La Guerre des 200 ans* and Kateb's the *Kahena*.

1516-1830

This period refers to the Ottomans' partial rule in Algeria over three decades from 1516 to 1830. An Ottoman administration was thus created and governed by different pashas while the Turkish language became the formal and official language. During this period, the European maritime powers paid tributes to the governors of North Africa so as to protect and avert attacks of piracy against their ships. However, in 1815 Algeria got involved in a war against Spain, Russia, Prussia, Denmark and Britain because of piracy in the Mediterranean Sea and also because of the enslavement of Christians. The last bombardment over Algeirs under Ottoman rule was carried out by Lord Exmouth in 1816, before the French undertook the country in the 1820s.

1830-1871

French colonialism in Algeria began as early in 1830 when the French imperial administration seized and occupied the coastal regions of Algeria. French rule slowly extended southwards, and came to have a lot of impacts on the region and the native people. By 1848, the majority of the northern region was under French governance which established three 'civil administrations or territories'- Oran, Algiers, and Constantine – which are all united to the central French civilian government. Justlike the Irish, the Algerian people experienced long years of oppressions, upheavals and revolution. Before the outbreak of the Algerian Revolution of 1954 and before declaring its independence in July 1962, the indigenous population of Algeria suffered for many decades from harsh living conditions such as unemployment, exploitation, starvation, dispossession and epidemics such as cholera, typhus, and trachoma.

As other colonizations, the French motivation for colonizing Algeria was grounded or vindicated by the French politicians and missionaries on the basis of the moral and humanitarian grounds. Thus, the French conquest was considered as a means of liberating the Algerian people from tyrannical rule and bringing them the blessings of Christianity and a supposedly superior civilisation. In this context, Pierre de Godin, the ancient president of the Municipal Council of Paris in 1928 said the following words:

> Qu'a donc réalisé la France de fécond ? Qu'a-t- elle créé de vraiment original sur ce rivage que sa civilisation aborda, l'arme haute, le 14 Juin 1830, et où elle ne trouvera que barbarie, misère et hostilité ? A cette question, d'un intérêt si élevé et toujours actuel, attendons-nous à travers bientôt dans les discours officiels, des réponses éloquents célébrant notre énergie, nos succès, notre humanité, et qui nous laisserons une large impression de fierté satisfaite
>
> (Pierre de Godin, quoted in Depond Octave, 1928, p: 6)

In their eyes -the supporters of imperialism- the colonization of Algeria is carried out for a philanthropic cause, social reforms, and human welfare. However, as we know, these humanitarian motives were advanced to give legitimacy to the conquest. That is to say, there

is a discrepancy between this "**mission civilisatrice**" and the reality of colonial exploitation. This is true for all African countries put under colonial rule. Almost like the Irish people, from the moment when the French colonial administration was installed in Algeria, its indigenous people had never stopped their quest for independence. Many waves of agitations and political movements emerged under different nationalist and political leaders. In this respect, I think that it is very important to mention them briefly in order to show and trace the historical evolution of these nationalist movements and parties and the effect they had on awakening the consciousness of the Algerian people, most notably in works such as those of Mohammed Dib, Kateb Yacine among many others.

Soon after 1830, the French authorities in Algeria were confronted with popular uprisings in different parts of the country. Thus, the struggle for emancipation started early with the nationalist leader Emir Abed El Kader in the West of Algeria who created between 1837 and 1839 a polity "ayant les caractéristiques d'un état modern" (Kaddache, Mahfoudh 1998: 52) by opening schools, organizing legal and political institutions and economic plans and embarking on commercial relations with Tunisia and Morocco. At the very beginning of his nationalist activities, the French did not realize the extent of his power, but once they had realized his power they turned against him.

1871-1929

This period first witnissed the Mokrani Revolt. The latter started in 1871 when the local people (Berbers) under the commander of Sheikh El Mokrani and his brother Boumezrag as well as Sheikh Al Haddad, the leader of the religious fraternity of "Rahmania" gathered an important local people to fight against the French authority. Various reasons were behind this important revolt. One of them was the general dissatisfactions among the local people as the steady erosion and loss of authority among the notable Berbers. The second reason was the imposition of French civilian authoroties which confiscated the lands of the ordinary and

common people. However, because of the French repression of the uprising, and the death of the commander Sheikh El Mokrani while fighting in Lakhdaria (Palestro) the insurrection came to an end. An unknown number of Algerian civilians died, while many were deported and sent to exile to New Caledonia and other countries.

1929-1945 and the Algerian Nahdha (Renaissance)

It is the phase of Algerian political struggle and literary Renaissance. The year 1929 marked the end of popular revolts and the beginning of political struggle directed mainly by the North African Star organization. The serious opposition to the French ruling system in Algeria which culminated in the Algerian Revolution began as early as after the First World War (1914-1918) because of the emergence of various cultural, nationalist and political movements which raised the consciousness of the Algerian people. The three most important nationalist groups which organized and started a kind of cultural, nationalist resistance against the French imperial administration in Algeria were the followers of Messali Hadj-(the Messalists) - the Association of the Ulema or the‘Elders’ led by Sheikh Ibn Badis and al Ibrahimi, and the Liberal Movement under the leadership of Ferhat Abbas.

In fact, the Algerian cultural, nationalist and literary renaissance was caused by the unkept promises made by the French for the Algerian people to get them involved in the First World War, and thus worsened their socio-economic and political conditions. As a result, a lot of young Algerians were obliged to immigrate to France in search of work and better conditions of life. One of these immigrants was Messali Ahmed Ben Hadj (1898-1974) who was considered as a political leader, the ‘father of Algerian nationalism’ and the leader of the **North African Star Organization** (Etoile Nord Africaine) created in 1927. This organization is seen as a symbol of protecting the Islamic, nationalist and social ideals of North African countries. Messali’s policy was geared to the defense of the material, social and moral interests of North African countries in general and Algeria in particular. Messali was elected

president of this political organization in 1927, and thus the organization early relationships with the Communist Party were dissolved gradually.

Furthermore, though this movement was banned by the French government in 1927 because of its demands for an independent Algeria, it survived under other names.The party emerged again in 1932 under the name of the **Glorious Star** (Glorieuse Etoile Nord-Africain) with a more moderate programme and a more limited aim of repudiating the French civilizing mission in Algeria. Hence, it did not last long, for it was soon banned and its leader was arrested and imprisoned. Once released, Messali spent six months of self-exile in Switzerland, and in 1936 he returned to Algeria and continued his nationalist quest for independence. During that time, his party became known as the **Party of the Algerian People** (PPA) maintaining the same general principles and demands, but entirely with an Algerian framework. After the Second World War, this party was banned and came back under the name of the **Movement for the Triumph of Democratic Liberties** (MTLD).

The 1930s witnessed the emergence of another revolutionary movement, the **Ulema** which was represented by Sheikh al Ibrahimi (1886-1965) and Abdulhamid Ibn Badis (1889-1940). For these two leaders and their followers, it was the religious problem more than anything else in Algeria that kept alive the nationalist quest for independence. For them, the occupation of Algeria was the result of the French educational and cultural dominance over the Algerian one. Therefore, the path or the way to independence can be attained only through a return to the roots and the principles of Islam as a religion. In this context, in his monthly magazine entitled "*The Vision of the Future*", Ibn Badis declared in 1936, "Islam is a social system which responds to all the needs of life, in all countries, at all times. Only its principles can permit humanity to build its happiness" (Cited in Bouchikhi Cheikh, 1989: 15).

Though the Ulema adapted mainly cultural as well as religious orientations as vehicles in their program, there was a strong patriotic motivation for propagating Algerian nationalism. In fact,

this movement quickly became more political when its leaders began to focus their discourse and rhetoric on national independence. Therefore, in order to realize their reformist aims inside Algeria, they organized and opened many circles and schools on various subjects and branches such as Islamic philosophy, law and history in order to broaden the Algerian mind. But due to their demands for religious and cultural freedom, this movement did not last a long time because of the strong reaction and opposition of the French government which made a plan for the prohibition of any political activities which ended by the imprisonment of al Ibrahimi and Ibn Badis.

The other nationalist group which was active between the two World Wars is that movement of the liberals or **Jeunes Algériens** under the leadership of Ferhat Abbas (1899-1985), a well educated man who came under nationalist influences during the years he spent in Algiers University. This movement composed of the "first Algerian intellectuals and elements of a nascent liberal bourgeoisie" (Stora, Benjamin, 2001, p: 17) aimed to establish an ideal Franco-Algerian nation based on the universal principles of equality and justice. At the beginning, Abbas and his followers were in favour of the French policy of assimilation, a view which was severely criticized by the Ulema and Ibn Badis. In a response to a speech delivered by Ferhat Abbas in 1936, Ibn Badis wrote what follows:

> Nous aussi nous avons cherché dans l'Histoire et dans le présent, nous avons constaté que la nation Algérienne musulmane s'est formée et existe comme se sont formées les nations de la terre existantes […]. Nous disons ensuite que cette nation algérienne musulmane n'est pas la France, ne peut pas être la France et ne veut pas être la France.
>
> (Ibn Badis, cited in Kaddache Mahfoudh, 1998, p: 205)

As far as the issue of assimilation is concerned, it is of interest to note that during this period of time, the French intellectuals welcomed the first Algerian novels written in French by the Algerianist authors such as Louis Bertrand and Robert Randau among many others. The latter extensively described the social environment of France ignoring the sufferings of the inative Algerians who figured just as conventional types in their fiction. Alongside the algerianist

literature, there emerged another native Algerian literature represented by Mohamed Bencherif's *Ahmed Ben Mustapha, goumier* (1920), Abdelkader Hadj Hamou's *Zohra, la Femme du mineur* (1925), and Mohamed Ould Sheikh's *Myriam dans les Palmes* (1930). All their fictions were dismissed because they tended to be moralizing works. The French colonial presence was not questioned. It was even accepted as an irreversible project. Wadi Bouzar and Andrea Page state that in reading these novels one could "perceive the authors' fear of losing their identity and traditional values in the process of assimilation with the French and Christians"(Bouzar Wadi and Page Andrea, 1992). This is similar also with Jacqueline Arnaud's view, saying that in these literary works the writers seem to remember all their youthful memories, which the colonizer received as "un dernier adieu avant la véritable assimilation" (Arnaud Jacqueline, 1968, p: 47).

Despite their belief in assimilation, Ferhat Abbas (one of the first young Algerian to study, and graduate from a French University at Algiers) and the liberals in 1943 drew up the Manifesto of the Algerian people (Manifest du Peuple Algérien) which marked a rupture and a break with the assimilationist dream and called for the autonomy of Algeria "Nous voulons dégager notre autonomie esthétique […]. Nous voulons une littérature nord-africaine originale" (Ferhat Abbas, quoted in Dejeux, Jean, 1978, p: 17). With the manifesto, the Algerian people realized that the French colons in Algeria did not intend to fulfill the promises that the French administration had made to Algerian nationalists. Though the movement started by Abbas and Ibn Badis called for improving the social and economic conditions of the Algerian people, there was no cooperation between them. None of them was politically organized enough or had sufficient means to reach its nationalist goals. Thus, they had no shared political perspectives about the ways and means to regain political soverienity , nor did they the same views about the future of Algeria and its destiny. Interestingly, it is these opposing views about Algerian destiny that Boudjedra denounces in his *La Repudiation*,

because in post-independent Algeria aother disguised forms of colonialisms such as Islamic orthodoxy and patriarchy prevalent in the Algerian society.

1945-1954

The year 1945 marked another turn in Algerian history not only because it marked the end of the Second World War, but also it significantly opened another decade in the Algerian history which started with the bloody events of May 1945. It is worthy mentioning that during the Second World War (1939-1945), France was engaged in a war with the allied countries against the German forces and Nazism. Like the Irish who sided with the British during the First World War, the Algerian people participated in World War Two alongside the French hoping that the French would keep their promise once the war ended. Therefore, thousands of young Algerian volunteered in the war to fight alongside the French army and and the allies. In meantime, the free French government restored to "a policy of promises" towards its overseas colonies in general and Algeria in particular. That policy as far as Algeria was concerned pledged a higher participation in making political decisions about the future of Algeria.

With the end of the war and the surrender of the central powers and the German military forces on 7th May 1945, a victory day Nazis was celebrated on 8th, 1945 when thousands of people all over the world were delighted that the war came to an end. Believing in the principle of self-determination announced in the Atlantic Charter (1945), thousands of Algerian people went to the streets on the 8th of May, 1945 to demand independence. The demonstration turned into a tragedy when the French military shot at the demonstartors. In his reminiscence about this tragic day of 8th may, 1945, Kateb wrote the following:

> Le jour même, le 8 mai, je suis parti à pied. Fallait pas partir. Si j'étais resté au collège […], *ils* ne m'auraient pas à cuisinier et l'économe s'étaient enfuis. Ils avaient peur de nous, de nous, de nous ! Les manifestants fêtés. Je serais encore étudiant, pas manœuvre, et je ne serais pas enfermé une seconde fois, pour un

> coup de tête. Ils s'étaient volatilisés. Je suis passé à l'étude. J'ai pris les tracts. J'ai caché la Vie d'Abdelkader. J'ai ressenti la force des idées.
>
> (Kateb, Yacine, 2012, p: 85)

Ironically, however, on the day that victory for democracy was being hailed world-wide and while France and its allies were celebrating liberation which became a fact, the Algerian people were massacred because they belived in the principle of the Atlantic Charter. Repressive means and methods were being used by the French authority "to quash the aspiration for democracy and the right to self- government" (Tabet, Redouane, 1985, p: 98) Many villages were burned, farms sacked, properties destroyed and thousands of people were killed in different algerian cities such as Setif, Kharata and Guelma, and the death toll was estimated at 45,000 at the end of the kill.

In 1944 and before the end of the second Great War, the French General de Gaulle had praised and paid tribute to the role of the Algerian soldiers in the Second World War, and had announced some future improvements in the colony as a first step towards self-government. Soon after these bloody and traumatic events, many Algerian soldiers returned home after having served in the war front only to be horrified by what happened on the 8th May. Some of them were to become leaders of the **National Liberation Front** (FLN) in 1954. But, most importantly all Algerians were profoundly shoked by these retaliations. As Edward Behr reported:

> [...] an event which, in one form or another, has marked every Algerian Muslim alive at that time [...] Everyone of the "new wave" of Algerian nationalists prominent in the National Liberation Front today traces his revolutionary determination back to May 1945[...] each of them felt after May 1945 that some sort of armed uprising would sooner or later become necessary.
>
> (Behr, Edward, quoted from Horne, Alistaire, 1977, p: 28)

Regardless of the importance of this event in the popular culture of the Algerian people, after the subsequent events of 8 May 1945, the French government tried to reconcile the Algerian people to the French ruling system by the use of constitutional reforms, like those

implemented in the statute of 1947 which proclaimed the constitution of different departments and organizations headed by civilian personalities, in addition to the creation of an Algerian Assembly that would be governed by the Governor-General. But it was too late to impress the political and nationalists movements, since now they were determined to acquire more credibility and induce a revival for independence.

Though the bloody events of May 8th, 1945 worsened the situation of the Algerian people and clouded their hopes for a promised independence, it aroused the national consciousness and pointed the necessity of armed struggle. These tragic events shoked most Algerian intellectuals and authors who put an end to the assimilation dream that has been held by the French authorities. In this context, Mohammed Dib declares: Il se trouve qu'étant écrivain, c'est sur le terrain de la littérature que j'ai choisi de combattre en faisant connaitre les réalités algériennes, en faisant partager par ceux qui me liront, les souffrances et les espoirs de notre patrie (Dib, Mohammed, quoted in Déjeux, Jean, 1978, p: 37).

In the meantime, some militants of the MLTD decided to undertake more radical actions by preparing an armed struggle against the French. This eventually led to an official split inside this movement in 1947 out of which the OS (**Secret Organization**) was created. In 1954, there emerged the CRUA (**Revolutionary Committee for Unity and Action**) which played an important role at the beginning of the War of Independence. At the head of this committee there were nine members. Among these we find Hocine Ait Ahmed, Ahmed Ben Bella, Belkacem Krim and Mohamed Boudiaf. For them, the sole objective was fighting and preparing an armed revolt but also "Offrir la possibilité à tous les patriotes algériens de toutes les couches sociales, de tous les partis et mouvements purement algériens de s'intégrer dans la lutte de libération sans aucune autre considération" (Quoted from P. Balta and C. Rulleau, 2000, p: 16). As Ferhat Abbas put in 1953, after years of fighting for civil liberties against the

french colonial system, “ Il n'y a plus d'autre solution que les mitraillettes”. (Abbas Ferhat quoted from Argeon, Charles. Robert, 1968, p: 98)

1954-1962

1954 is the year that marked a new departure in Algerian history for it coincided with the beginning of the Algerian armed revolt against French authority and the Rvolutionary War of Independence. It was during this period of time that the real problem with French colonialism seemed seriously to emerge in Algerian society. All the political, social and economic problems inherited during the previous decades under French colonialism came to a climax. After many years of struggle with France, and after using many peaceful methods, the Algerian people realised that their conditions could not be changed through legal and peaceful means, and they understood also that the only way to overthrow colonialism was through the use of force and weapons. In this context, and in a chapter entitled “*Concerning Violence*”, Frantz Fanon in *The Wretched of the Earth* (1968) argues that it is the colonizer that shows the colonized the path towards freedom and independence:

> He (the native) of whom they have never stopped saying the only language he understands is that of force, decides to give utterance by force. In fact, as always, the settler has shown him the way he should take if he is to become free. The argument the native chooses has been furnished by the settler, and by an ironic turning of the tables it is the native who now affirms that the colonialist understands nothing but force.
>
> (Fanon, Frantz, 1968, p: 66)

The question of how ‘violence’ was justified in the context of revolutionary struggle is central here; violence as Frantz Fanon theorized it in relation to the Algerian decolonization, is a problematic yet necessary method for the organization and strategies of the FLN or the freedom fighters. At the conceptual level, it forces the colonizer to recognize and see the oppressed or the colonized as a ‘human being’, “National Liberation, national reawakening,

the restoration of the nation to the people or Commonwealth, whatever the name used, whatever the latest expression, decolonization is always a violent event" (Ibid, p: 32).

Nonetheless, at the beginning of the war in November 1st ,1954, the French government thought that it was easy to defeat what it considered a small number of Algerian soldieries who were inexperienced in guerrillas' warfare. But they were soon surprised to see that this armed revolt and rebellion quickly spread to cover all the Algerian territory, especially after the **Soummam Congress** which was held in 1956 by the FLN leaders to restructure the revolution and give new fighting methods

Obviously, we can say that in spite of the different oppressive means used by the French army in an attempt to defeat the FLN's freedom fighters and the violence that were met with at the beginning of the war, the Algerian people kept their position and continued their struggle until the signing of the '**Accord d'Evian**' in March 1962 giving to the Algerian people the right for self-determination, which was followed by the declaration of Independence on July 5th**,** 1962.

At the literary level however, the 1950s marked also the emergence of a genuinely intellectual renaissance in Algeria which led to the proliferation of Algerian literature with novels describing what was like to live in a society that was held in check by the colonial regime. These works denounced the inherent inqualities as well as the temptations, difficulties or the impossibility of becoming fully assimilated to the French occidental universe. This was true of Mouloud Mammeri's *La Colline oubliée* (1952), *Le Sommeil du juste* (1955), and Kateb Yacine's *Nedjma* (1956); it was also true of Mohammed Dib's trilogy *Algerie*. As Ghani Merad says:

> Contrairement à la vieille génération d'écrivains résolument réactionnaire, la jeune équipe littéraire se veut libérale. Il n'est plus question de rêver d'une Algérie autonome, livrée pieds et poings liés aux magnats de la colonisation, mais d'un territoire français dans lequel régnerait enfin l'amitié ... C'est ainsi que dans ces revues, surtout après 1945 ... Les noms musulmans comme ceux de Lacheraf, Dib, Kateb côtoiront ceux des Européens.
>
> (Merad, Ghani, 1976 p: 29)

The use of the French language for these writers is an act of rebellion. It aimed at creating an authentic and original Algerian literature far from the exotic writings of the French authors. Writing in the colonial language is not evidence of embodying the attitudes and sensibilities of colonialism, because as D. Caute has shown, “a good deal of protest literature was articulated in European languages” (Caute, D. 1970, p. 31). This generation of Algerian authors is called as the Generation of 52’ and then ‘Generation of 54’ in accordance with the War of Independence in 1954. As Dib claims it: “Plus précisément, il nous semble qu’un contrat nous lie à notre peuple. Nous pourrions nous intituler ses écrivains publics” (Dib, Mohammed, quoted in Déjeux, Jean, 1977, p: 63).

The issue of assimilation as far as Mohammed Dib is concerned is also exposed in a delightful passage at the beginning of the novel, when the schoolteacher M. Hassan asks his pupils about the meaning of the French word “patrie”. This passage is interesting for a number of reasons associated with the French educational system in Algeria and the policy of assimilation with its engendered paradoxes. To clarify more on the issue of assimilation and the use of the colonizer’s language (French), a particular attention is made in the discussion section both in Dib’s *La Grande maison* and Kateb’s *Nedjma*.

1962-1970

By the end of 1962, post-independent Algeria knew its first pangs of birth with the fight over power among the revolutionary men who survived the war, as the Oujda camp which started military force on the western frontier that is in Oujda, Morocco. This camp took power by force and had Ahmed Ben Bella nominated officially as president in 1963. It has to be noted that with the collapse of the French colonial rule, the urgency was how to reconstruct the country after seven years of deadly struggle. The infrastructure such as hospitals, schools, and factories were totally destroyed. In addition to this physical destruction, the departure or exodus of the colons deprived the nation of its professional or skilled workers like teachers,

civil engineers, and technical managers. Therefore, the fist challenge of this first Algerian government was how to satisfy the political, economic and social needs of the Algerian people.

The political opposition to Ben Bella's regime started when Ferhat Abbas in 1963 resigned as assembly president and protested against the FLN's usurpation of the legislature's authority. In the meantime, Hocine Ait Ahmed formed the Front Socialist Forces (FFS) to oppose the Ben Bella regime. A violent and bloody resurrection broke out in Kabylia and in southern parts of the country where a huge number of Algerian people were killed in political violence between 1963 and 1964. However, two years later in June 15th, 1965, president Ben Bella was troppled down by Boumédiène, his minister of Defence who created the National Council of Algerian Revolution (CNAR) which presumably contained political and military power. This struggle over the spoils of the colonial regime after independence is reflected in Boudjedra's novel *La Répudiation* (1968).

Conclusion

It follows from the above Irish and Algerian historical snapshots that Irish and Algerian authors wrote against a nearly similar historical background. This historical background is marked by the following features. One, Irish and Algerian histories are histories that witnessed a huge number of invasions. If Ireland, the "Ireland of saints and Sagas" as James Joyce calls it, knew the invasions of the "Nemed", the "Fir Bolg", the "Tuatha De Danann", the Vikings, the Danes and the Anglo-Normans, Algeria experienced similar invasions respectively by the Phonicians, the Romans, the Vandals, the Turks, the Arabs and the French. Secondly, among all these invasions of Ireland and Algeria, two of them are particularly prominent because of their long duration and lasting; the English and French that marked deeply and disturbed the social, cultural, economic and political fabric of the two countries.

If Joyce and the Algerian authors as Mohammed Dib, Kateb Yacine and Rachid Boudjedra wrote respectively in English and French, it is because English and French through their linguistic policies had fostered these languages among the Irish and Algerian natives. Thirdly, it can be noted that the English and French cololinzation over Ireland and Algeria led towards the settlement of two countries respectively. These policies of settlement led among other things to two antagonistic populations living side by side but one of them having all the favors of the colonial government. In his *The Wretched of the Erath* (1968) Frantz Fanon has fully documented the violence that resulted from the domination and hegemony of the community of Algerian settlers and the native Algerians as he says:

> Violence alone, violence committed by the people, violence orgnized and educated by its leaders, makes it possible for the masses to understand social truths and gives the key to them. Without that struggle, without that knowledge of the practice of action, there's nothing but a fancy-dress parade and the blare of the trumpets.
>
> (Fanon, Frantz, 1968, 117)

The fourth point of similarity in the background shows that James Joyce as much as the Algerian Froncophone authors wrote their fictions in order to show the great number of popular resistance movements that marked the history of Ireland and Algeria before and during English and French colonizations. The history of these resistance movements is shown up in both of Joyce's fiction and that of Dib, Kateb and Boudjedra. Fifthly, one can note that the decisive move from popular resistance to political struggle in Irish and Algerian colonial history lies deeply in the fiction of Irish authors and Algerian ones. Politics and novels are inseparable. For example, Joyce is deeply marked by the betrayal of the Irish political leader Charles Stiuart Parnell by the Irish because of the religious conservatism of the Catholic Church. Similarly, the political betrayal of the Algerian Revolution is clearly shown in Kateb's and Boudjedra's novels. Resistance to Englsih and French colonization in Irish and Algerian histories is also evident in the phenomenan of paralysis in Joyce's and Dib's novel.

What can be pointed out as a sixth similarity between the Algerian and Irish histories is the creation of an inevitable linguistic and cultural hybridity, the result of a contact between two cultures and languages , a contact brought out by colonialism. This linguistic and cultural hybridity finds echoes in Joyce's fiction and that of the Algerian authors under study in this research. Indeed, as I shall show later in the discussion chapters of this research, Joyce and the Algerian authors have not solely appropriated the language of the colonizers but also abrogated the clichés and stereotypes that the English and French colonial culture propagated among Irish and Algerian populations. In short, I may say that Joyce, and the Algerian Froncophone authors; Dib, Kateb and Boudjedra are deeply steeped in the colonial and postcolonial histories of their countries. It is with these similar features in the historical background in mind that the discussion chapter will carry research about the already mentioened authors.

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Chapter Two:

Paralysis as a Colonial Pathology in Joyce's *Dubliners* and Dib's *La grande maison*

Introduction

In the literary criticism of the Algerian national literature, we often refer to the literary impact or influence exerted by the English and American authors on the second generation Algerian authors such as Dib, Feraoun and Kateb. For all these cited authors among the reading public highly admired and used the modern literary techniques of novel writing and adopted them into the Algerian literary context to describe the current issues of the Algerian society. Among these techniques, I can mention Joyce's 'Stream of consciousness', Steinbeck's 'detailed narrative' and Faulkner's 'reversibility of time'. Bearing in mind this literary consideration of impact or literary affinity, I shall put side by side James Joyce's *Dubliners* alongside Mohammed Dib's *La Grande Maison* focusing on the way the Algerian author parallels his Irish counterpart in dealing with the theme of paralysis.

Taken at a surface level, Joyce's *Dubliners* is a collection of short stories with no linear continuity. However, to read the work this way is to a large extent to ignore the fact that *Dubliners* was written around a unifying subject which is paralysis. This latter thematic coherence is one that Joyce himself espouses when he depicted Ireland particularly Dublin, that city standing for "the centre of paralysis" in the modern European world (Joyce, James, quoted from Ellmann, R, 1966, p: 12). Joyce's *Dubliners* is a collection of fifteen short stories set in Dublin controlled by two states: the British imperial state and the Roman Catholic clergy represented by the Pope in Rome. The stories follow a regular pattern, concerned with the individual and his place among a doublly colonized community. The opening stories are obviously about youth in Dublin. These include "The Sister", "Eveline" and "After The Race". The others advancing in time and expounding in scope concern the

middle years of their character and their socio-political and religious affairs. Three representative stories of this group are “The Bouarding House”, “Ivy Day In The Committee Room” and the closing story entitled “The Dead”. In fact, Joyce has tried to present his collection of stories under four of their aspects: childhood, adolescence, maturity and public life. What holds these stories together and makes of them a book with a controlling principle is the theme of paralysis. Joyce himself confirmed this theme in a letter sent to one of his publishers in 1904, in which he claimed that no writer had yet presented Dublin to the world and that his intention in writing *Dubliners* is to “betray the soul of that hemiplegia or paralysis which many consider a city”, also he aimed to awaken Dubliners from their paralysis. Refusing to revise his draft, Joyce wrote what follows to his publisher Richard Grant:

> It is not my fault that the odour of ashpits and old weeds and offal hang round my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass
>
> (James, Joyce, quoted from Ellmann, 1957:18)

So I can say that *Dubliners* is essentially a writing about a colonial city as as an organic body paralyzed by the colonial condition. No matter the age, the colonized Irish are paralyzed in both physical and mental senses of the world. This condition of paralysis under colonial rule is more or less similar to the one that Fanon described in the first chapter of his *The Wretched of the Earth* (1968).

Like Joyce’s *Dubliners*, Dib’s *La Grande maison* of the trilogy called *Algérie* is built around two short stories already published and therefore can be read also around the theme of paralysis. In the novel, Dib gives us a vivid description of a squalid populated big house, Dar-Sbitar in Tlemcen which, instead of serving as a refuge for the hardships of colonial rule, has turned into a prison-like shelter. It is populated by paralyzed and starved ghost-like people who wallow in misery and stagnation. *La Grande maison* (1952) is the first volume of a well-knit trilogy, “*Algérie*” comprising *L’Incendie* (1954) and *Le Métier à tisser* (1956), which

chronicles the lives of the Algerian people in the region of Tlemcen, a relatively urban town in the west of Algeria between the two world wars (1914-1939) and before the outbreak of the Algerian Revolutionary War of 1954. In *La Grande maison*, Dib portrays also the long years of misery, distress and deprivation of the native inhabitants of Dar Sbitar. Implicitly it calls to mind the major uprising that took place on 8 May 1945 in Setif, Guelma and Kharata, the east of Algeria. It is also a vivid portryal of the squalid conditions of the working class which is trapped in urban tenements, unable to live neither a morally and nor a materially decent life. The novel as a whole focuses on the adventures of a young boy Omar, a native resident of Dar Sbitar, who serves as a mouthpiece through which the reader is given information about the obscure labyrinth of the 'big House' -Dar Sbitar- and the tumultuous world of Algeria under the yoke of French colonialism. Though at an early young age, Omar the protagonist of the novel rebels against the bad living economic and social conditions of his family imposed by the system of colonialism.

In parallel ways, Dublin in Ireland and Dar Sbitar in Algeria (Tlemcen) become visions of cities and peoples incapable of breaking free from the old patterns of behaviors, beliefs and ideologies fostered by colonialism. The only available ways to surmount this hemiplegia or paralysis is either through death, exile (physical and spiritual) and cultural resistance for the Dubliners, and through national revolution and resistance for the Algerians. Basically, all characters within both narratives attempt to define themselves against the ideological, religious and political systems imposed on them. Nevertheless, one must also take into consideration the ending of each book. In *Dubliners*, for instance, the closing short story entitled "The Dead" marks a reversal of the trend of paralysis. The story ends with a note that in all parts of Ireland snow is falling. This snow might be seen as a positive and hopeful ending for the whole collection, for it implies a sort of grace and regeneration for all Dubliners (the living and the dead). I may say that Joyce remains optimistic about Ireland's

future. Much like *Dubliners*, *La Grande maison* also closes with a happy ending. For we see the young protagonist Omar who moves from his childhood innocence towards his adult consciousness, by throwing himself into a crowd of people. This symbolizes the gathering of all Algerian, old and young anticipating their determination to overcome paralysis and deliver a fatal blow to colonialism. It is this dialectic of paralysis and resistance that constitute the main thrust of the discussion that follows.

Dublin/Dar-Sbitar and Paralysis

Whatever the task undertaken in each story that comprises Joyce's *Dubliners* and Dib's *La Grande maison*, and whatever the approach readers adopt towards these two texts, the true representation in Joyce's short stories as well as Dib's narrative is never one of their characters but the occupants of Dar-Sbitar and the city of Dublin as a whole social body. By this I mean the physical, social, spiritual and even the political environment that surrounds, directs, oppresses, paralyses the characters (young and old) in each narrative. Thus, Joyce's Dublin and Dib's 'big house' are both presented as prototypes and embodiments of the Irish and Algerian populations under colonial domination. Joyce's short stories as well as Dib's novel present slices of life of Dubliners and Algerians within the prevailing situations in the two countries. Therefore, any examination or analysis of *Dubliners* and *La Grande maison* ought to begin with the analysis of both settings (Dublin and Dar-Sbitar), the two places that lent their names to the two narratives which are implicitly personified by the two writers as sick, and even moribund individuals.

In studying Joyce's setting in *Dubliners*, it is of interest to note that Joyce strives to depict not only the realities of the urban inhabitants of Dublin, but also to give a complete picture of Dublin, his native city in "the course of civilization in Ireland" (Joyce, James, quoted from Stuart Gilbert, 1957, p:18) . Breaking away from the tradition of plot-based storytelling, Joyce sought to create "a polished looking-glass" (Ibid) through which his countrymen could view

the reality of their lives and would be able to see its decay at the turn of the twentieth century. In this sense, Joyce's *Dubliners* reflects the voracity with which the Dublin society was being consumed by stagnation, oppression and the paralysis caused by the British colonialism and Catholic conservatism.

Throughout the whole collection of stories, the different images that Joyce gives us about Dublin, this great European city not previously presented in literature, are those of a damned and dirty city. Its mainly lower middle class inhabitants suffer greatly from stagnation, paralysis and corruption. Within this climate of enormous poverty and social wretchedness, the citizens of Joyce's Dublin hinge upon the mundane and philistine reality of their everyday life. Whereas other European urban cities witnessed development and flourishment with rapid industrialization and unprecedented urbanization, Joyce's Dublin is portrayed as a degraded and a backwater of western city-life. It is a city so suffocating that living in it is nearly impossible because of the "ruinous houses" and "dull inelegant" avenues and streets (Joyce, James, pp: 35-78), or to use Luke Gibbons' phrase as "the dysfunctional forms" of modernization (Gibbons, Luke, 2000, p: 171). For example, at the very beginning of the short story entitled "Araby", Joyce's protagonist shows us that he lives in the North of Richmond Street a "blind, quite street" full of "uninhabited houses of two stories that stood at the blind end, detached from its neighbors in a square of descent ground" (Joyce, James, p: 29). He also notes that the houses "grow sombre" at night and "gaze at one another with brown imperturbable faces" (ibid). This suggests the boy's acceptance of his miserable existence as "a creature driven and derided by vanity". The wealthy inhabitants left this avenue because of the degrading economic and social wretchedness of the city. Sensations of death and physical paralysis surround the whole city, while the wretched houses are symbols of paralysis personified. We learn also from the same short story that the boy makes a visit to the "mourning house" where a "priest, had died in the back drawing-room" and where the air

smells “musty from having been long enclosed” (Ibid). The house occupies a ‘square ground’ detached from the street’s neighbor houses. This detachment from the neighborhood stands as symbol of Dubliners’ detachment from real life, while the square-ground on which the building is set up is like a cemetery plot.

Moreover, the central character’s accounts of playing with his friends emphasize the stultification represented by the “dark dripping gardens” and the“dark odorous stables” (Ibid: 30). It is this atmosphere of social death that pervades the hero’s nightly adventures and his reluctance to encounter his alcoholic uncle. This highly evocative description and representation of Richmond Street in “Araby” illustrates the paralysis and dreariness that comprise the protagonist’s domestic life and existence. “Araby” also presents Dublin as a capital city handicapped by colonialism. The boy is a synechdoche for the tragic destiny of Dublin as a capital city of a colonized country. Throughout the whole story, the reader notices Joyce’s contrasting images of light and darkness as a symbol of escape from the paralytic reality. For instance, the centaral charater and his peers struggle to escape from their blind and dark reality as they “play till [their] bodies (glow), […] and when they return to the street light that fills the areas” (Ibid, 36).

In “Eveline” Joyce describes the eponymous heroine as living in a house full of “dusty cretonne”, along with “brown houses” (Ibid: 37) in the neighborhood. This image suggests the overall tone and the general mood which pervades or dominates the story. Just like the priest’s “yellowing photographs hung on the wall” (Ibid: 38) Eveline’s whole house is in disarray. Within this context, Vincent Cheng notes that “the pervasive dust in the story becomes a correlative for the stagnation and decay of a living paralysis, in which everything settles” (Cheng, Vincent, 2000, p: 255). Much like dust, Eveline is almost like the house’s atmosphere. She has particularly a piece of old furniture in the dusty house of her drunkard father “from which she had never dreamed of being divided” (Joyce, James, p: 38). In parallel

to Eveline's degrading situation, Mr. James Duffy of "A Painful Case" is described by Joyce as an individual who is alienated from the Dublin's society. In this short story, Joyce gives us a description of a man who lives alone in a sparsely furnished "old sombre house" made of "iron railings and black scarlet rugs". Ironically Mr. Duffy finds all the other suburbs of the city as "mean, modern and pretentious" (Ibid: 119).

All these examples and others in the whole collection of short stories make it clear that the city of Dublin is just like a big prison. Its inhabitants live in an enclosed and oppressed world, and long to escape from the wretchedness and squalid living conditions. With the given restrictions of political, economic, cultural and social life in colonial Dublin, it is not surprising that Joyce diagnosed Ireland as suffering from psychological malady or hemiplegia, a partial, unilateral paralysis. This is why in one of his intimate correspondences with his brother, he writes: "What's the matter with you is that you're afraid to live, you and people like you. This city is suffering from the hemiplegia of the will" (Joyce, Joyce, quoted from Masson & Ellmann, R, 1989, p.42). It is in *Dubliners* that this diagnosis of the patholigical state of colonial Ireland and Dublin as its capital city that Joyce gives concrete examples of the diseased Irish body.

Joyce's rendition of *Dublin* bears an analogy to T. S. Eliot's portrayal of London in *The Waste Land* (1922). However, their portrayal of Dublin and London as modern cities populated by diseased people can not be accounted for in the same way. Whereas Eliot's description of London as a fallen city has its roots in the loss of moral values induced by modernity and undustrulization, Joyce's similar description of Dublin is explained in terms of a pathology caused mainly by Irish Catholic conservatism and colonialism as well.

In similar respect to Joyce's *Dubliners***,** Mohammed Dib's *La Grande maison* gives us a picture of a desolated city of Tlemcen through the focus on Dar-Sbitar and its inhabitants. As readers of both Joyce's *Dubliners* and Dib's *La Grande maison*, it is Dib's picture of Dar-

Sbitar which provides the contrast that illustrarates the colonial pathology of paralyisis in Joyce's *Dubliners*. Reading Joyce's collection of stories through Dib's *La Grande maison* makes us realize that the paralysis of Dubliners is not natural, but a result of the colonizer's exploitation and its obscurantist policy towards the colony of John Bull's "Other Ireland" as Bernard Shaw ironically and sarcastically calls Ireland.

La Grande maison depicts the chaotic life of a poor family living in Tlemcen, a relatively urban town in western Algeria. Dib focuses on the protagonist Omar, the only living son of his family who guides the reader into the big and obscure labyrinth of Dar-Sbitar in the centre of Tlemcen. His home is called Dar-Sbitar "parce qu'elle avait servi comme hôpital durant la guerre 1914-18", which shelters a great number of poor native families in single room-flat around a central courtyard wherein many of the dramas of unrelated families are open for semi-public scrutiny (Déjeux, Jean, 1977, p: 52). This is to some extent Dib's environment when he was a child. We are told that Dar-Sbitar is a big house, not in terms of space, but rather in terms of the incalculable number of families that occupy it. "Les dimensions étaient très étendues; on ne pouvait jamais se prononcer avec exactitude sur le nombre de ses locataires: Dar-Sbitar était pleine comme une ruche", the narrator tells us in the novel. (Dib, Mohammed, p: 71). Even Omar, the central character wonders about the huge number of persons and families the big house shelters "tout ces pauvres rassemblés!" in Dar-Sbitar "Combiens ils étaient nombreux […] Personne qui sache compter suffisamment pour dire notre nombre", Omar wonders in another occasion. (Ibid, p: 36). Like Joyce in *Dubliners*, Dib depicts Tlemcen's urban areas typified by Dar-Sbitar as an urban slum resembling many Algerian towns during the French colonial period. Even the name "Dar-Sbitar" itself is synonymous with 'hospital' or 'asylum', which symbolically signifies a place that shelters paralyzed and alienated people, suffering from physical and mental illnesses caused to a large extent by colonialism.

At a certain moment of the novel's development, Omar compares Dar-Sbitar to a microcosmic edifice and 'prison' that contains all the sufferings, misery and hardships that his fellow Algerian people endure:

> Omar avait fini par confondre Dar Sbitar avec *une prison* […] Ses parents, de même que tous ceux qui s'agitaient sans fin autour de lui, prenaient, semblaient-il leur parti de ce bagne. Ils essayaient de réduire leur existences à l'échelle d'une cellule de prison […] On trottinait […] avec un affairement de fourmis, le nez à terre. Mais certains ce jetaient contre cette fenêtre, se collaient aux barreaux qui la défendaient solidement.
>
> (Ibid, pp: 116-117)

Just like James Joyce's "dirty city", Dib's Dar-Sbitar is an irksome suburb made of small crowded houses and a maze of small sombre streets. For example, Omar's family as is the case with the rest of all the occupants of Dar-Sbitar lives in a single room. In the novel, the narrator tells us that "Aini et ses enfants logeaient, comme tout le monde, les uns sur les autres, la famille avait déménagé de maison en maison, plusieurs fois; c'était toujours dans une demeure comme celle-là qu'ils échouaient, et dans une seul pièce" (Ibid: 72). During summer days, life is even harsher because, as we are told, the "ciel en ébullition vomissait des tourbillons de mouches que des odeurs de fausse attiraient. Ces journées lâchaient sur le quartier une puanteur subtile, tenace, de charogne que ni les coups d'air, ni la chute de température nocturne ne parvenaient à défaire" (Ibid, p. 101).

We learn also that the stifling atmosphere in Dar-Sbitar in summer and the freezing conditions of life in winter are the cause of epedmics of various sorts. Many people die of tuberculosis and Cholera. Omar's father Ahmed Djezairi for example, "mourut d'un mal à la poitrine". His brother Djilali "fut emporté par la même maladie: encore un male à la poitrine" (Ibid, p. 137). The total absence of any social commodities and health care in Dar-Sbitar and the disappearance of any kind of human values gives as a dehumanized picture of Dar-Sbitar. In rendering the dehumanzation of the inmates of Dar-Sbitar, Dib makes us think of the following words of Emile Zola about his ***L'Assommoir*** (1877):

> C'est une œuvre de vérité, le premier roman sur le peuple, qui ne ment pas et qui ait l'odeur du peuple. Et il ne faut point conclure que le peuple tout entier est mauvais, car mes personnages ne sont pas mauvais, ils ne sont qu'ignorants et gâter par le milieu de rude besogne et de misère où ils vivent.
>
> (Emile Zola, 1877, p. ix)

Obviously, Dublin and Dar-Sbitar in Tlemcen shelter the most disinherited and dehumanized people who belong to the lower classes of society. However, in Joyce's Dublin, John Middleton tells us that colonial Dublin is inhabited by the "most completely disinherited section of modern society, the urban lower middle class whose sole conscious aim in life [is] to distinguish itself from the proletariat" (Cited in Middleton, John, 1936, 65). On the contrary, Dib's Dar-Sbitar is an asylum for poor families and lower urban classes (fellahs and peasants) of the Algerian society who live in disorder, hunger and moral disarray. "C'est une habitation du pauvre, grande et vieille, elle était destinée à des locataires qu'un souci majeur d'économie dominait", Dib contends in another context (Dib, M, 1952, p. 71). No matter the significance of the social status of their characters, Dublin and Dar-Sbitar in Tlemcen are regarded as epitomes of paralysis in colonial conditions.

The accentuated difference in terms of social class, I shall argue, puts into relief the misery that characterizes colonial Dublin. The contrast tells us something about the proletariat that Joyce overlooks in his focus on the lower middle class. In reverse what Joyce says about the scandalous conditions of colonial Dublin applies to Dib's Dar-Sbitar, Tlemcen and Algeria as a whole:

> It is not my fault that the odour of ashpits and old weeds and offal hangs round my stories. I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass.
>
> (Joyce, J, quoted from Gilbert. Stuart, 1957, p. 18)

In the quote above and in his *Dubliners* as a whole, Joyce shows himself as a social realist of sort, thrusting both at the rosy picture that the Celtic revivalist wanted to give of Ireland and the colonial mystification against which these Celtic revivalists wrote their major works.

Similarly, Dib has looked at Dar-Sbitar through his “nicely polished looking-glass” in order not only to paint a grotesque picture of colonial Algeria but to demote the rosy picture that Algerian writers such as Louis Bertrand and Albert Camus who belong to the “Ecole d’Alger” wished to put in their shop windows in their attempt to promote their colonial city.

So, in his counter narratives Joyce shifts from the traditional narrative of the Celtic Revival, that is to say from the romanticism of Irish provincial and arcane life of the revivalists into the mode of writing of the nineteenth century European symbolist authors such as Charles Baudlaire and naturalist Emile Zola. This naturalist-symbolist mode of wrting is an essential trait of *Dubliners* and makes Joyce affirm his identity as a writer in the western tradition marked by both naturalism and symbolism of the time of *Dubliners*. He says in one of his pronouncements that his collection of short stories are written “in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard”, (Joyce, James, quoted from Masson & Ellmann, 1989: p. 18).

The naturalis-symbolist mode of writing especially in the aspect of setting is also found in Dib’s *La Grande maison*. However, this mode of writing is much more prominent in Dib’s novel than in Joyce’s collection of stories, the *Dubliners*. Dib writes the following about the the realist or naturalist side of his narrative : “pour dire les choses très simplement, et pour les résumer, l’écriture réaliste, de documentaire, était et restait pour moi essentiellement une écriture empruntée à l’occident” (Dib, Mohammed, quoted in Chalon J, 1983, p. 45). In fact, Dib has no public pronouncement about the symbolic dimension of his fiction, but it is very abvious that symbolism constitutes an important component of his mode of writing.

To say it clearly and as noted earlier, Dib, just like Joyce, did not write in a vacuum, but in the context of a French literary tradition. So, what is said about the dialogic relation between Joyce’s *Dubliners* with T.S.Eliot’s modern urban waste land applies also to Dib’s relation

with the Emile Zola of *L'Assomoire* (1877), the Victor Hugo of *Les Misérables* (1862), or the Albert Camus of *La Misére de Kabylie* (1939), to cite but a few examples of dialogic relationships of Dib with French authors. So, the hidden polemics that motivates the narration of the misery of Dar-Sbitar relates to the causes of the diseased social body that inhabits it. The greatest scandal Dib denounces through Dar-Sbitar is not the amorality of the capitalist system of exploitation of man by man, which in the French authors'opinion, can be reformed but the inhumanity of its offshoot, colonialism. In this regard, Dib tells us that colonialism, unlike Capitalism in its birthplace, Europe and France, creates human pathologies that are virtually incurable. This diagnosis has arguably something to do with the communist idealogy of Dib at the time of his wrting of *La Grande maison*. It is with this diagnosis of the colonial pathologies that Joyce and Dib showed their deepest literary affinities.

So far I have focused on the sumbolic and functional dimension of the settings in Joyce's *Dubliners* and Dib's *La Grande maison*, I have suggested that the settings in both works function nearly as a character and a symbol of the human condition under colonialism. This human condition is described as mostly pathological in the sense that the environement created through colonial powers smothers, imprisons and stultifies the colonized. In other words, the portrait of the colonizer to use Albert Mimmi's words, is a grotesque portrait. The grotesqness of which is traced back to the exploitation of the periphery by the center of the empire. I have to underline at this stage that Joyce and Dib have included not a single character belonging to the colonial camp. The presence of empire is indicated or rather suggested in spatial terms, that is in the form of spatial discrimination. In relation to this, Frantz Fanon's description of the colonial world as a Manichean world divided into tight compartements applies to both of Dib's and Joyce's world. Moreover, the worlds that the two writers described are marked by what Michel Foucault characterizes as discipline and punishement. To make another analogy borrowed from the Faucauldian thought, Dib's and

Joyce's world are worlds populated by clinical cases of all sorts. In other words, the setting in both works imprisons and interns the colonized in order to diminish his/her humanity, the better to legitimate his/her exploitation.

The naturalist-symbolist approach to the rendition of the setting can be accounted for by Dib's and Joyce's attempt to explain how the colonial environement shapes the human being both physically and psychologically.One of the philosophical tenets of naturalism to be noted, is that the environement determines the human being and his social life. So, in adopting naturalism as a mode of wrting, Joyce and Dib naturally underline the harshest form of determinism, that of the colonial type. However, as I have argued, in parallel and in synthesis with naturalism, Joyce and Dib deploy symbolism as a means of elevating the particular into the universal. In this regard, what Joyce says about his concern with colonial Dublin is applicable not only to his *Dubliners* but also to Dib's *La Garnde Maison*: "I always write about Dublin, because if I can get to the heart of Dublin I can get to the heart of all the cities of the world. In the particular is contained the universal." (Joyce, James, quoted from Masson & Ellmann, 1989, p: 69). In this case, the colonial Dublin and the Dar-Sbitar of Tlemcen in Algeria are the best representation and supreme cases of modern urban spaces which represent colonialism with its capitalist extension that is put into relief with imprisoned human beings.

Characterization and the Colonial Pathology of Paralysis in Joyce's and Dib's Respective Work

Much has been written about Joyce's and Dib's respective ideologies and influences on their wrtings. It is to be noted that Dib is a member of the Algerian communist party at the time of writing his Trrilogy *Algérie* which constituting of *La Grande maison*, *L'Incendie* and *Le Métier à Tisser*. This trilogy can rightly be compared to John Dos Passos' trilogy the *USA* as one can infer that this latter has largely influenced Dib in the form of the dialogue about the effects of capitalism. The same case can be made about Dib and other American writers such

as John Steinbeck whose works like *The Grapes of Warth* (1939) which is set during the time of the American Great Depression in their denounciation of exploiatation of man by man. As for Joyce's ideology, it remains a conterversial issue. Most crtics have the tendency to say and link it with anarchism because of the influence that his reading of anarchist writings such as the Russian anarchist philosopher Mikhail Bakunin's *God and the State* (1882) which presumably exerted on his works. Therefore, I may say that Dib's and Joyce's ideologies account largely for the type of characterization followed in their works.

Religion holds an imporatnt role in the portarayl of characters in both texts. Joyce, for example links paralysis not only to the colonial/capitalist state but also to the catholic religion which represents another imperial sate. In the first story entitled "The Sisters" which opens the whole collection with the boy-narrator looking towards the window of the dead priest, Father James Flynn, he has the following reflection:

> Every night as I gazed up at the window I said softly to myself the *word paralysis*. It had always sounded strangely in my ears, like the word *gnomon* in the Euclid and the world *simony* in the Catechism. But now it sounded to me like the name of some maleficent and sinful being. It filled me with fear, and yet I longed to be nearer to it and to look upon its deadly work.
>
> (Joyce, James, p: 07)

In the above quotation, the boy states his fear of even the sound of the word "paralysis" which he associates with the physically and imperfect word of "gnomon" and the spiritually corrupt "simony". It has to be observed that Joyce has italicized the three key words of "*paralysis*", "*gnomon*" and "*simony*" because of their particular importance. The world "*Paralysis*" stands for the paralytic sate of the characters and the nature of the religion the priest Father Flynn serves. The word "*gnomon*" in its general definition is referred either to what remains in parallelogram when it is removed or a marker of something celestial. However, in this context I would argue that it symbolically represents the boy's missing of both his father figure and his religious or spiritual father. As the word"*simony*" it expresses the corruption of the

institution of religion because the religious salvation of the priest is sold out and bought rather than given or attained.

In the story, we are told that the boy shows childish and innocent curiosity, but he is struck by the notion of paralysis as it it is embodied by the priest. Like death, paralysis strengthens its grip and follows the boy in his retreat to his room: “In the dark of my room I imagined that I saw the heavy grey face of the paralytic [dead priest]”, the boy avows (Ibid, p. 11). In his attempts to escape this image which constantly haunts him, the boy hides himself in the deeper darkness by drawing the blankets over his head. “The grey face still followed me” (Ibid), he desperately reccounts. In the end, like the old paralytic dead priest, the boy is virtually inhabited by the image of the priest. The boy-narrator introduces paralysis itself as a “maleficent and sinful being” that “fill(s) (him) with fear” even though he “long(s) to be nearer to it and to look upon its deadly work” (Ibid, p. 7). The young boy is really repelled, yet he is transfixed by the paralysis he experiences which anticipates his inability to be truly free from his old dead friend, James Father Flynn. Toward the end of the story, the boy finds out and knows what has “gone wrong” with his friend’s relation, the priest Old Father Flynn, a representative of the Irish Catholic church. He comes to understand why he feels liberated and “free from his death” (Ibid, 2).

In this story, the boy is inquisitive and meditative and has a thirst for knowledge. He desires to understand, to complete what is incomplete in the language of his elders (old Cotter, his aunt, Eliza and Nannie) and in the physical world around him and above all, he attempts to fashion his own identity. Thus, through the death of his friend, Father Flynn, the boy–narrator feels as if he were released from something by his death, “I found it strange that neither I nor the day seemed in a mourning mood and I felt even annoyed at discovering in myself a sensation of freedom as if I had been freed from something by his death” (James Joyce, 1996, p: 11). But vexed by the banality of the real world and the elders’ authority over him,

ironically at the end of the story, the young boy has surrendered and internalized paralysis, and more importantly he accepted to live a static life.

Trevor. L. Williams in *Reading Joyce Politically* (1997); contends that the effect of the church as a religious institution and the manifestation of the the British imperial state on the lives of Dubliners have had a profound effect on Irish life during the 1890's and they were the crucial and leading factors of Joyce's paralysis in *Dubliners*. In other words, the Roman Catholicism as a religious state like the secular British imperial state have the same negative effect on human life."There is paralysis: linguistic sexual, alcoholic, marital, financial-even history seems to have stopped", and they are linked to the hegemony of the secular and religious form" of imperialism, as Trevor claims (1997, p: 67). In this context, I fully agree with Trevor's thesis, because at the level of form and rhetorical organization, one can note that the *Dubliners*' starts and ends with two short stories wherein the blame of paralysis is put on Roman Catholicism. In "The Sisters", Joyce uses the 'chalice' which is a traditional symbol of the church's power to mediate between God and man in an ambivalent and ironical way. He points out that the broken chalice is a symbol of the church's failure in Ireland. "The chalice, even when broken, it retains the power to paralyze, to suspend all thoughts in its function as opiate for the masses", Joyce unabashedly claims in one of his short stories (Joyce, James, p: 78).

Under such considerations, Joyce's story of "The Sisters" made him the target of much criticism because of his anti-religious drives. Catholicism is one of the nationalist dimensions of Ireland, so for Joyce to be so iconoclastic towards it, is to put oneself out of the national Irish fold. Yet, if Joyce risked being a tabooed man, a man who excommunicated himself from the Irish Catholic community, it is because of the parodixical complicity of the British state and the Catholics that came to full light in the betrayal of Charles Stewart Parnell, his favourite Irish hero, by the Catholic church which accussed and then dismissed him at being

an amoral man because of a sexual affair with an English woman. No matter his religion, Parnell the Protestant represents for Joyce a nationalist hero and a leader in the fight for Home Rule against whom both the imperial British state and the Roman Catholic clergy or state conspired in order to impose their domination over the Irish people. Joyce's view about Parnell's betrayal is betterly shown in his *A Portrait of the Artist as a Young man*, and the fifth chapter of this research will clarify it.

In "The Sisters", Father Flynn's story suggests an air of hopelessness that surrounds all *Dubliners*, and especially the boy-narrator who shows no hope for Father Flynn to recover from his physical paralysis which afflicted him: "there was no hope for him this time" (Joyce, James, p: 7). But in a larger sense, Joyce alludes by this statement that the physical paralysis is accountable of the stagnation of life in colonial Dublin and that there is no hope for change as long as Father Flynn satnds as a fatherly model for the young boy. Richard Ellmann asserts that Joyce's use of the physical paralysis of the priest is a "symptom of the general paralysis with which Ireland was afflicted, Irishmen did not move from point to point; they stuck fast and deteriorated" (Ellmann, R, 1982, pp: 68-9). Here, I would argue that the relationship between Father Flynn and the young boy pertain to the process of individuation. In pshycological terms, the paralytic Flynn does not provide the right model of fatherhood against which the boy can build his selfhood. As a surrogate father displacing the real father, Father Flynn paralyzes rather energizes the process of individuation.

Moreover, Father Flynn is described as a representative of the Irish clergy and orthodoxy because he devoted all his life for the service of the church, wherein he was unable to sustain the duties of his office. A representative of the church, Father Flynn is seen as a figure of spiritual decadence. His name is associated with "empty, idle and broken chalices" (*Ibid*: 17). Like the broken chalice, he is broken inside since he becomes the clerical "mope by himself, talking to no one and wandering about by himself […] duties of priesthood was too much for

him" (Ibid: 18). Obviously, the Catholic religion is too heavy to carry on for those who have made the vow to proselytize it. The power that Father Flynn receives from the Catholic Church as its servant has seemingly corrupted him because of the practice of 'Simony'. As a result of this, his sin has controlled his soul to such an extent that he becomes a paralytic figure.

It is a common place today to denounce priests who perpetratre child abuse and Joyce is a precersuor in this regard. It is this sin that Father Flynn has obviously committed against the boy-narrator in *Dubliners* that haunts the priest at the end of his life and traumatizes the young boy for the rest of his whole life. To say it in other terms, Father Flynn has become an uncanny figure for the boy. Instead of helping and fostering the boy's growth, he paralyzes him and makes him an obssessed victim. It has to be noted that the boy-narrator, unlike the other boys of his age, does not play with his mates, but keeps spying on the priest. At one point of the narration, Old Cotter, one of the family friends, seemingly aware of the child abuse practiced by Father Flynn comes out with the following suggestion: "My Idea is: let a young lad run about and play with young lads of his own age and not be…Am I right, Jack?" (Ibid, p: 08). Old Cotter's suggestin is common because children naturally go with other children. They can not stand aloof from the other children if they want to grow up.

As far as the story is concerned, Father Flynn is not a social model to hold for the boy-narrator because of his evil character. The power thrust upon him by the church has first led him to abuse of it by landing himself in Simony and child abuse. The ideal of celibacy celebrated by the Catholic Church turns the priest into evil indermining both himself and the future generations. Father Flynn ends "talking to no one and wandering by himself" and ending his religious career alone in the the dark of a confessional box "wide awake and laughing-like softy to himself" (Ibid, p: 17).

The sexual child abuse that Joyce develops in *Dubliners* finds parallels in Rachid Boudjedra's *La Repudiation*, as it will be demonstrated in the fifth chapter of this research. However, what we find instead in Dib's *La Grande maison* is not sexual child abuse, but rather economic, emotional and physical child abuse. Omar, the young boy is depicted by Dib as an epitome of all Algerian children abandoned to the streets as waifs and strays of colonial Algerian society whose main foundation is supposedly the institution of the young to be republican citizens. Situated at the periphery of the French empire and pushed to the margins of colonial society. Outraged at the fate of the native Algerian children, Dib says what follows:

> De ces enfants anonymes et furieux comme Omar, on en croisait partout dans les rues, gambadant nu-pieds. Leurs lèvres étaient noires. Ils avaient des membres d'araignée, des yeux allumés par la fièvre. Beaucoup mendiaient farouchement devant les portes et sur les places.
> Les maisons de Tlemcen en étaient pleines à craquer, pleines aussi de leurs rumeurs.
>
> (Dib, Mohammed, p: 28)

On reading the quote above, one wonders what has become of the French School teacher of whom the French republic was so proud. Even when such lucky children like Omar found their way to the French school, there stomachs are grinding, so empty that little is learnt in terms of knowledge. In the school yard, the reader is invited to the following scene:

> Un peut de ce que tu mange ! Omar se planta devant Rachid Berri. Il n'était pas le seul ; un faisceau de mains tendues s'était formé et chacune quémandait sa part. Rachid détacha un petit bout de pain qu'il déposa dans la paume la plus proche. Et moi! Et moi!
>
> (Ibid, p. 07)

It seems that the ideals of the French schooling system and French republican citizenship cannot appeal to starved school children. Imperial France is called to shame for forgetting its republican ideals and physically abusing the children who are supposed to be under its care. Therefore, in response to this abuse and disavowal of ideals, the nature of Algerian school teacher in the novel undermines the ideological apparatus of French education by teaching nationalist notions such as the idea of Algerian fatherland or "Patrie".

Apart from the physical abuse due to a dramatic shortage of food, *La Grande maison* also raises the issue of emotional child abuse which is also the result of French imperial state in its disempowering of the Algerian family and society. Emotional child abuse is mainly caused by the violence of the French colonizer, and one has to go back to Frantz Fanon's *The Wretched of the Erath* (1986) to see its consequences. In his first chapter entitled "*Concerning Violence*" Fanon writes:

> In the colonial world, the emotional sensitivity of the native is kept on the surface of his skin like an open sore which flinches from the caustic agent; and the psyche shrinks back, obliterates itself and find outlet in muscular demonstrations whcih have caused certain very wise men to say that the native is a hysterical type.
>
> (Fanon, Frantz, 1968, p: 44)

Fanon adds many other examples to sustain how counter-colonial violence finds expression in its first stages in the social phenomenon of dance, possession, tribal and family feuds before being transformed into a therapeutic revolutionary violence. In this regard, the hysteria of which Fanon speaks in his *The Wretched of the Earth* is a typical character in the violence that pervades Dib's Dar-Sbitar in Tlemcen, where all the inhabitants are daily haunted by the violence which knows no end.

Family violence, I would contend, is a transferred violence. Instead of being directed against a more powerful enemy, the French colonizer, it is exorcized through the aggression of the inhabitants. In this particular case, it is Omar who becomes the scapegoat for exorcising the internal shame of living under colonial violence. We are told that "Dar-Sbitar vivait à l'aveuglette, d'une vie fouettée par la rage ou la peur, chaque parole n'y était qu'insulte, appel ou aveu, les boulversement y étaient supportés dans l'humiliation, les pierres vivaient plus que les cœurs" (Dib, Mohammed, pp : 116-17).

Omar's complaint about the meagre ration of food has made his mother Aini so angry. If the former had not taken to his hail, the latter could have killed her. In this case, we see the extent to which the family sense has been shaken and also it shows how filial love is completely

obliterated making bothe the mother and the son perfect satangers. In fact, what causes the most important pathos in Dib's novel is the child abuse that Omar experiences. He is too young to understand the hysteria of his mother, a hysteria induced by her helplessness in the face of colonial oppression. As a result of this situation, Omar thinks of committing suicide:

> Pourquoi fuir ? Mais, pourquoi ne pas se tuer ? Ne pas se jeter du haut d'une terrasse ? Il chercha autour de lui : personne dans le corridor. Il se roula en boule pour ce faire plus petit dans son coin. C'était ça, c'était ça : mourir. Qui se soucierait de lui, après ? Un petit accident et puis on est tranquille. Sa mère ne le retrouverait plus. C'était le meilleur tour qu'il pouvait imaginer de lui jouer.
>
> (Ibid, p. 36)

The relationships between the families living promiscuously in one-room flats in Dar-Sbitar are equally strained. Each family spies on the other, and each tries to save its face by showing that it has more dignity than the other families, whilst all of them in truth are suffering from the same colonial ills. The perpetual skirmishes and feuds between the families are symptomatic of the distress that grows out of the social fabric. What is important to note also is that these families' feuds are fought out only by the women. Males are completely absent, an absence which shows their emasculation by the colonial power. Dib eloquently asserts:

> Les hommes sortaient tôt, aussi les apercevait- on rarement. Ne demeuraient là que les femmes: la cour, sous les branches enchevêtrées de la vigne, en regorgeait. Elles l'emplissaient de leurs allées et venues. Elles encombraient la porte d'entrée…Tous pleuraient ou hurlaient. Ni les mères ni les autres femmes ne jugeaient utile d'y prêter plus d'attention que cela. Les braillements que la faim ou l'énervement faisait éclos dominaient une rumeur nourrie, parmi laquelle parfois jaillissait un cri de désespoir.
>
> (Ibid: 82)

Apart from Omar, his sisters are no less frustrated. Being older than their brother, these sisters suffer from what can be called "Sexual poverty". Romance is as necessary as food at their adolescence, and yet romantic dreams are difficult to realize in the stifling conditions of life in Dar-Sbitar. Hence, we see one of Omar's elder sisters trying to seduce one of the young boys in Dar-Sbitar. This moment occurs when the family has enexplicably received food from one of their relatives in the countryside. The sister has decoyed the boy in her mother's room-flat

by extending a piece of white bread just to have a short flirt with him. Hence, the shortage of food is as dramatic for the young boy as the impossibility to have a normal love relationship. It would argue then that emotional death under colonial conditional is as dehumanizing as economic exploitation.

Joyce points out also to this emotional death in *Dubliners*, particularly in the short story of "Eveline". In this love story, the title-character falls in love with Frank, a very "kind manly sailor" (Joyce, James, p: 39). From the very beginning, the reader knows that Eveline's love is doomed to fail because at the death bed of her mother, she makes her a promise "to keep the home together as long as she could" (Ibid, p: 38). The reader is also told that Eveline lives with her closefisted, drunkard and bad-tempered father, who always treats her badly. She "felt herself in danger of her father's violence [...] and lately had begun to threaten her" (Ibid: 38). Because of her father's emotional and verbal abuse which is transformed into physical violence, Eveline is not safe in her own house as she is forced to give him even the entire wages she receives from her job in Miss Gavan's stores. In fact, Eveline's relationship with her father reminds us of Frantz Fanon's exploration of the Algerian family and the deprivation of girls in the traditional family circle:

> The girl has no opportunity, all things considered, to develop her personality or to take any initiative. She takes her place in the vast network of domestic traditions of Algerian society. The woman's life in the home, made up of centuries-old customs, allows no innovation. Illiteracy, poverty, the status of an oppressed people, maintain and strengthen the specific features of the colonized universe, to the point of changing their entire nature.
>
> (Fanon, Frantz, 1965, pp: 106-06)

Temporarily, things are no longer what they used to be. The possibility of a physical escape from the evil of her father's home and the loveless life in Dublin is presented to her, since Frank is about to embark for Buenos Aires. However, when the time comes to take the decision we are told the following:

> She stood up in a sudden impulse of terror. Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.
>
> (Ibid, p. 42)

In Eveline's imagination, Frank would offer her happiness and freedom which she has always been looking for. Frank would also give her an opportunity for a new departure, a new life far from the ruthless behavior of her drunkard father. Above all, in marrying Frank "people would treat her with respect" and she would not be "treated as her mother had been" (Ibid). However, when the time comes to elope with her beloved, and to reach out a felicitous existence with Frank, Eveline's courage fails because of the fear of the unknown and paralysis of the will. She relinquishes all her hopes and forsakes Frank, by disclaiming her responsibility and the authority over her own life: "she prayed to God to direct her, to show her what was her duty", we are told (Ibid). With such behavior, we learn that Eveline has lost the power of decision-making. As the ship is about to leave, we see her standing on the dock and unable to move, Frank calls her three times, "three times she refuses to acknowledge that she knows him and her eyes offering "no sign of love or recognition" (Ibid: 43). She has surrendered her individuality at the end of the story to an utterly passive and helpless creature. "She set her white face to him, passive, like a helpless animal, her eyes give him no sign of love or farewell or recognition", the narrator recounts (Ibid). Her duty to the family, the church and by extension her country have ruined her dreams of an independent happy life. Family and social duty have overcome her budding love for Frank. Disabled for love and unable to follow her own erotic life to the end, she becomes as paralyzed as the boy-narrator in "The Sisters". Even here, there is a suggestion of a perverted relationship between the father and the daughter, a perversion simililar to the one between Father Flynn and the boy-narrator in "The Sisters".

“The Boarding House”, another story in *Dubliners* very close to Dib’s *La Grande maison* not only in terms of title, but also in terms of what takes place in these confined settings. In this story, Joyce penetrates into the perverted erotic life of two adult characters: Bob Doran and Mrs Mooney’s daughter, Poly, always with the intention to ilusstarate how the empire of Catholic conservatism has stultified the emotional life of Dubliners. In the story, the whisper and hearsay that followed the discovery of the secret love story has created a kind of malicious gossip and scandal in Mrs. Mooney’s pension. This shows that the behavior of people in colonial Dublin is strictly an observable fact and that love is strictly a forbidden feeling, because Dublin is “such a small city, everyone knows everyone else's business” (Ibid, p: 71).

Additionally, we are also told that if the love affair becomes known by all the occupants of the boarding house, Mr. Bob Doran will no longer be seen as “a man of honour”. He will lose the public esteem he has worked hard to earn. Losing face in front of the friends, the Madam (Mrs Mooney), is umbearable for him, and more importantly this affair could place his job in jeopardy in the face of his employer. Mrs Mooney views the marriage of her daughter with Doran as reparation for tarnishing her honor, because in her opinion he had taken advantage of Polly’s youth and inexperience. According to Madame, (Mrs Mooney), the love-realation of her daughter with Bob Doran is devoid of the loving affirmation needed for a meaningful and passionate love relationship. “There must be reparation made in such a case”, she argues (Ibid, p: 70). In addition to this, Mrs. Mooney acknowledges that Bob Doran “had a good screw” and a “bit of stuff put by” (Ibid). Obviously, the marriage of her daughter with Doran will provide her with financial interests. Honor, for Madame, as Mrs Polly is pretenciously called, turns out to be a cover for a crass-materialism.

As a result of all these considerations, Bob Doran is left with a Hobsian’s choice: either accepting to marry with Poly, which he knows is impassible because of the difference of

class, or to elope with his beloved losing everything he has worked for. In either case, Doran feels as being trapped, not being able to transgress the social convetions of his time. The phrase “done for” summarizes the Hobsan’s choice and the dilemma of Irish people unable to live with the values of modern times, because their country is left at the margins of empire and modernity.

Honor, face saving, shame, oppressive public opinion and other conservative values in Joyce’s *Dubliners* and Dib’s *La Grande maison* are indicators of response to colonialism. In his *A Dying Colonialism* (1965), Fanon has devoted four distinct chapters to the traditional Algerian family, the veil, the French medicine, and the radio in relation to colonialism. His analysis shows clearly that the rejection of French medicine and the technology of information like the radio by the Algerian people during colonial period springs from their mistrsust of all things including modern technology that comes from the colonizer, who is quick to claim the adoption of these technologies and medicinal innovations by the Algerian as a signe of acceptance of colonial administration. In this context, Fanon argues:

> Reduced, in the name of truth and reason, to saying "yes" to certain innovations of the occupier, the colonized perceived that he thus became the prisoner of the entire system, and that the French medical service in Algeria could not be separated from French colonialism in Algeria.
>
> (Fanon, Frantz, 1965, p: 125)

Similarly, the relationship between father and son, father and daughter, mother and daughter and so on are marked by a deep conservatism. Honor and veiling prevail in social life and effaces individual life altogether. It is only with the Algerian Revolution in 1954 that the hold of tradidion over the life of the people is broken, and new men as well as new women were born.

Dib’s *La Grande Miason* provides a better illustration than that of Joyce’s *Dubliners* in how conservatism holds its sway over people’s lives during colonial rule. In Omar’s habitation for example, secret love stories and confidentiality always fall under the gossip of public opinion

or ‘bad eye’ “mauvais œil”. Dar-Sbitar is such a small place where promiscuous existence prevents any intimacy at all. “On ne pouvait rien faire dans cette maison sans que trois cents yeux vous épiassent”, Dib’s narrator says (Dib, Mohammed, p: 154). Public opinion in Dar-Sbitar punishes and condemns severely anyone who tries to betray the old established moral order, cultural rules and conservative values. In this case, Joyce’s stories of family romance and perversion of love in the childhood section parallels Dib’s story of the romantic ideal manifested by Omar’s outlet love with Zhor, a next door frustrated female nighbour. In Dar-Sbitar, we are given to understatnd that love stories between boy/girl as much as man/woman are banished and severely reproved because of the Algerian orthodox beliefs and conservatism. This is why omar’s love of Zhor has to remain a secret love story. In the absence of a mature erotic life because of the dire economic conditions generated by colonialism, Zhor has no hope whatever of finding a soul mate of her age. Defying all conventions, she practically and sexually assaults a younger male, taking care that the affair does not become public. The following quote shows how erotic frustration induced in colonial condition of life, lead women who are supposed to be the guardians of tradition are all too ready to break it:

> Elle (Zhor) lui lança par trois fois son appel: au dernier, il y alla. Elle s’approcha de lui. Il la sentait debout contre son corps, dont la tiédeur l’envahit. Soudain, elle lui donna un violent coup de genou dans l’aine. Omar jeta un petit cri et tomba terre en sanglotant. Zhor se pencha sur lui et lui bâillonnait la bouche de ca main. Il dut s’immobiliser pour ne pas être étouffé; Il se tint tranquille. La main de la jeune fille glissa le long du corps d’Omar sans difficultés. Il perçut alors le bruit soyeux d’un corps qui s’étendait à ces côtés. […] Puis elle fut secouée de frissons. Plusieurs fois elle essaya de caresser l’enfant mais ces efforts demeurèrent vains: elle n’arrivait plus à surmonter l’indécision qui paralysait ses mouvements

(Ibid, p. 78)

The above quotation indicates clearly that in the context of Dar Sbitar a small case of Algerian traditional society, the world of romance and erotic life are smothered, or in other words tabooed because of social concervatism, born out of equally regid colonialism.

In the "An Encounter," a story in *Dubliners* illustrates how the constraints of the Catholic conservative church in colonial Ireland make people indulge in imaginative flight. The story is about a young boy who abandons with a small band of students transgress the narrative discourses of the church, state and school by looking at life through the lenses of popular literature as *The Union Jack*, *Pluck*, and *The Halfpenny Marvel* brought to them by a schoolmate of thiers, Joe Dillon. In the boy's imagination, these stories of the Wild West represent an aoutlet for escape as he admits: "the adventures related in the literature of the Wild West were remote from my nature but, at least, they opened doors of escape" (Joyce, James, pp: 18-19). Adventures of escape look promising to a boy whose Jesuit College combines the authorities of teacher and priest into one authority, in other words, a secular and religious authority. Hence, once their teacher, the priest and father Butler discovers the affair, he immediately forbids the children to read such stories. For father Butler, the popular juvenile literature of the west is rubbish" and has crossed the Irish Sea and the Atlantic from Britain and USA to John Bull's "Other Ireland" or colonial Ireland. This is how he explained his censorship of this popular junevial literature to his students:

> What is this rubbish? He said. *The Apache Chief!* Is this what you read instead of studying your Roman History? Let me not find any more of this wretched stuff in this college. The man who wrote it, I suppose, was some wretched fellow who writes these things for drink. I'm surprised at boys like you, educated, reading such stuff [...] I advise you strongly, get at your work or [...]
>
> (Ibid, p: 19)

Father Butler's rejection of overseas junevile literature is another case to be added to Fanon's list of things to be banned by tradition in colonial societies. It has to be observed that the word "*Apache*" to which Father Butler refers in the quote above does not necessarily refer to the Indian tribe of that name, but to the British and American, and particularly the French rebelling young at the turn of the 19th century. Therefore, for the conservative Jesuits to allow the colonial Irish youth to reach that kind of stuff would endanger the social fabric of Ireland and make it vulnerable to cultural contamination, as the central character claims:

“when the restraining influence of the school was at a distance I began to hunger for wild sensations, for the escape which those chronicles of disorder offer me” (Ibid). Paradoxically, Joyce expresses the boy’s desire for escape from colonialism and the conservatism which conspires against all what sounds as freedom or liberation. As the boy-narrator asserts: “real adventures do not happen for people who remain at home: they must be sought abroad” (Ibid: 20). It has to be reiterated here, that Joyce puts on a part the hegemonic and coercive apparatuses of the secular British Empire and those of the Catholic clergy. The case is different with Dib who questions only the superstitions of the Islamic culture.

However, Dib in *La Grande maison* registers the rejection of the French school as an ideological apparatus as part of the conservative reactive response to colonialism that Fanon has documented in *A Dying Colonialism*. The quote below is indicative of the native Algerian mistrust of the French school and the school teacher be it a native who operates that ideological apparatus:

> M. Hassan, satisfait, marcha jusqu'à son bureau, ou il feuilleta un gros cahier. Il proclama: ---Patrie.
> L’indifférence accueillit cette nouvelle. On ne comprit pas. Le mot, campé en l’air, se balançait. ---Qui d’entre vous sait ce que veut dire: Patrie?
> […] Les élèves cherchèrent autour d’eux, leurs regards se promenèrent entre les tables, sur les murs, à travers les fenêtres, au plafond, sur la figure du maitre ; il apparut avec évidence qu’elle n’était pas là. Patrie n’était pas dans la class. La France est notre mère patrie, annonça Brahim. Comment ce pays si lointain est-il sa mère? Sa mère est à la maison, c’est Aini ; il n’en a pas deux. Aini n’est pas la France. Rien de commun. Omar venait de surprendre un mensonge. Patrie ou pas patrie, la France n’était pas sa mère. Il apprenait des mensonges pour éviter la fameuse baguette d’olivier.
>
> (Dib, 1952, pp: 20-21)

The above extensive quote illustrates clearly that for Omar the lesson of “patrie” in the classroom is both foreign and incongruous. To learn about a concept of ‘motherland’ from a French textbook is awkward, insignificant and could designate someone’s name. Besides, when the word “patrie” is uttered by his teacher, Omar’s current concerns are of hunger and

the next warm meal. By contrast, the word “pain” or bread excites and solicits a different reaction from Omar and his classmates in the school yard.

When Omar hears the name of “mère patrie” or motherland, he first confuses it with his mother Aini and he thinks that his mother could not have any link with the word “patrie” being taught in class. Indeed, this is the first step of Omar’s awareness that France is not his mother country. Omar’s learns the lesson that the French school taught him and considers it a lie. French schooling as in *Discipline and punishement* (1975), to use Foucault’s words, is typically exemplified in *La Grande maison*, because the pupils who refuse to learn the lesson and dare to challenge the authority of the schoolteacher. The latter could punish them and use a big stick, a “baguette d’olivier”. Under such conditions, Omar and the rest of the class must obey the instructions of their teacher. This reveals the authoritative and oppressive means imposed by the colonizer on the native Algerian in order to efface their own local culture.

In Dib’s *La Grande maison*, Mama, Omar’s grandmother occupies the same position as that of Father Flynn in *Dubliners*. Like him, she is an old woman struck with physical paralysis. Omar describes her with the following words:

> Grand’mère Mama *était paralytique* […] Ses yeux se figeaient en une expression froide et dure à certains moments. Son visage, un joli petit visage de veille, rose, propre, était encadré d’une gaze blanche. On devrait aider Grand’mère pour tout, pour manger, se retourner, faire ses bousions.
>
> (Dib, Mohammed, 1952, p: 31. my emphasis)

Mama, Aini’s mother and Omar’s grandmother might be taken as a typical representative of the traditional world order of the Algerian family. Her pains, sufferings and hardships stand for the old sufferings of the Algerian society under colonial conditions. Despite the harsh living conditions to which she and other Algerian women were subjugated, and before she becomes physically paralyzed, she was probably an active person who raised and bred her

children until they have grown up and married. There is something reminiscent of Greek tragedy in the author's evocation of her complaints, as the following quote shows:

> Elle disait qu'on la rejetait comme une chose inutile. Tout cela, dit dans son ancien idiome, se transformait en lamentations qui emplissaient Dar Sbitar. Ce n'est pas plus un être humain qui se plaignait, mais bien la nuit entière et tout ce qui rodait alentour, mais bien la lourde, l'inconsolable maison. La voix de l'aïeule ouvrait un passage à une détresse immémoriale.
>
> (Ibid, p: 166)

"L'inconsolable maison" of which the narrator speaks in the quote above calls to mind the House of Atreus in Greek tragedy, a house doomed to destruction by the Gods.

Mama's complaints also remind us of Philoctetes that Greek warrior who was left in an island by the Greeks on their route to Troy, because of his unbearable cries caused the pain of a festering wound. Like Philoctetes, Mama feels as no longer useful. In portraying Mama in her paralytic state, the author arguably underlines how Ageism became prevalent in the Algerian society as a result of the harsh colonial conditions of life. At an old age and as many native Algerians of her time, Mama becomes a heavy burden to her son who passes her over to his sister Aini. The latter unable to feed even her own children, reluctantly gives shelter to her mother. She too considers her mother as a heavy burden as the following citation shows: "pourquoi ne te garde-t'il pas, ton fils? Quand tu servais de domestique à sa femme pendant des années tu étais intéressante" (Ibid).

The mistreatment of the aged, paralytic grand mother like Mama is reported in unbearable and aweful scenes like the one below:

> Hé, Mama ! Tonitruait Aini dans son orielle en poussant vers elle l'écuelle. Tu ne vois pas que je t'apporte à manger ? Ou bien ce que je t'apporte te déplaît ?
> La vieille femme ne remuait pas. Aini se saisissait de l'ustensile puis empoignait la tête de Grand'mère et lui fourrait l'écuelle sous le nez.
> --Oui ma fille, j'ai vu. Pourquoi me traites-tu comme ça ?
> --tiens, mange ! lui disait Aini en la secouant sans ménagement.
> Elle bredouillait quelques mots entre ses dents: « puisses-tu manger du poison.
>
> (Ibid, p: 142)

Psychologically, Mama becomes the scapegoat for Aini's frustrations and anger at her incapacity to take care of the entire household in the absence of her deceased husband. "Grand-mère Mama devient le bouc émissaire sur lequel Aini décharge tout son malheur" (Belhadj, Belcacem 1983, p: 44). Hence, the respect of seniority, and the obligation of the children towards their aged parents become unbearable in the colonial period, notwithstanding the affirmation of conservative values of all the inhabitants in Dar-Sbitar. An Ageism of the most savage kind is imposed on each and every family in Dar-Sbitar as it struggles for survival. The Algerian households fell apart in a manner as tragic as that of Atreus in Greek tragedy. In a sense, Mama stands for the traditional world order destroyed and paralyzed by the unbending colonial system and the conservatism that replaced it. This traditional world order is shallow and of the order of make-belief since old time values such as solidarity, seniority and so on are all gone and often affirmed in the face of colonial misery. In another sense, Mama represents the center of paralysis in the traditional world order, as she is unable to articulate her self, and physically exhausted by the economy of plunder practised under colonial rule.

The same interpretation is invited by the disgraced Father James Flynn in Joyce's *Dubliners*. In the latter, Father Flynn is left alone in a dark, cold drawing-room of the mourning house, where the air smells musty from having been enclosed for too long. His sisters Eliza and Nannie mistreat him in the same manner as Aini treats her mother as she leaves her alone with lamentation and sorrow in a dark, small icy room (kitchen). As the narrator says: "la cuisine de l'étage était une grande pièce aux murs noirs, pavée de larges dalles encombrées de toutes sortes d'objets; démunis de porte, elle était envahie par un petit jour peureux. Le froid ici touchait la mort" (Dib, Mohammed, 1952, p: 33).

What is the remarkable trait in the worlds depicted by Joyce and Dib is that their respective world is the world of women. Patriarchy is toppled down by matriarchy. To say clearly, I

would argue that the colonial world as imagined by the colonizer, and as many critics have pointed out, is a feminine-like world, a world that is meant to be put in check by the masculine imperial power whose main interest is in their capacity of reason and order. Thus, with the prominent presence of female characters in *Dubliners* and *La Grande maison*, respectively, Joyce and Dib might easily be blamed as replicating this colonial misperception for legitimizing colonial rule and occupation. However, I would argue that the writers'purpose in forgrounding the presence of female characters in their respective works is rather to underline the emasculation of men by the colonial rulers. In other words, the colonial Irish and Algerian are not feminine by essence. This feminization is the result or the effect of colonial domination. I could also argue that even the feminization of the colonial Irish and Algerian can be read as feminicidal, in the sense that with colonization women lost what characterizes their best feelings, kindness, filial love and other features, because of the total devastation of the traditional world order of society by colonialism.

The forced "matriarchalization" of the colonial Algeria and Ireland comes out in several femal characters in Joyce's *Dubliners* and Dib's *La Grande maison*. For example, Aini is described by Dib as a shrewd and determined woman obliged to assume male gender roles in her household in the absence of her alcoholic dead husband. Joyce's *Dubliners* is also replete with masculinized mothers. The most important are arguably Mrs. Mooney of "The Boarding House", Mrs Kearney of "A Mother" or Gretta Conroy in the final story "The Dead". These female characters play dominant and central roles in Joyce's picture of the Irish society, whilst the male characters are reduced to blustering and impotent figures.

To develop further this idea, in Joyce's "The Boarding House", Mrs. Mooney, the landlady of the north-side Dublin boarding house in Hardwicke Street is depicted as an intelligent, cunning and calculating woman with a harsh, pragmatic view of the world. She deals "with moral problems as a cleaver deals with meat" (James, Joyce, P: 68), and who "governed the

(her) house cunningly and firmly" (Ibid: 66). Her husband, Mr. Mooney is by contrast, reduced to a dwarfed and violent man, a "shabby, stooped drunkard", who instead of helping his family as the traditional order demands it, he leaves his home and "began to go to the devil" (Ibid). The absence of male authority in this short story elicits the paralysis of the Irish society, which suffers from the absence of the active forces of development and change.

Mr. Mooney is similar to Joyce's other male characters throughout the entire book. Male figures such as Old Cotter and Uncle Jack in "The Sisters", Eveline's father in "Eveline", Lenehan in "Two Gallants", Farrington in "Counterparts", and even the disappointed and egoist Gabriel Conroy in "The Dead", are all characterized as being unfit as male models. All these characters have something in common with the paralysis of Father Flynn, in the sense that all of them failed in their private and public lives. Take, for example, Eveline's drunkard and violent Father for whom Eveline falls prey and becomes encumbered by his violence and from whom she must slip away to buy staples of food. In this regard, Joyce writes in his letter to Nora, his wife on August 1904, just a few days before the publication of "Eveline" that his mother had been trapped within an insidious ideological and cultural discourse that governed the nineteenth and early twentieth century Ireland:

> My mind rejects the whole social order and Christian-home, the recognized virtues, classes of life and religious doctrines. How could I like the idea of home? [...] My mother was slowly killed, I think by my father's ill-treatment [...] When I looked in her face as she lay in her coffin [...] I understood that I was looking in the *face of a victim and I cursed the system which had made her a victim.*
>
> (Joyce, James, quoted from Masson & Ellmann, p: 28 my emphasis)

The passage above illustrates clearly that the forced "matriachalization" of the Irish society is not meant by Joyce as a critique of the woman's hold over man as many critics are ready to to jump to conclusion, but a critical thrust at the Britsih colonial power which has destroyed the traditional world order by burdening the females with additional roles or tasks following the disempowering of the males. The colonial emasculation of males resulted in a transferred

domestic violence of the latter in the females in an attempt to exorcise colonial violence and in a demand for further sacrifices on the part of the female gender. Hence, Joyce for instance tells us that Eveline's mother Mrs. Hill died after a "life of common sacrifices and final craziness" because of her husband's domestic violence and this is why Eveline "sometimes felt herself in danger of her father's violence" (Joyce, James, pp 38-41). 8). I would argue that the life of her daughter is no longer brighter as she (Eveline) is forced to care for her widowed violent father, too emotional stunted by the new roles thrust on her to indulge in romance as woman of her age are expected to do.

Likewise Joyce's "matriachalizition" of the Irish world order in *Dubliners*, in Dib's *La Grande maison*, the strong father figure in Dar-Sbitar is also absent from the Algerian world order. For instance, in Omar's family, it is the mother, Aini, who assumes all the gender roles. In other words, Aini performs both the masculine and feminine roles while her husband is totally absent. She ventures across a treacherous border smuggling fabric from Oujda, Morocco, to Tlemcen, Algeria. At several times throughout the novel, Aini tirelessly reminds everybody that "c'est moi qui travaille pour tous ici", "c'est moi qui travaille, rappela encore Aini. Et c'est mon sang que j'use à ce travail. Mais c'est dû" (Ibid, pp: 101-03). As far as Omar is concerned, he has lost faith in the adult world that has kept him in a life deprived of basic needs. He bears witness to the paralysis and dysfunction of his society, and rejects the logic of the adults reasoning. In this context, Hamid Bahri asserts: "fatherless, Omar has no reason to believe in any father figure and, in fact, displays only contempt toward them" (Bahri, Hamid, 2004: 63). This means that, for Omar, all adults including his father are all irresponsible and improvident vis-à-vis the lives of their children and compatriots, as the narrator says: "Il (Omar) ne croyait pas aux paroles des grands personnes, il ne reconnaissait pas leurs raisons [...] Il se consolait en secret de son jeune âge pour en comptant sur l'avenir pour prendre sa revanche" (*Dib, Mohammed*, 1952, p: 111).

In the same way as Mrs Mooney's failed huasband in Joyce, Aini's husband Ahmed Djezairi who stands for all the Algerian males by his name Djazairi (Algerian), is a failed and worthless man incapable to make security and welfare of his home. As a heavy drunkard, he delegates all his family duties to Aini during his life and after. For Aini, Ahmed Djezairi's devolution of gender duties on her own is equivalent to betrayal because husband and wife are supposed to meet all the challenges of all sorts together. This is what she says at one moment when she expresses outrage at the presnt new world order:

> Voici tout ce que nous a laissé ton père, ce propre à –rien : la misère. Il a caché son visage sous la terre et tous les malheurs sont retombés sur moi. Mon lot a était le malheur. Toute ma vie ! Il est tranquille dans sa tombe. Il n'a jamais pensé à mettre un sou de coté. Et vous vous êtes fixés sur moi comme des sangsues.
>
> (Dib, Mohammed, 1952, p: 28)

The sentence "Il a caché son visage sous la terre et tous les malheurs sont retombés sur moi. Mon lot a était le malheur. Toute ma vie" is interesting in the sense that it shows how a man such as Ahmed Djezairi has never worried about his own manhood. Besides, Aini refuses even to visit and set foot on the cemetery where her husband was buried, as she justifies her position "Qu'irais-je faire là-bas Lalla? J'ai tant de travail ici. Celui dont je visiterais la tombe ne m'a laissé ni fermes ni maison pour que je le pleur" (Ibid : 80). In this way, Aini's reluctance and refusal to visit her husband's grave could be seen as a refusal to submit to his domestic violence engendered by colonial conditions.

It has to be noted that almost two decades after the writing of *La Grande maison*, Dib continued to depict these worthless and failed males in his *La Danse du Roi* (1968), as he says:

> Chez nous, le père n'a été que l'homme qui a engrossé notre mère au passage. […].Jamais vu un père de près. Ce qui s'appelle un père. Enfant de notre mère, on a été que ça nous. […] Du jour ou le français est entré dans ce pays, plus aucun n'a eu un vrais père. C'était lui le qui avait pris sa place. C'était lui le maitre. Et les pères n'ont plus été chez nous que des reproducteurs. Ils n'ont plus été les violeurs et les engrosseurs de nos mères.
>
> (Dib, Mohammed, 1968, pp: 158-9)

Hence, in the context of Dib's context, the humiliation of the males is read as a critique of the colonial violence, but also of males who have drowned their suffering, and lack resilience in the face of trouble. However, these failed males are somewhat rehabilated by the short appearance of nationalist and militant figures such as Hamid Seraj.

Aini's blaming of her husband for being a failed man has another hidden aspect. Many historians have pointed out that the Algerian males have easily given up the sruggle against the French colonizers as Aini desperately proclaims in the novel. On the contrary, Algerian males were haunted by the fact that they weren't able to protect the country against colonial encroachement. In this way, heavy drnking as is the case with Ahmed Djezairi is a way to escape the guilt of being powerless in the face of the French conquerors. Alcoholism is a symptom of guilt that overwhelmed the Algerian male population, which seems also to be the case with Joyce's alcoholic and violent male characters in *Dubliners*.

In his chapter "Algeria Unveiled" of *A Dying Colonialism*, Fanon has documented the function of the veil in colonial and revolutionary periods. He has shown how the social function of the veil shifted according to circumstances. For instance, during colonial period, Fanon argues, the wearing of the viel played a protecting role by hiding the interiority of the female body from the eyes of the foreign conqueror. It "was worn because tradition demanded a separation of the sexes, but also because the occupier was bent on unveiling Algeria" (Fanon, Frantz, 1965, p: 55). In the revolutionary period, the role of the veil shifted by assuming the function of cover for both male and female freedom fighters. The unveiling of women replaces veiling when the colonizers discovered the strategy. Unveiled women with European looks became secret agents and guerilla fighters who passed freely and safely the French checkpionts. Fanon elequantly describes this strategy in the following quote:

> Carrying revolvers, grenades, hundreds of false identity cards or bombs, the un-veiled Algerian woman moves like a fish in the Western waters. The soldiers, the French patrols, smile to her as she passes, compliments on her

> looks are heard here and there, but no one suspects that her suitcases contain the automatic pistol which will presently mow down four or five members of one of the patrols.
>
> (Ibid, p: 57)

Fanon seems to have sidestepped or overlooked the function of the veil in the colonial period. Dib's novel reveals to us through his characterization of the Algerian women in general and Aini in particular, that she wears the veil just as the Algerian custom requires it, when she goes out. We see her for example, roaming the street in her veil, looking for her son whom she has previously castigated for his complaint over the shortage of bread. However, the wearing of the veil is not used just as a way of conforming to traditions and customs, but also as a strategy of playing down the danger of being caught in her smuggling business across the Algerian and Moroccan border. The matriarchalization of Algerian society has forced Aini to smuggle goods for survival during colonization and her veil has turned out to be as useful for her as for other women during the first phase of the Algerian revolution.

Joyce's presentation of the Irish identity as a social and historical construct rather than as a personal essence goes beyond the seeming anticipation of what Frederic Jameson termed "human consciousness", this human consciousness is not timeless and everywhere essentially the same, but rather situation-specific and historically produced" (Jameson, Frederic 1981: 152). Thus, Joyce not only exposes the social forces at work in shaping identity and subjectivity but also he grapples the weighty questions of whether for example modern consciousness can effectively resist the ideological forces of the history and culture that produced it.

Joyce's final short stories which compose the public life of his collection are meant to defy paralysis and the culture of the revival. Thus, characters such us Mrs Kearney, the heroine of "The Mother" have fully understood the nature of colonial politics and the nationalist power which they defy and challenge (Schwarze, Tracey, 2002), yet they epitomize the cynical effects of the revival and the impossibility to create a new identity. As the narrator says:

> When the Irish Revival began to be appreciable Mrs Kearney determined to take advantage of her daughter's name and brought an Irish teacher to the house. Kathleen and her sister sent Irish picture postcards to their friends and these friends sent back other Irish picture postcards. On special Sundays, when Mr Kearney went with his family to the pro-cathedral, a little crowd of people would assemble after mass at the corner of Cathedral Street. They were all friends of the Kearneys – musical friends or Nationalist friends, and, when they had played every little counter of gossip, they shook hands with one another all together, laughing at the crossing of so many hands, and said good-bye to one another in Irish. Soon the name of Miss Kathleen Kearney began to be heard often on people's lips.
>
> (Joyce, James, 1941: p 85)

In "The Dead", the last short story of the *Dubliners* is made to be Joyce's culminating piont of paralysis caused by the culture of the Celtic-revivalists. In the story, the characters Gabriel, his wife Gretta Conroy and Miss Ivors all hold contradictory attitudes towards the Irish race and the Irish Language. In this regard, Michael Levenson asserts that the story makes "two strains of political discourse [....] the national autonomy movement of Sinn Fein, and the Irish languages campaign. (Levenson Michael, quoted from Scholes, R & Litz, W, 1996, p: 145)" As we read in the story, Gabriel Conroy's ambivalent or uncertain linguistic and cultural belongings are made clear when Miss Ivors accused him of being a "west Briton", because of his literary reviews he writes for *The Daily Express* every Wednesday:

> It was true that he wrote a literary column every Wednesday in *The Daily Express,* for which he was paid fifteen shillings, but that did not make him a west Briton surely. The books he received for review were almost more welcome than the paltry cheque. He loved to feel the covers and turn over the pages of newly printed books [...] he wanted to say that literature was above politics.
>
> (Joyce, James, 1916, p: 188)

Nevertheless, Gabriel Conroy's character does not seem to fit with this mold as his realization reveals the direction he must take. This realization is seen through his acceptance that "the time had come for him to set on his journey westward" (Joyce, James, p: 250). This image of urban and western Ireland permeates the story, and becomes eventually a crossroad of the living and the dead as well as it represents the heart of the ancient homeland.

Furthermore, if the studied short stories have all set forth and completed the cycle of paralysis, I believe that Joyce's final story "The Dead" reopens the cycle of paralysis. Just as "The Sister" is the overture of *Dubliners* with a note of paralysis, "The Dead" is the crescendo of the entire collection. This means that the book ends on the note that the whole Ireland is dressed with a snow, I would argue that the snow represents a sort of paralysis for the living as well as for the dead:

> Snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones [...] snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead
>
> (Ibid, pp: 255-56)

However, for many scholars, Joyce was not content to leave *Dubliners* with thoughts of paralysis, but instead the ending tone of "The Dead" is much more resolute than the other previous stories. In this light, John Carrington explains that the closing story exhibits a "pattern" in which "the protagonist […] is placed in a position which reveals the direction he must take if he is to live a full and creative life" (Carrington, John, 1969, p: 15).

In a similar way to Joyce's *Dubliners,* Dib's novel also challenges the idea that the nation can be represented or spoken by a single individual or group. It recalls to the Algerians who, like Omar have not yet learned to speak, but who aspires to have a say in things, and want to work alongside nationalist militant like Hamid Seraj; an intellectual and politically mature man. In this regard, Omar looks for the origins and causes of paralysis. As he says it:

> --Nous sommes des pauvres.
> Mais pourquoi sommes-nous pauvres ? Jamais sa mère ni le autres, ne donnaient la réponse. Pourtant c'est ce qu'il fallait savoir [...] Ses idées se bousculaient, confuses, nouvelles, et avant de se perdre en grand désordre […].
> Et personne ne se révolte. Pourquoi ? C'est incompréhensible. Quoi de simple pourtant ! Les grandes personnes ne comprennent-elle donc rien ? Pourtant c'est simple.
> L'enfant continuait : c'est simple. Cette petit phrase se répercutait dans on cerveau endolori et semble ne point devoir s'évanouir. Pourquoi ne se

> révoltent-ils pas ? Ont' ils peur ? De quoi ont' ils peur ? Elle se précipitait dans sa tête à une allure vertigineuse.
>
> (Dib Mohammed, 1952, pp: 117-8)

In this passage, Omar's questions are constant reminders of his actual situation and a piercing view of the Algerian conditions under French colonialism. His questions-responses are indications of what needs to be done in order to break away from the prison situation and adverse conditions in which Omar and other Algerians were caught during the colonization of their country.

In fact, though Dib renders the awareness of the Algerian condition and their paralytic state in the immediacy of a child, yet there are other characters in the text that are also conscious of their current reality. For example, characters such as Hamid Seraj is depicted as a literate man, politically conscious and aware of Dar-Sbitar's dehumanized and paralytic state. We read in *La Grande maison* what follows :

> Il n'était pas nécessaire d'être fin observateur pour deviner en lui un homme qui avait beaucoup lu et vécu. […] le plus étonnant, c'est était l'expression de ces yeux qui semblaient voir plus avant dans les gens et les choses. […] Les femmes le regardèrent désormais comme celui qui serait en possession d'une force inconnue.
>
> (Ibid: 62-63)

Though he works secretly and clandestinely to elude the French authorities, Hamid Seraj's nationalism and appeal for revolution against colonialism has made of him a hero in the eyes of many Algerians including the protagonist Omar. In Dar-Sbitar, he is seen as a political leader and an awakener who informs the dwellers about their social and political paralysis. He is the character who raises the peasants and urban awareness to improve their working conditions, "C'est Hamid Seraj qui leur a mis en tête l'idée de se regrouper. […] avec des gens comme lui, en verrait tout les meurt-de-faim de la ville donner la main aux meurt-de-faim de la compagne et se mettre d'accord. (Ibid: 74)

Hamid Seraj's words to the peasants reverberate in Omar's mind. His dissection of the colonial regime leads Omar to a new level of awareness and consciousness. At the end he

seems to have found an answer to his questions regarding the misery: “Il (the colonizer) volent les travailleurs. Et cette vie ne peut plus durée. C’est ça pense Omar” (Ibid: 105).

Dib also gives another vivid description of a colonized man, Old Ben Sari, who is perfectly conscious of his situation. This man is presented as someone who recognizes the hypocrisy of the colonial regime through his revolt against the colonial judiciary system. As he tells what follows:

> Je ne veux pas me soumettre à la justice, ce qu’ils appellent la justice n’est que leur justice. Elle est faite uniquement pour les protéger, pour garantir leur pouvoir sur nous, pour nous réduire et nous mater. Aux yeux de telle justice je suis toujours coupable, elle m’a condamné avant même que je sois né, elle nous condamne sans avoir besoin de notre culpabilité. Cette justice est faite contre nous, parce qu’elle n’est pas celle de tous les hommes. Je ne veux pas me soumettre à elle.
>
> (Ibid: 52)

Old Ben Sari’s anger is a protest against the prevailing system of justice. This protest is due to the fact that colonial justice is a justice with a double standard. The native Algerian is always the looser whilst the colonizers are the winners

Omar also symbolizes the birth and growth of national consciousness of the younger generation in Algeria. He does not act as an independent individual, but rather he is a part of his family, his community and in a larger context his society which becomes the ideal for the revolutionary state. As a result, towards the end of the novel we read that a new life seems possible: “la guerre, il ne savait ce qui c’était. La guerre […] et autre chose, se prolongeaient comme une joie secrète dans son cœur” (Ibid : 188). In Arnaud Jacqueline’s words, Omar is a representative character of Dib’s society, for he represents “l’instinct irréductible de la liberté, de la révolte, en même temps que la prise de conscience” (Arnaud Jacqueline, 1986:167).

Conclusion

The above discussion has dealt with the theme of paralysis as it is expressed in the settings and characterization. It has shown that in spite of the widely difference in cultures, religions

and geographical situations, Joyce's and Dib's current concerns are not different. Both writers deal with the same themes, i.e. the portrayal of the paralytic and dead life of the Irish and Algerian society under British and French colonialism respectively. Indeed reading and analyzing both works under a postcolonial perspective, it is made clear that Joyce and Dib produced works that lent themselves to similar visions and conceptions about the theme of paralysis. This was explained by the indebtedness and similar historical events that shaped the colonial history of Ireland and Algeria. Moreover, the discussion has shown that Joyce's and Dib's settings (Dublin and Tlemcen) are designed to reinforce the death-like and paralytic realities of the Irish and Algerian societies, while the analysis of characterization reveals that paralysis both physical and emotional is a colonial pathology.

As I have argued, the characterization is deeply marked by the skewed human relationship that is the relation between husband and wife, father and son, mother and daughter, and so on. These gender relationships are also described as being skewed by the colonial conditions. These skewed relations are due to the emasculation of the male gender and the masculinization of the females. The portrait of the colonized that Joyce and Dib draw is that of people living in a carceral institution. The characters wether males or females are dehumanized, inmates who indulge in all forms of violence

I can say that Joyce's *Dubliners* and Dib's *La Grande maison* pointed directly and accurately to the disease and the colonial pathology of paralysis. The latter is caused by colonialism. The latter had to be resisted. It is no wonder to say that after the publication of the two works, the Irish with the Easter Rising of 1916 and the Algerian people with Revolutionary War of 1964 had engaged in a long armed struggle against colonialism. In other words, in Joyce's *Dubliner*s, resistance to paralysis is represented with the religious and cultural resistance against the dominating voices of Catholicism, Revivalism and British colonialism, while in Dib's *La Grande maison*; it is through the growing of the national, political and cultural

consciousness and awareness among Algerian. How Joyce's Dubliners and Dib's native Algerian resisted colonialism will be the focus in the third chapter that comes after.

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Chapter Three

Cultural and Anti-Colonial Resistance in Dib's Bni Boublen and Joyce's Dublin

Introduction

My emphasis on colonial pathology and paralysis in Dib's *La grande maison* and Joyce's *Dubliners* does not mean that the two authors have given up themselves to pessimism and renounced to all forms of resistance. On the contrary, I see their diagnosis of the colonial Irish and Algerian societies as being informed by resistance not only to colonialism but to the politics of culture adopted by the writers belonging to the centre of empire and those at the colonial periphery in setting up a national cultural nationalism inspired mostly by the clichés of the former. In *The Wretched of the Earth*, Fanon divides the evolution of the literature of the colonized into three distinct phases: the assimilation phase, the return to the source phase, and the combative phase. In the first phase, as he puts it, the "native intellectual gives proof that he has assimilated the culture of the occupying power" (Fanon Frantz 1968: 222). His/her inspiration is the same as that of his/her counterparts of the so-called mother country, in our case colonial France and colonial England. S/He follows in the lead of these countries in matters of literary movement and style. S/He treats more or less the same themes using the same imagery that the colonial authors employ to depict the native. The image of the stage of Irishman as a comic figure or the Algerian colonial as a "bougnoul" perfectly illustrates the type of imagery used by the colonial writers and unwittingly replicated by the native authors who seek to immerse themselves in the recognized literature of the "mother country."

The second stage in the evolution of the literature of the colonized, Fanon goes on with his categorization, is that the stage marked by a return to the sources. It occurs when the native intellectual or writers finds out that colonialism, in spite of its rhetoric, does not allow the natives to assimilate themselves because that would mean the defeat of its initial project,

which is economic exploitation. Blatant colonial, economic exploitation, we understand, passes through the strategy of dehumanization, and any elevation of the native, be it the intellectual, on a par with the colonizer will make it impossible to carry out the ideology of colonialism.

At the stage of the literature of the return to the sources, because of the contradictions of colonialism referred to above, the native author, Fanon tells us, is "disturbed. He decides to remember what he is" (Ibid. 222). This remembrance or reminiscence takes a nostalgic turn as the native author, debarred from a full access to the desired status as an assimilated or integrated author, to use present-day terminology, remembers the "bygone days of his childhood" and the old legends and myths of his/her community. Fanon underscores the fact that this return to the source is undertaken with the aesthetic tools and a conception of the world "discovered under new skies," i.e., the colonial mother country. As I would argue very shortly, the Celtic revival or the Irish literary renaissance is to be placed in this second phase in the evolution of colonial literature, and that Joyce makes the same critique of the Irish revivalists as the one that Fanon thrusts at the colonized native authors who seek to return to the sources after their failure to be integrated in the culture of the colonizer.

Fanon calls the third phase in the evolution of the literature of the colonized "the fighting phase." Fanon might have borrowed the term "combat" from Jean Paul Sartre's disquisition in his famous book "*What is Literature*?", but he appropriates it to make it fit in with the colonial writer's and the latter's mission. For him, the literature of combat, I would say "a literature of commitment," or "committed literature" in the Anglo-Saxon world, deserves to be categorized as such not by the fact that the native authors decide to "lose himself in the people and with the people," in the manner of those who seek contact with the popular sources after their disappointment with the ideological decoy of assimilation. This is more or less the Sartrean conception of the literature of combat. Fanon proposes that "instead of

according the people's lethargy an honoured place in his esteem, he turns himself into an awakener of the people" (Ibid. 223). It is this literature wherein the author plays the role of awakener that deserves, according to Fanon, to be called a "fighting literature, a revolutionary literature, and a national literature" (Ibid. 223) not the one that emphasizes ethnic or national particularisms in a heavily borrowed aestheticism and a world view developed in the mother country.

Cultural Resistance in Joyce and Dib

The Case of Joyce and the Celtic Revivalist Movement

So no matter the emphasis that Joyce and Dib have placed on colonial pathology and paralysis, or lethargy of the people as Fanon would call it, the two authors can be rightly called awakeners by the simple fact of their raising the issues and putting the blame for this lethargy of the people where it needs to be placed. Much more importantly, our two authors' prose works deserve to be arranged in the shelves of fighting, revolutionary, or national literature because of its critical resistance to fall in the trap of seeking to return to the sources that characterizes the Celtic Revival, for Joyce and the Algerian reformist literature, for Dib, on the one hand, and the British and French colonial Literature on the other hand. This double-edged critical resistance in Dib and Joyce is inscribed dialectically with the notion of paralysis that is developed previously in this research.

How Joyce and Dib come to criticize the very cultural nationalisms, the fundamental goal of which is to "decolonize the mind," the words are Ngugi's? To answer this question in general, before giving examples to illustrate the point, we have to go back to Fanon again. Fanon claims that the native authors' belonging to the first two phases of the literature of the colonized, the phase of assimilation and that of the return to the sources failed to come to terms the mental as well as the physical domination of the colonizer, so they appropriated unthinkingly the assumptions of their native cultural inferiority that the colonial powers had

deployed to hold their sway over the colonial people, and to justify the colonial presence in the conquered territories. The case of the Celtic Revivalist movement or Irish Literature Renaissance that Joyce criticizes for the very reason that Fanon underlines is interesting since it nuances a little bit Fanon's argument about the colonized nationalist pitfall consisting of replicating the assumptions of the colonizer. The Celtic Revivalist movement, as Ernest A. Boy (2007) reminds us, came into existence as a result of the failure of the politics of the Homeland movement initiated by Charles Stuart Parnell, as a result of the moral scandal of adultery of the latter with a British married woman, who was the wife of a very prominent British politician. This scandal that divided the Homeland Movement into pros and cons of Parnell caused the demise of Parnell and his cross-ethnic and cross-religious nationalism on moral grounds shared both by the Victorian political intelligentsia and the Irish Catholic clergy. That is why Joyce views the *Dubliners* as constituting the moral history of colonial Ireland.

Boyd argues that after the demise of Parnell and his political movement, politics gave place to culture as a site of ideological combat for resistance to Irish cultural alienation. The Gaelic language, the Irish traditional sports, and all types of cultural manifestations (theatre, poetry, prose literature, etc) are elevated into forms of affirmation of the Irish identity. I would argue that this affirmation of Irish identity as a means for "decolonizing the mind," i.e., of restoring the full humanity of the Irish people in their own eyes as well as in the eyes of those who colonized them has all the pitfalls associated with the restorative nostalgia associated with Fanon's second phase in the evolution of the literature of the colonized which disappointingly and despairingly seeks a return to the sources. Cultural nationalism as advocated by Celtic Revivalists such as the distinguished Yeats and Lady Gregory are geared to the nostalgic restoration and celebration of what is believed to be an authentic culture of the Irish nation, regardless of the developments of history and the linguistic as well the cultural hybridity that

ensued in the contact of the Irish people with all the diverse ethnic invaders who had migrated to Ireland.

What is more serious in the cultural nationalism propounded by the Celtic Revivalist is not solely the assumption that the Irish as a presumably national group had at their disposal a pure and radically different civilization from that of the colonizers that they could reclaim through just a power of the will, but the degree to which this nostalgic return to the sources is derived and replicates the images and assumptions of the colonizer. Sartre's formulation of Léopold Serdar Senghor's and Aimée Césaire's Negritude as an anti-thesis to the thesis of white supremacy in his preface to Fanon's *The Wretched of the Earth* (1968: 1-31) is applicable *mutatis mutandi* to the Irish Renaissance as another expression of cultural nationalism. Sartre's qualification of cultural nationalism in the colonial context as a weak moment of a socio-political and cultural dialectic springs from the fact that rather than denying the colonizer's racial assumptions and distinctions founded on binary thinking; and insisting that the African (the Celt in our case of Irish cultural nationalism) is as capable of reason and science as the Gaul or the Anglo-Saxon, they make their own the very attributes and essences that the colonizers assigned to them – emotionalism, irrationality and primitiveness.

Hence, we find out William Butler Yeats –the most prominent cultural figure of the Irish Renaissance and the least liable to critique in Joyce's eyes – reproducing the colonial clichés of the Irish life as penetrated by mysticism, complaining of the dilemma in which he is caught, as illustrated in his poem "Dialogue of Self and Soul:" "How in the name of heaven can he escape/That defiling and disfiguring shape/The mirror of malicious eyes/Cast upon his eyes until at last/ He thinks that shape must be his shape." The inability of Yeats to escape the deforming gaze of the colonizer is captured in this poem somewhat in the same plaintive manner as Caliban in Shakespeare's *The Tempest*, which can be seen as the best representative of colonial allegory in Western literature. In the above poem, Yeats

acknowledges that his return to the so-called mystical and primitive sources of Irish life, though undertaken in English language, is performed in terms dictated by the authors of the mother country.

Mathew Arnold is arguably the most representative British authorwho conterbuted to the establishment of the binary system of colonial thought concerning the English-Irish interaction. His attitude to the Irish or Celts, as demonstrated in his lectures advocating a Chair of Celtic Studies at Oxford, was admittedly more amiable than that of Benjamin Disraeli dismissing the Irish as a people who "hate *our* order, *our* civilization, *our* enterprising industry, *our* sustained courage, *our* decorous liberty, *our* pure religion" (Emphasis mine, Quoted in L.P. Curtis, 1968: 84). Charles Kingsley goes further in this dismissal of the Irish as a retarded people by racially categorizing them as "human chimpanzees," "white chimpanzees," dreadful to look at just because their skin pigmentation, is "as white as ours [white Anglo-Saxons']" (Ibid. Ibid.). However, if Arnold departs from this crass racialism, he nonetheless remains very paternalistic in his description of what he sees as an Irish essence. For him, the Anglo-Saxon sense of honesty, industry, order, etc contrasts markedly with the Celtic sentiment, sensitivity to joy and sorrow. The Irish nature, in his words, is to "aspire ardently after life, light, and emotion, to be expansive, adventurous and gay[…]He loves bright colours, easily becomes audacious, overcrowding, full of fanfaronade […]He is *always ready to react against the despotism of fact* (Arnold's emphasis), [but lacking] balance, measure and patience" (Arnold Matthew, 1904: 76-78). It is Arnold's paternalistic images of the Irish as a primitive, emotional, mystic people that Yeats reduplicates in his re-definition of the so-called mysticism and idealism of the Irish peasantry in his poetry. Arnold wanted a shot of adrenaline to save the drab English civilization brought out by the industrial revolution by the end of the nineteenth century, but Yeats belatedly realized that the Arnoldian images that he had borrowed to express the so-called Celtic

mysticism and idealism were in fact deforming, misshaping images not at all devoid of that complicity between Western culture and imperialism that Edward Said has documented in his seminal book of the same title.

I would argue that Joyce's resort to the depiction of the Irish people's lethargy or paralysis in Dublin is mostly a critical attitude of resistance to the excessive idealization, the romanticizing, and the mystification of the Celts and Ireland by the authors belonging to the Irish Renaissance. For example, the Irish romantic love, epic poetry, mystic peasant life celebrated in Yeats's *The Wondering of Oisin, the Island of Statutes, Mosada, The Seeker, The Countess Kathleen and Various Legends and Lyrics, The Death of Cuchullin,* and *Fergus and the Druid* are tellingly absent in *Dubliners*. Obviously, in the crass urban setting of Dublin that Joyce depicts for us, the magical realism of the literature and drama of the Irish Renaissance has no hold on the reality of the Irish colonial people. The romantic life of such heroines such as Countess Cathleen and the epic struggle of Cutchullin give place to a portrayal of the stunted emotional life of characters such the title character Eveline and her mother, and the narrator boy and the paralytic Father Flynn in *The Sisters*. The domestic and public life of the Irish was overwhelmed by an unbearable violence that contrasts significantly with the innocent, pastoral life that the Abbey Theatre wished to hold as a mirror before an alienated, demoralized, devitalized, and stunted people, which did not recognize its image in that mirror. Unsurprisingly, after two decades of mystification or training on the narrow cultural nationalism of the Celtic revivalists and the traditional drama of the Yeatsian type, John Middleton Synge provoked a riot in Dublin by presenting a less rosy and archetypal picture of Countess Cathleen in his play *The Playboy of the Western Boy* (1906). Written nearly at the same time as Synge's play, Joyce's *Dubliners* took ten whole years before its appearance. This delay in publication was obviously caused by the same fear of scandal and

popular outrage that Joyce's exhibition of the seamy side of the purlieus of Night Town Dublin might have provoked.

One of the forms of resistance that Joyce showed in publishing *Dubliners* is his refusal to abide by the lines of the publishers who requested a change of details to fit in with the demands of expected audience. In this refusal, Joyce comes very close to his contemporary Irish dramatist John Millington Synge, who by refusing to toe the moral line of the Abbey Theatre, had to wait until 1963 to have his play, *The Play Boy of the Western World*, staged in its original version in Dublin. Joyce was much luckier because his *Dubliners* saw the light with minor changes in 1914. The resistance to undertake a profound alteration of the *Dubliners'* story line are explained in the following to his publisher Richard Grant: "It is not my fault that the odour of ash pits and offal hang round my stories. I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (Joyce James, quoted in Elmann, 1957: 18) It is in this concern with not preventing the Irish people from having one "good look at themselves in my nicely polished looking-glass" that I see Joyce in his full stature as awakener of the Irish people alienated by the colonial rhetoric and its reduplication by the narrow cultural nationalism of the Celtic Revivalist movement. I would contend that Joyce, like Fanon, saw the rehabilitation work of the return to the sources type as a necessary but transient stage, a belief that might well account for Joyce's sparing of Yeats in his critique of the Celtic revivalist. However, just like Fanon, he puts a caveat to this cultural nationalism because an obsessive concern with the pre-colonial heritage of the people could block tragically the "hope for a future national culture" by permanently diverting the people's attention from the way they should proceed to change the contemporary economic, political, and socio-cultural events and issues that stifle their life and block a healthier vision of life. By putting his finger on the sore point of contemporary Irish urban life in all its aspects, Joyce

disturbs the Irish people's lull and easy indulgence in restorative nostalgia. In other words, Joyce's scalpel is meant to awaken the Irish people to the sore reality of their nation, to read his diagnosis in order to move forward in the building of their nation. In this regard, Joyce reminds us of these words by Frantz Fanon:

> At the very moment when the native intellectual is anxiously trying to create a cultural work he fails to realize that he is utilizing techniques and language which are borrowed from the stranger in the country. […] The artist who has decided to illustrate the truths of the nation turns paradoxically towards the past and away from actual events. […] But the native intellectual who wishes to create an authentic work of art must realize that the truths of the nation are in the first place its realities.
>
> (Fanon Frantz, 1968: 180-181)

By insisting on the urban reality of Night Town, in *Dubliners* Joyce prefigures Fanon's claim that an authentic work of art is the one that foregrounds the realities of the nation, no matter its harshness. In abjuring the restorative nostalgia of a heroic, romantic past of Ireland, I would contend, Joyce resists to the heavy pressure of the consensual opinions of the Irish literary establishment of the day.

Joyce's abjuration of the ideologically consensual discourse on Irishness built around the pastoral figure of the Irish peasant, in contact with the soil, enjoying all the characteristics of the strong breed with a transcendent, spiritual nature is belied by the general socio-economic, and politico-cultural realities unveiled in the *Dubliners*. Admittedly, the ideological construction of an organicist discourse about the Irish peasant as deeply steeped in the Irish soil is meant to function both as a counter-discourse to the imperial image of the vagrant, drunken, semianized "Paddy", and to affirm the Irish propriety rights against the despoiling policies of the British and their stooges. However, for Joyce such organicism is out of date since at the turn of the nineteenth century the question of land ownership was resolved since many estates were turned over to the Irish natives with the financial assistance of the imperial power after the political agitation of the Homeland movement of the 1880s under the leadership of Charles Stuart Parnell. Big estates were now in the hands of big native Irish

owners, who practised the same land policy as the colonial owners as far as the uprooted, poor Irish small peasants were concerned.

Joyce resists the usurpation of the popular imagination performed by the Celtic revivalists by taking a peep into the reality of the Irish countryside in the *Dubliners* story called "An Encounter." At the beginning of this story, we meet three school boys, Joe Dillon, Mahony, and the boy narrator, who indulging their dream of adventure by performing the Wild West shows recounted in old issues of juvenile American and British magazines *The Union Jack*, *Pluck*, and the *Halfpenny Marvel*. The boy narrator recounts how this wild dreaming of Irish school boys is nipped in the bud by a Jesuit master called Father Butler, who severely admonishes Joe Dillon when he sees one of the above-mentioned magazines in his pocket. Joe Dillon makes his case worse in the eyes of Father Butler, for having failed to do the reading of a Roman history book that he has been assigned. The boy narrator suggests how the pressure of Dillon's religious parents and that of the Jesuit school has made Dillon chose a "vocation for priesthood" (Joyce, James, p.17). I have already referred to this episode as an episode through which Joyce criticizes what Louis Althusser calls the ideological school apparatus. What is important for us at this stage of the research is the manner in which Joyce makes his anonymous boy narrator continue his story. On reading further the story of this encounter, we find out that its first stage, that is the stage wherein the school boys play at Indians and Cowboys, constitutes the motivation for the later plan of the three boys for a day of "miching," a word in Irish English meaning a day of truancy from school. Apart from symbolizing juvenile resistance to incarceration in the Jesuit school, the "miching" is seized by Joyce as an occasion to level his critique of the Revivalist idealization of the country side as a reservoir of true Irish values.

The symbolic dimension in the title of the short story deserves to be underscored for the encounter, as it is recounted by the boy narrator involves an escape from the town to one of its

suburbs, not yet fully urbanized. The fact that it involves two school boys (Joe Dillon having defaulted to participate at the last moment), who desert school for the countryside, echoes similar experiences narrated by romantic poets such as William Blake's "The School Boy." As Raymond Williams has demonstrated in ample details in his *The Country and the City* (1973) the idealization of the countryside as a site of the virtues of community and authenticity shows up clearly in the Romantic writings as the result of the impact of the Industrial Revolution on the traditional rural values. So, in turning to the characterization of the countryside as a reservoir of Irish virtues with the pastoral figure of the peasant as its embodiment, the Irish Revivalist are just imitating Romantic authors, and in doing so build a dichotomy wherein the Irish are associated with the countryside and the colonizers with the city, a place of social degeneration and corruption. Such unwitting dichotomy confirms the two conflicting concepts of history in imperial thought: the one imagines history as basically imaginary and places emphasis on its linearity and progress, the other typified, by the Romantics and their latter-day followers, the Celtic revivalists, imagines history as static, with a cyclical conception of time. The implication is that the colonizers' encroachment on colonial territories is first and foremost justified on the grounds that it brings progress to a backward, static people.

It is this unwitting romantic dichotomy between the city and the countryside, and the corresponding conception of history attached to each that Joyce stands against in his *Dubliners* story, "An encounter." At the end of their hike in the outskirts of Dublin in search of adventure, our two boys make a halt in a pastoral scene, a bank of a field overlooking the bay of Dublin. The adventure starts to fall short of their expectations. Instead of having an Irish equivalent of the Indian, that is to say an Irish peasant, the two boys are accosted by a sexual pervert, who "walked towards us very slowly, always tapping the ground with his stick, so slowly that he [the boy narrator] thought he was looking for something in the grass"

(p.22). This pervert "was shabbily dressed in a suit of greenish-black and wore what we used to call a jerry hat with a high crown" (Ibid.). His fearful aspect is reinforced by the "great gaps in his mouth between his yellow teeth" (p. 23). His sexual perversion shows the moment he starts talking about his school days and the romantic books that he had read. Among other romantic authors, he refers to Thomas Moore (1779-1852), Sir Walter Scott and Lord Lytton as a lead to his talk about the erotic life of the school boys. "His attitude on this point struck me as strangely liberal in a man of his age," the scared boy narrator avows to us.

Clearly, Joyce's placement of a sexual pervert well read in romantic literature, at the centre of a more or less pastoral scene in the outskirts of Dublin is meant as a disavowal of the existence of an Irish countryside yet untouched by a corrupting civilization. The sexual pervert, in his shabby greenish-black gentleman jerry hat with a crown carrying a stick, downgrades the image of the strong, stout Irish peasant imbued with moral, gentlemanly values that one meets in the Celtic revivalist literature. Joyce makes him rather look like a pale, vulgar, cheap copy of that British emblematic figure known as John Bull. It is in such a caricature of the pastoral figure of the Irish gentleman farmer that Joyce shows his critical resistance to the borrowed romanticism of the Celtic revivalists in his urban-centred prose work, the *Dubliners*.

Dib and Cultural Resistance to the Algerian Nahda (Renaissance)

So far I have placed emphasis on Joyce's critical resistance to Celtic revivalism and the Irish Renaissance. Much more will be said about this attitude further down in this research in connection with Joyce's embattled resistance to British colonialism and its literary appendage. In the meantime, I shall shed light into Dib's position towards what in Arabic is called the Algerian *Nahda* (Renaissance) in *La grande maison* and its sequel *L'Incendie* in Dib's trilogy Algérie. Hopefully, this will allow the reader to have a clearer perspective on the cultural issues that Joyce has raised in his *Dubliners*. Literary critics very often overlook the

placement of Algerian francophone writers such as Dib, Mouloud Feraoun, and Mouloud Mammeri in the context of what Nadya Bouzar Kasbadji calls "L'emergence artistique Algérienne au XXe siècle" because of their assumption that this literature first emerged with what Jean Dejeux, Charles Bonn and many of their followers refer to as "generation 52." For them, Algerian francophone writers belonging to the 1952 generation were the writers who blazed the trail in the Algerian literary field, discarding with such pronouncements the contribution of their Algerian predecessors such as Ahmed Ben Mustapha, Mohamed Ould Cheikh and Chukri Khodja to the Algerian cultural revival of the 1920s and 1930s.

In what follows I would focus my analysis on Chukri Khodja's novels *Mamoun* and *El-Euldj, captive des Barbaresques*, and Mohamed Ould Cheikh's *Myriem dans les palmes* (1936). These novels are sampled for the light they shed into the intertwined issues of the cultural assimilation and the return to the sources, which constitute the central focus of the treatment of the theme of cultural resistance in Dib's *La grande maison* and Joyce's *Dubliners*. What do Chukri Khodja's novels tell us about the issues of assimilation and the return to the sources in his two novels, published just at the moment when French Algeria was preparing to celebrate the centenary of the colonial conquest in 1930? What did politically motivate the writing of these two works? In other words, to what extent did they ideologically inscribe themselves in the heated debate about the assimilation of the Algerian natives to the French culture in the first decades of the twentieth century? And how the issues raised by these early Algerian novelists connect with Dib's novels?

I shall proceed with answering the second question because of the clarity that the historical background can bring to my brief discussion of Chukri's novels. The one thing that deserves to be underlined first and foremost in the context of the writing of Chuckri's works is the shift in the form of resistance to colonialism. As the brief historical background in the first chapter of this research shows, the Algerian history of resistance to colonialism is marked by two

definite stages: Armed resistance and resistance-dialogue. The armed resistance lasted for nearly 50 years, from 1830 to around 1881 and 1882 when Sheikh Bu- Amma led his series of raids against the colonial encroachment on Ouled Si Sheik territory in the northern Sahara and southern Oranie. This armed resistance was accompanied by a huge dispossession of the Algerian natives of their land, particularly after the defeat of the French by the Germans in 1871 and the crushing of the Mokrani rebellion in the same year. Many historians saw in the ferocity of colonial policy in the matter of land dispossession in the two decades following the1870s French defeat a symptom of compensation of the loss of the northern-eastern parts of France (the Alsace and Lorraine) to the Prussians in the Franco-Prussian war of 1870-1871. The French Third Republic (1871-1940) could not morally sustain a territorial loss without compensation. So to maintain prestige and to whip up patriotic pride it had to show up heroism in the Southern shores of the Mediterranean.

One of the paradoxes of renewed conquest of Algerian territories in the first decades of the Third Republic is the assistance that its fervent supporters gave to the settlers of various origins, who turned out to be one of the mainstays of this Republic in the face of the royalist opponents. To understand this paradox in the French policy in colonial Algeria, one has to remember that through its senatus-consulte of 1865, it declared Algerian natives French without according them citizenship. To become full citizens, Algerians had first to renounce their Muslim status and live under the French *code civil*, in other words to assimilate themselves completely by renouncing their cultural/religious identity. According to historians such as John Ruedy (2005: 82) only 1557 Algerians took this step, between the promulgation of this law and the start of World War I in 1914. I would argue that this small figure in the history of French assimilation of Algerians has much to do with the inflection of this policy by the multi-ethnic settlers from “assimilation” to “association.” The settlers stood as an obstacle to a massive assimilation that would have endangered their privileges as colons. This

largely accounts for their political agitation that ended with the shift from assimilation to association marked among other things by the budgetary autonomy granted to the settlers in the late 1880s. With such autonomy the latter kept the Algerians on a string by creating financial impediments to stop the acceleration of assimilation that an unchecked extension of the French policy of republican education started by Jules Ferry in the 1880s would have brought out. Only the Jewish Algerians were collectively accorded full citizenship by the 1870s Crémieux Decree, partly dictated by the self-serving colonial policy of *divide ut impera* (divide and rule) and partly maintained by the Dreyfus affair in the last decade of the nineteenth century.

So in a nutshell the Algerians were not only dispossessed of the fertile lands through different means, but they experienced a terrible cultural disaster. The colonial discourse of assimilation did not have a grasp on the Algerians because of the strictures imposed on it by the senates-consulte of 1865, and the opposition that it triggered on the part of the settlers, afraid of a massive naturalization of the Algerian natives. Even so a minority of Algerians succeeded to get a French education at the turn of the twentieth century. This elite minority of *évolués* came to be known as the Young Algerians. Together with what these évolués and the French called the Vieux Turbans (the old Turbans), a group of largely religious leaders, and two other forms of resistance that might be called dialogue-resistance and a resistance of traditionalism emerged. The resistance of traditionalism was embodied by the Vieux Turbans in their agitation for the maintenance of cultural/religious tradition in the face of the threat of assimilation that the Young Algerian évolués best represented in their eyes in their adoptions of the French modern way of life. This resistance of traditionalism took its definite contours with the emergence of the Islah (Muslim reform) movement in the 1930s sponsored by the Ulemas at the head of whom is Sheik Ben Badis. The latter advocated the return to the sources of Islam as practised and lived by the pious predecessors (*Khiar Assalaf*) as the best

way to resist to the colonial French modernity that threatened the cultural identity of the Algerian people.

As for the resistance-dialogue, it was best represented by the Young Algerians, who took hold of the colonial discourse of assimilation to make political gains, speaking first for themselves as elite group, and then for the Algerian people as a whole. The resistance-dialogue engaged with the French colonizers and aimed among other things to put an end to the exceptive laws of the *code de l'indéginat* enacted in the 1870s and reinforced after the Marguerite Affair of 1902 with the *tribunaux répressifs*. (These two types of legislation largely accounts for Dib's description of Dar Sbitar and Algeria as a large prison in *La grande maison*.) The Young Algerians took the decision in the 1910s to conscript native Algerians to reinforce the French army in the face of the German threat as an opportunity to make France to keep its promise of extending the rights of citizenship to native Algerians as part and parcel of its assimilation policy. The conscription of Algerian natives decided by the French authorities in dialogue-resistance with the Young Algerians provides the motivating factor behind Hamid Saraj's stay in Turkey as reported in Dib's novel. Hamid Saraj stands for those Algerians who resisted conscription by escaping abroad.

The Young Algerians' negotiation with George Clemenceau for making true the French promises of full citizenship, at least as far as they are concerned as a French educated elite delivered very little in return for the tribute of Algerian lives (26000 dead or missing in action, 72000 wounded among the 206000 conscripts) during the Great War. According to John Ruedey the Jonnart Law, so called after Charles Jonnart, the presumably native-prone Governor General appointed by George Clemenceau in reward for the Algerian war effort, "can be viewed in one sense as France's final rejection of the doctrine of assimilation and in another as a fateful step in the direction of political instability" (Ruedey John, 2005: 112). The assimilation policy reached its dead end as it showed how far the colonizers could go in the

extension of the Muslim electorate, and the proportion of representation in municipal and other councils. As Ruedey puts it, "on the critical issue of citizenship […] no significant concessions were made, and the Jonnart Law was in some ways more restrictive than the sénatus-consulte of 1865" (Ibid, p.112). The French colonizers still requested the renunciation to the Muslim personal status concerning such issues as marriage and heritage as a sine qua non condition for access to French citizenship, which to Young Algerians like Emir Khaled sounded as a call for renunciation of Algerian identity, in short apostasy.

It is within this context of crisis in the ideology of cultural assimilation that Chukri wrote his two novels *Mamoun* and *Euldj, Captif des Barbaresques. Mamoun*, to start with Chukri's first novel, recounts the story of a Young Algerian, a gallicized évolué who left his hometown and all that it represented in terms of culture in pursuit of his dream for an assimilated life in the urban and urbane colonial city of Algiers. As he says it before his departure to that city, "Il me faut la ville, les théâtres, les brasseries, le monde européen auquel je me sens appartenir," given his immersion in French culture. The narrator who might be identified as the author's mouthpiece criticizes the central character's bipolar vision of the colonial space and his adoption of the assimilation doctrine as follows: " Il [Mamoun] abandonna donc le *gourbi* de ses aieux, il se sépara de Zahira sa cousine pauvre, et s'en all avers le *gouffre de la civilization*. Emphasis mine"

As the narrator's comment ironically predicts when Mamoun landed in colonial Algiers, his simplistic dream gradually turns into a nightmare. Our deluded hero, ironically named after that Abbasids cultural and political figure who created the *Dar El Hikma*, experiences disappointment after disappointment in landing a convenient job, and in furthering his French education to become a lawyer or physician as his father, Kaid Bouderbala, initially wishes him to do for material reasons. He finishes as a heavy drunkard in love with a French mistress, Madame Robempierre, to whom he naively tells the following in one of their erotic

encounters: “Nous sommes Arabes de naissance, mais toi Française authentique et moi Français de coeur.” Such erotic statement by Mamoun reminds us of Fanon’s psychoanalytic account for the obsessive quest of the colonized educated males for French soul mates in *Black Skin, White Masks*. Fanon sees this quest as a psychological deviation wherein the colonized man seeks a “form of recognition that Hegel had not envisaged – who but a white woman can do this […] By loving me [a colonized évolué like Mamoun] she proves that I am worthy of white love. I am loved like a white man. I am a white man. Her love takes me onto the noble road that leads to total realization” (Fanon Frantz, 1967: 63).

As I pointed out earlier, the narrator does not observe a neutral attitude towards Mamoun’s vocal espousal of certain features of colonial modern life, because he loses no opportunity to point out the central character’s contradictions. Mamoun comes across as an in-between character as these contradictions are put into relief. Mamoun’s denigrates and subverts the Algerian traditional way of life by adopting the most superficial traits of modernity whilst affirming Islam as a universal religion, good for all times and places if understood properly. As he argues with his profoundly secular and republican professor, “si le mahométanisme était bien compris dans ses principes fondamentaux par les millions d’adeptes qu’il compte, si la science exégétique répandit des idées plus à la portée du peuple, pour faire son éducation religieuse et lui laissait une grande latitude quant à l’exercice du culte, il est certain que l’Islam aurait marché parallèlement avec la civilisation moderne ”. Mamoun does not realize that in making such affirmations he glosses over the contradictions that bedevil the power relationships between the colonizer and the colonized. One of his other aporias as an évolué is his feeling ill ease in French clothes, and his persistence in wearing the Turkish headdress, the fez, and the Algerian baggy trousers or the *seroual lubia* as it is called in Algerian vernacular Arabic.

In the final analysis, I would argue that Mamoun's identity politics has much to do with *bricolage* than anything else. He refuses to recognize that it is the highly selective French colonial system of education that has expelled him from high school for a very futile reason, "pour rien il est exclu du lycée," the narrator tells us. It is also the same selective system that has landed him as a mere consuming subject of all the vices of colonial modernity, alcoholism, prostitution, and the smoking of hashish in the *mahshashat* (hashish taverns). Stranded in Algiers and isolated from his family after his father's decision to cut off his supplies, Mamoun is paid a return ticket to his village by his professor because of ill health. We might wish to know that the hero has finally put the records straight with the illusion of assimilation after his return to village life. However, together with the narrator we are disappointed to learn that this illusion, like an incurable sickness, is still in him, for just after his return he is caught again in the dream of integrating the French civilization through another means, that of conscription in the French army: "J'ai toujours souhaité ardemment de remplir mon devoir militaire et j'aurai été combien satisfait de porter l'uniforme Français." Up to the end of his diseased life, Mamoun believes that assimilation in spite of the gate keeping that he has already experienced remains a possibility, that is a dream deferred but not impossible to realize.

It is only in *Euldj, captif des Barbaresque*s that the interrogation of the assimilation doctrine developed in Mamoun gives place to a clear repudiation in favour of a return to the sources. In the manner of Hassan, the primary school teacher in Dib's *La grande maison*, who surreptitiously undermines the colonial lies of assimilation and the Gaellic patriotism spoon-fed to famished Algerian children in school books from he is supposed to teach, Chukri borrows the Barbary captivity narrative form to escape colonial censorship in his debunking of the same myths. Analogy or the *kias* as it is called in Arabic is wielded in such a manner that Chukri thrusts at the doctrine of assimilation whilst sounding unashamedly as if he were

writing in support of the conquest of Algeria, the centenary of which the French colonial authorities were preparing to celebrate. Chukri's analogical writing involves the displacement of the setting to the time of the first years of the Regency of Algiers under the governorship of Khiar Edine. Bernard Ledieux, the hero, is not an Algerian évolué of the twentieth century as is the case of Mamoun in the novel of that name, but a Christian French captive brought to Algiers by an Algerian corsair Catchadiablo at the time of Kheir-Eddine Barbarous. At his landing in Algiers, the captives of the French galleass, Espérance, are shared, and Le Dieux falls in the hand of a sliver smith by the name of Baba Ismail Hadji.

To escape the harsh conditions of life meted out to Christian slaves/captives, Le Dieux converts to Islam. He first leaves the bagnio that he shares with other captives as soon as Baba Hadji, a relatively lenient master, proposes him to give him shelter in his home. This first step of integrating Baba Hadji's household is followed up by a breach of honour, forcing him to take the hand of his master's only daughter, Zineb, with whom he has fallen in love. Marriage to a Muslim woman, of course, implies the abjuration of the Christian faith in the sense that Bernard Le Dieux not only embraces Islam, but changes his name to Sid Omar Lediousse, and becomes a polygamous husband of sorts given the fact that before his captivity he is already a married man with three children. As this story of captivity and conversion develops, Sid Omar Lediousse earns a high social respectability, shown in the title attributed to him. His son, Youcef, becomes a Mufti of the Mosque of Algiers, Jama Ketchoua, just as his grandfather Sid Smail Hadji has wished it, against the opinion of his converted father who wanted him to learn a trade, a way of attenuating his forced conversion to Islam.

However, in spite of the respectability that he has won among the Muslim inhabitants of Algiers, Sid Omar Lediousse is gradually invaded by a sense of guilt for having abandoned his first family and embraced Islam. At the climactic moment in this story of captivity, an opportunity for repentance presents itself for Sid Omar Lediousse to assuage the unbearable

pangs of his conscience. This occasion is one of the major events in the Algerian-Spanish history, which concerns the foiled attack on Algiers conducted by Charles V and his Fleet Admiral Doria in the 1540s. Charles V's soldiers are weather-beaten and bogged down on the heights of Algiers, and forced, after Hassan Agha's troops have taken a heavy toll on them, to retreat at full sail on what remains of his wind-dispersed fleet. This description of the battle, that earned Algiers the nickname of the "Unconquerable," changes the focus as the author depicts to us how the panicked inhabitants of Algiers scuttled to the Mosque of Ketchaoua to participate in a propitiatory prayer, under the direction of the Mufti, Youcef Lediousse, for the favors of God against the Spaniards. It is at the peak of this fervent prayer for God's favours that Sid Omar Lediousse, to the horror and dismay of the other Muslims, is heard and seen contritely praying in the Catholic way for the victory of the Spaniards, a victory that will offer the repentance he is seeking for, and a safe return journey to his country and his Christian family.

Sid Omar Lediousse is about to be lynched by the crowd in the Mosque when his son/Mufti comes to his rescue. The victory that he has prayed has not taken place, and Sid Omar Lediousse finds his way home under the protection of his son. Obviously, fatally wounded Sid Omar Lediousse makes his last confessions and receives those of his son in return. For example, Lediousssse learns that his son/the Mufti has clandestinely steeped himself in French literature and rhetoric. To his astonished father, he reveals how he has come to learn French:

> Secrètement, j'ai appris, et cela est méritoire, grâce à des ouvrages que j'ai pu me procurer clandestinement, cette langue mais qui sera, hélas, jamais la mienne. Comme le monde est injuste en nous jetant un sort inégal. Est-ce donc cela qui engendre ton étonnement ? J'avais bien le droit, ce me semble de connaître la langue de mes aïeux, comme je n'ai pas à rougir de ma religion, que je place au-dessus de tout.
>
> (Chukri, Khodja, 1991: 164)

This moment of self-revelation or anagnorisis is tellingly suggestive of the irony behind the analogy that the author has drawn between Bernard Le Dieux's captivity and that of the

Algerians during the French colonial period. All through Le Dieux's story of captivity, the narrator well read as it shows in his reference to Barbary captive narratives and Algerian colonial history, prefigures the French conquest and the doctrine of assimilation to "Western civilization" that the French colonizers deployed to justify their domination. Even Le Dieux is caught dreaming of the day that the French would come to put an end to the "scourge of Christendom," that is to say the Algiers of the corsairs. As he makes the following parting confession, which more or less resembles the confession of his son/the Mufti in the above citation, Chukri tolls the death of the French colonial policy of assimilation conditioned on the Algerians' renunciation of their personal status: "Adieu, mon fils, dans deux heures d'ici, je ne serai plus. Hélas, j'emporterai un regret, celui de ne pas m'éteindre dans les bras de la piété chrétienne, qui me fuit impitoyablement. La miserable! (Ibid., p. 167)" And for the narrator to indicate the ritual time when Le Dieux/Lediouss breathe his dying breath: " C'était la minute de la prière de l'asr (the mid-afternoon prayer), heure divine, instant précurseur de la nuit symbolique, phase pathétique et ultime de la nuit" (Ibid). The *asr* prayer, in the ears of the Muslim reader, also refers to the Asr Sourate in the *Koran* warning the community of believers to keep their belief, to be patient, and to do good works. Such is Chukri's disavowal of the French colonial policy of assimilation and caveat on its acceptance in dictated French terms. This all reads as a manifestation of the deadlock of the resistance-dialogue in the late 1920s, which knew the birth of the first Algerian independence party the Etoile Nord Africaine (ENA, July 12, 1924).

If Chukri's *Euldj, le captif des Barbaresques* reads as a disavowal of the illusion of assimilation, Mohamed Ouled Cheikh's *Myriem dans les palmes*, published nearly seven years later in 1936 falls in the category of literature that Fanon calls the literature of the "return to the sources." Together with Chukri's novels, it constitutes another moment of the Algerian cultural renaissance of the 1920s and 1930s, which witnessed among other cultural

phenomena, the birth of Algerian theatre in vernacular Arabic, and the emergence of classical/ Andalussi and popular music. In what ways does Ouled Cheikh's deserve to be placed in the category of the return-to-the sources literature? How does it link to Dib's novels *La grande maison* and *L'incendie*? In line with Nadhim Chaouche (2009), I would argue that Ouled Cheikh's novel is an ideological novel, in other words a roman à these as theorized by Susan Rubin Suleiman (1983) in his *Le roman à these ou l'autorité fictive*. Its thesis or ideology is heavily borrowed from Sheikh Ibn Badis's cultural philosophy of resistance consisting of an appeal to the sources of Islam, the abrogation of the negative aspects of colonial modernity and the Marabout form of Islam, and the re-appropriation and redefinition of the Algerian personality according to the normative standards of the Muslim pious precursors (*Khiar Assalaf*). Sheikh Ben Badis formed his Association des Oulémas Musulmans Algériens in 1931, five years before Ould Cheikh published his novel.

Overall, the story concerns the problems of mixed marriage and the appropriate education that the children born out of such wedlock should receive. Specifically, it deals with a Muslim woman named Khadija married to a French captain called Debussy, stationed in the southern Oranie Department in the early years of the twentieth century. The question as to what type of education their two children, Myriem and Jean Hafid poses itself right at the outset of the novel. The debate between the free thinker husband, Captain Debussy, and his wife is suddenly cut short by the death of the former. The widowed Khadija is at last free to talk about Islam to her two children, Myriem and Jean Hafid, and to warn them against the vices of colonial modernity. As the story evolves it assumes a romantic turn as the pubescent Myriem receives the attention of two antagonistic suitors: Ahmed her Muslim teacher and Ipatof a colon gunrunner. An enthusiastic amateur of aviation, Myriem turning her nose at her mother's admonishment for practicing such sports, goes south to participate in a rally. Belkacem, a ruthless chieftain of the Moroccan region of Tafilalet, then in rebellion against

the authority of the Makhzan, carries out a raid across the Algerian border and abducts Myriem. The action moves to Tafilalet with the decision of the three main male characters (Jean Hafid, Ahmed, and Ipatof) to go there in disguise to rescue Myriem. This shift in setting carries us all the way back in time to what Muslims call the *Djahilya*, the period before the advent of Islam in Arabia. The Imam Cheikh Ben Badis's cultural, theological, ethical, and political reform doctrine (*Islah*) is harnessed by the author to thrust at Tafilalet's pre-Islamic (Djahilya) way of life and to urge a return in atonement to the true sources of Islam. An axiological spatial separation is made between Bechar and Tafilalet to reinforce the distinction of values between these two towns on the one hand, and Bechar and the Gallicized Oranie on the other hand. In describing Bechar one has the impression that Ouled Cheikh has fallen in the trap of exoticism of the kind one finds in Eugène Fromentin's *Un été au sud* (1857) and *Une année dans le Sahel* (1874). The heroine, who is participating in an aviation rallye, is dazzled by the scenery of Colomb Bechar that the narrator/author describes in the following quote:

> A Collomb-Bechar, le ciel est idéalement beau. L'Oued, les jardins aux coins délicieux, la palmeraie ombreuse, le souq où grouille une foule bigarrée.
> C'est pourquoi, fuyant les villes bruyantes et brumeuses du Nord, les touristes descendent en hiver vers cette magie lumineuse du Sud où ils trouvent l'immense calme et la douce lumière.
>
> (Ould Cheikh, Mohamed, 1936 :105)

The return to the sources of Islam is not advocated solely by the intervention of several positive characters that condemn superstitions such as the cult of the saints as intermediaries between God and Man, the visit to the tombs, dervish exorcism of the inhabitants of Tafilalet under the power of the decadent tyrant Belkacem. The distinction between the positive characters i.e., those who abide by the laws of "true" Islam, and the negative ones, i.e., the characters who associate God with the Saints (*Shirk*), and follow rituals and a deviant way of life, is sustained, as I have argued above, by a distinction in setting. If Colomb-Bechar is depicted in exotic terms as noted by the reference to "tourists" in the quote, what follows

makes it clear that the narrator/author is also inspired by the *Koran* in drawing his pastoral tableau: "Des deux côtés de l'Oued, des palmiers aux élégantes panaches découpe leurs silhouettes sur le ciel bleu. Des sources jaillissent du sol, alimentant des gueltas et des séguias qui se creusent et sinuent parmi les bosquets de lauriers-roses. (ibid.)" The rest of the description is even more suggestive of this spatial return to the sources of Islam, which strangely enough is also offered to the tourists: "

> Ça et là, la blancheur des coupoles rendues plus éclatante par la verdure brille à la première lueur de l'aube.
> Les voix des muezzins, modulant des litanies, clamant la prière du matin.
> Alors commence dans la palmeraie, les concerts interminables des oiseaux et la rumeur coutumière du peuple. (Ibid.55)

The vision of the Arabia/Algeria *felix* conveyed in the quotes above does not only strikingly stand in contrast with the pre-Islamic (Djahilya) Tafilalet but also with the Gallicized colonial town of Oran. It is intended to illustrate what Muslim Algeria looked like before the French encroachment.

I would argue that this spatial return to the sources of Islam advocated in Ouled Cheikh's *Myriem dans les palmes*, one of the representative novels in the Algerian renaissance of the 1930s, is strangely similar to the pastoral visions that many Irish authors of the Celtic Revival gave of their country. As I have suggested, this return to the sources though partly inspired by the *Koran* seems to hark back to the French exotic, orientalist literature that such writers as Fromentin propagated during the colonial period. It is this same ambiguity in inspiration that Joyce criticizes in the Celtic Revivalists' depiction of Ireland, most notably of the Western-Southern parts of the country, which was looked at as yet uncorrupted reservoir of Celtic values. Joyce simply shuns the exotic trap of describing rural Ireland preferring instead to concentrate on the urban centre of Ireland, Dublin, wherein sometimes rural denizens are admitted not in order to idealize them but to show that the idealized picture of the peasants that the Celtic Revivalists such as Yeats serve us is a complete sham. The same critique is made to this type of rural or pastoral resistance. Fanon's description of the peasantry by the

"native intellectual" who seeks a return to the sources accounts for Joyce's refusal to advocate resistance in the form of a pastoral *nostos* or pastoral return to the sources of Irish life advocated by the Celtic Revival: "The culture that the intellectual leans towards is often no more than a stock of particularisms. He wishes to attach himself to the people; but instead he only catches hold of their outer garments. (Fanon Frantz, 1968: 180)"

Dib, as I shall contend below, does not shun the pastoral scene in the same manner as Joyce. However, he manages to go beyond the ethnographic or exotic dimensions of pastoral scenery painting that one encounters in Ould Cheikh's *Myriem dans les palmes*, or the remnants of it in Mouloud Feraoun's *Le fils du pauvre* and Mouloud Mammeri's *La coline oubliée*. I shall argue this point with reference to Dib's *L'Incendie*, the second novel in his trilogy *Algeria*. This novel can rightly be qualified as a "peasant novel" in Fanon's sense of the word "peasant." However, before developing in what ways Dib departs from the resistance type attached to the return-to-the sources literature, I shall close my analysis of Ouled Cheikh's *Myriem dans les palmes*, which typically illustrates that genre of literature. As I have already pointed out, Myriem is kidnapped by the tyrant of Tafilalet Belkacem, and three characters crossed the Algerian-Moroccan border to rescue her. These characters are: Ipatof, gunrunner by profession, Ahmed, the Koran teacher, and Jean Hafid, the brother. As always happens in the ideological novel, or roman-à-thèse as it is called in French, the novel ends with the triumph of the positive characters, those who embody the author's ideological line. Having failed to persuade Belkacem to trade Myriem for smuggled arms, Ipatof is forced to participate in a contest in order to win the hand of the *ghanima* (the war booty which is Myriem) just as tradition requires it. During this contest, the disguised Koran teacher and lover of Myriem emerges as a victor. Just as it is wished by her repentant mother Khadija, Myriem marries a Muslim male and her brother Jean Hafid, a Muslism female. Hence, the return to true Islam triumphs on all counts, and Khadija clears her name of the "sin" that she

has committed in marrying Captain Debussy by bringing her children back to the fold of true Islam.

One more point needs to be made about Khadija's marriage to Captain Debussy before closing the argument about the cultural resistance that Ouled Cheich wants to perform through a return to the "true" sources of Islam. In this regard, it has to be noted that the romantic story of Khadija and Captain Debussy has a parallel in Emir Albdelkader's history of resistance to the French conquest. Their story reminds us of the historical legend of Léon Roche's love and marriage with Khadija, granddaughter of a Minister of the Marine in the last years of the Ottoman period. This legend recounts that Léon Roche came to Algiers with his father, who served in the French colonial government in the early years of the conquest. Léon Roche became so infatuated with Khadija that he decided to learn Arabic. Her marriage to one of the Algerian elite in the Mitidja made his love an impossible love, but Léon Roche did not despair. He seized the occasion of the war on Emir Abdelkader against the French presence to go west with the French army in his capacity as official translator. The death of Khadija's husband, and his translation of the Tafna Treaty (1837) into Arabic brought Léon Roche close to the goal of retrieving his beloved Khadija. It is reported that Léon Roche first espoused the Algerian cause by presumably deserting to the Emir's camp. He converted to Islam, married Khadija and became the personal secretary to Abdelkader. However, as some historians recount, Léon Roche's conversion to Islam was just a fake because he regained the French army as soon as he had gathered the necessary intelligence information about the Emir and his real military capacities. In his writings, Léon Roche describes himself as a pacifist and the reason why he recanted Islam had much to do with the Emir's decision to breach the Tafna Treaty and take back the jihad against General Bugeaud's troops. No matter the version of history of Léon Roche's romantic story with Khadija that we want to make our own today, it is clear that in writing his *Myriem dans les palmes* against this legend, Ouled Cheikh wanted

his contemporaries to resist the temptation of mixed marriage holding Léon Roche and Khadija's romantic story as a perfect example of the French use of duplicity to break Algerian resistance to the colonial conquest.

Dib and Anti-Colonial Resistance

Unlike Ouled Cheikh's *Myriem dans les palmes*, Dib's *L'incendie* reaches beyond the ethnographic description of the peasantry. It does not seek a return to the sources but to awaken the political consciousness of the reader. In this sense, it belongs to that third phase of the literature of the colonized that Fanon calls "committed or combat literature." It has to be noted that *La Grande maison*, *L'incendie*, and *Le métier à tisser* originally form a single book before Dib decided to split into three books to form a trilogy, *Algeria*, very reminiscent of Dos Passos' trilogy, *USA*. In this respect, Dib writes the following:

> J'avais imaginé un roman aux proportions aussi vastes. Il devait présenter une sorte de portraits divers de l'Algérie. Je me suis mis au travail, mais je n'ai pas tardé à mesurer que mon beau projet dissimuler une trop haute ambition; dans le monceau de feuillets noircis, j'ai «coupé » une partie qui pouvait constituer un tout ; cela est devenu la « trilogie Algérie.» (Mohamed Dib, 1952)

What links up the three novels constituting Dib's trilogy are mostly the characters, most notably Omar and Zhor, and Ahmed Saraj. If the focus is put on the education of Omar, the trilogy as a whole can be qualified as a *bildungsroman*, or a coming-of-age story, for it retraces the hero's education from childhood to adulthood. The parallel intervention of the political activist Hamid Saraj gives a political or ideological orientation to the education of the hero, who stands as an exemplar for the rise of political consciousness of the Algerian people across the country whether in the town or countryside.

In *La grande maison*, Dib prepares the reader for what will follow up in *L'incendie* through the main characters' announcement. Zhor, the next-door neighbours' daughter, invites Omar to spend the summer holidays in her sister's home in Beni Boublen, some four kilometers away from Tlemcen. Moreover, Omar inadvertently comes across a clandestine political

meeting organized by the runaway political activist Saraj, who reports about the agitation of the peasants in Beni Boublen. “Les travailleurs de la terre […] sont prêts pour la lutte,” he says in his exhortation of the townspeople of Tlemcen to join the political combat for freedom. It is also important to note that the central event of *L’incendie*, that of the strike of the Beni Boublen peasant workers for decent wages, is inspired by a real strike that happened in Ain Taya in the surroundings of Algiers, and that Dib himself reported in the communist daily, *Alger Républicain*, in 1951. So Dib’s move from the urban setting of Tlemcen in *La grande maison* to the rural setting of Beni Boublen in *L’incendie* is not made in the vein of pastoralist writers such as Ouled Cheikh in the Algerian Renaissance or Yeats in the Celtic Revivalist movement. On the contrary, by following the evolution of his characters, one of them a runaway political agitator and the other a youngster, Dib shows how the countryside is a site of ideological combat between the peasant workers on the one side, and the French big exploiters sustained by the political authorities and their native stooges on the other side. It is this explicit picture of a politically agitated countryside in resistance against exploitation that Joyce does not show in his *Dubliners*.

Joyce’s form of cultural resistance in the light of what Dib tells us of the peasant revolt in Beni Boublen/ Ain Taya reads just a negative response to the Celtic Revivalists’ idealization of the Irish countryside and its symbolical figure, the Irish peasant. It is all good for Joyce to denounce the Celtic Revivalists’ excessive adulation of the Irish peasant, but in completely shunning or scaling down of the resistance of the countryside in his novels he turns out to be less Fanonian in his cultural resistance than recent critics like Elmer Nolan (1999) have tried to argue. As I have tried to show above, Dib wrote against a literary background marked by a call to the return to the so-called unadulterated sources of the countryside. However, instead of elevating barriers between the country and the city, he weaves a sort of spatial dialectic by

making his central characters shuttle between them in order to retrace the gradual growth of political awareness of both the peasants and the townspeople.

I would contend that Dib's representation of the Algerian peasantry prefigures the representation that Fanon would give us later in *The Wretched of the Earth*. *L'incendie* was published in 1954, coinciding in terms of time with the outbreak of the Algerian Revolutionary War in November of the same year. I would say that the book is prophetic in such statements as the following: "Un incendie avait été allumé, et jamais plus il ne s'éteindrait. Il continuerait à ramper à l'aveuglette, secret, souterain; ses flames sanglantes n'aurait de cesse qu'elles n'aient jeté sur tout le pays leur sinistre éclat. (pp.131-132" I am making this reference to Dib's announcement of the Algerian war of Independence made in *L'incendie*, which treats of the rebelling peasants of Beni Boublen at the outbreak of another War, to hint at the possible inspiration of Fanon by Dib in the revolutionary dimension that the Algerian-Martiniquean gave of the Algerian peasants in *The Wretched of the Earth*. At the time of the publication of *L'incendie* in 1954, Fanon was still working as head medical doctor at the Psychiatric Hospital of Blida-Joinville. His resignation from this position in protest against the exaction of the French army would come only two years later in 1956, the year when he made the final decision to join the National Liberation Front (FLN) in Tunis. Meanwhile, Fanon had all the time to read Dib's book, *L'incendie*, and get the inspiration for the writing of *The Wretched of the Earth*. Admittedly, making a case for Fanon's inspiration by Dib does not overlook the possibility that the two authors' representation of the Algerian peasantry might have been due essentially to their Marxist-Leninist political philosophies. So in the final analysis, no matter which interpretation is favored, Dib remains a precursor in the revolutionary portrait that he drew of the Algerian peasants in their resistance to the colonial presence. In this sense, Dib, like Fanon, but unlike Joyce, idealized the peasant as the spearhead of a resistance movement that would give birth to the Algerian liberation war.

Obviously, Joyce's ideological inclinations towards anarchism and liberalism, and his staunch critique of the Celtic Revivalists' idealization of peasant life have stood as formidable obstacles for building a much more positive image of the peasant as a symbolic figure of resistance to political domination.

L'incendie starts with what might at first sight look like a scene reminiscent of the colonial, ethnographic, and exotic novel of the type written by Eugène Fromentin and Mohamed Ouled Cheikh. The narrator-cum-tourist guide says what follows in his portrayal of the first pastoral scene:

> En arrivant devant la Maison des Lumières, on commence à gravir des pentes rocailleuses battues par les vents. Le pied bute et glisse sur une végétation ligneuse de diss et de lentisques […] Voici le rude chemin qu'empruntent les Beni Ournid et leurs petits ânes, le rempart méridional de Mansourah dont il ne subsiste que quelques pans de tours […] (Dib, Mohammed, p.1)

However, soon the author-narrator disappoints the reader who expects another book about exotic places. The depiction of the social and economic misery displaces the mere ethnographic rendition of Bni Boublen. Our eyes are focused on the misery of the peasant workers; the learning interaction of the schooled urban visitor, Omar, with the malnourished, unschooled young Bni Bouleners of his age; the topographical division between the relatively rich high part, and the miserable low part of Bni Boublen on the one hand, and Bni Boublen and the fertile plains of the colon on the other hand. The colonial history of Bni Boublen follows up the description of the overall setting before Dib's "camera eye" falls on the home of Kara Ali, the relatively wealthy, peasant, husband of Mama, whose young sister Zohra has invited Omar for a summer visit of Bni Boublen. On reading the first pages of the novel, we realize that Dib in line with the *bildungsroman* moves our young urban hero from the French-Arab school and the miserable life in the native ghetto of Tlemcen only to land him in the rural school of Bni Boublen's quotidien life, whose best master is Commandar, a disabled World War I veteran. Through exchanges with the young Bni Boubleners, his observation of life in Bni Boublen then in revolutionary turmoil, his erotic escapades with Zohra, and the

teaching of Commadar the political educator, Omar crosses another stage in his psychological, moral, and political maturation. His awakening to life in all its aspects is summed up by the narrator who says: "Omar s'était endormi enfant, il s'était réveillé non plus enfant, mais homme face à son destin. (p. 63)"

In *Tell me Africa: An approach to African Literature*, James Olney (1973:26-78) sustains that African autobiography is striking different from Western life writing. If the latter is marked by a strong sense of individualism, the hallmark of the former is the collectivity or community as a whole though it is written sometimes in the first-person singular. I have already made the case that Dib's triology, *Algérie* (*La grande maison*, *L'incendie*, and *Le métier à tisser*) is a *buildungsroman*, a coming-of-age novel dealing with the process of Omar's psychological, moral, and political growth from childhood to adulthood. As a follow-up argument, I would contend in the same manner as Olney in relation to African autobiography that Dib's *buildungsroman* is not solely centred on the individual hero but also on the gradual awakening of the Algerian community to political awareness. In this sense it is both an individual and a collective come-of-age trilogy. This collectivization of the *buildunsgroman* is also evident in Joyce's *Dubliners*, which subtly starts with exemplary juvenile stories, followed up by stories of adults equally illustrative, and ends with the entry of the latter into the public sphere. In Dib's *La grande maison* and *l'incendie*, Omar's psychological and political growth from childhood to adulthood and that of the awakening of the nation develop in a parallel way, which in their interaction give concreteness to characterization, which otherwise would have fallen in the trap of abstraction.

The narrative of *L'incendie* alternates between the description of Omar's education in his contact with Commandar, and that of the political education of the peasants through discussion engaged among themselves and later with Hamid Saraj, the runaway political agitator. The formal aspects of the series of discussion among the peasants need to be

underlined at this stage, for they indicate the importance that Dib gives to his peasant characters. First and foremost, I would argue that they read as minutes or newsreels that the narrator/novelist reports to the reader to indicate what stage of political awareness the peasantry has reached. But much more importantly, I would contend that the author has given the dimensions of the Socratic or Platonic dialogues to put forward the high degree of wisdom that the long denigrated Algerian has reached at the eve of the Algerian Revolution. Indeed, the peasants' discussion about exploitation and other social and political issues contain all the features that Bakhtin has singled out as hallmarks of the Socratic dialogue. "At the base of the genre," Bakhtin writes, "lies the Socratic notion of the dialogic nature of truth, and the dialogic nature of human thinking about truth" (Bakhtin Mikhail, 1999: 112). This notion of truth as the resulting fruit of dialogue is put in relief in Dib's novel by the huge number of discussions about the harsh colonial conditions of life conducted by the peasants with fictional names such as Ba Dedouche, a kind of Socratic figure, Slimane Meskine, acting a comic role reminiscent of Aristophanes, Ben Youb, Sid Ali Ben Rabah, Maamar Elhadi, Azouz Ali, Aissani Ali, and so on. The cast of characters is too large to be wholly enumerated here. However, it has to be observed that none of the peasant characters, except for those not concerned with the quest for truth because of their self-interested collaboration with the settlers engage themselves in monologue, or monologism as Bakhtin would call it.

Kara Ali is perfectly illustrative of these monologic characters. Kara is shunned by all the peasants because of his haughtiness, his profiteering attitude, and his collaboration with the settlers in return, for example, of a promised exploitation of olive trees given to him in usufruct. Kara Ali not only snitches on the other peasants to the settlers of Bni Boublen and the colonial authorities in Tlemcen, but also is often shown plotting in his mind how to get hold of one of the milk cows possessed by his neighour Ben Youb. Ben Youb and Kara Ali belong to the high part of Bni Boublen, but there is a world of difference between them

because in spite of his relatively high status he realizes that his place is with the native peasant workers of the low part of Bni Boublen and not with the French settlers. Overall, the peasant characters are depicted in permanent debate about their harsh conditions of life. No single character emerges as the possessor of the truth about the reality of colonialism. Truth was born progressively in the course of the debates symbolically held under the shadow of roadside trees at a transitional moment in the life of the Bni Boublen community, that is to say during the time preceding and following a peasant strike for an increase of wages.

If the Socratic dialogue is based on the quest for truth through, Bakhtin writes, two devices are deployed in the course of dialogues of this type: *syncresisi* and *anacrisis*. The former consists of " the juxtaposition of various points of view on a specific object," and the latter is "understood as a means for eliciting and provoking the words of one's interlocutor, forcing him to express his opinion and express it thoroughly" (Bakhtin Mikhail, 1999: 110). These two techniques of the Socratic dialogue come through all the debates in Dib's *L'incendie*. In the first conversation, for example, Dib sheds insight on the juxtaposition of the moderate peasant, Maamar el-Hadi, whose views are representative of those of the old class of moderate peasants resigned to their fate, and the opinions of the rest of the mass of peasant aware that things have dramatically changed with the strike and the resulting police repression. Maamar el-Hadi first provokes the fellow peasants of Bni Boublen in his appeal for moderation in their response to the turmoil of the conflicting situation as follows:

> L'homme […] ne doit pas détourer ses pensées de son travail, de la lute pour l'existence dans laquelle il use déjà toutes ses forces. Son destin, ce qu'il adviendra de lui demain, il doit l'oublier comme l'ont for bien dit les Anciens. Au total, deux hommes de chez nous ont recolté de la prison. Et pourquoi ? Pour s'être mis en tête des considérations.
>
> (Dib, Mohammed, p.32-33)

This *amor fati*, or moderate position provokes the outrage of the other debaters. The narrator follows up Maamar el-Hadi's call for moderation with the comment that "Sid Ali eut envie de

le moucher. Mais, réflexion faite, il se retint. (Ibid.)" The response to Maamar el-Hadi's provocation to the already embittered, and resentful fellow peasants takes the form of a long syncresis or exposition of why his position is not tenable in the new terms dictated by the strike and the consequent police repression. Sid Ali engages the exposition of the situation where the peasants stand by undermining Maamar el-Hadi's cautious words:

> Et quand, à la maison, tu n'as pas un bout de pain, c'est faire de la politique que de le réclamer? Un morceau de pain, qu'est-ce que c'est ? Ce n'est pas beaucoup. Pourtant ce qui n'est pas grand-chose, c'est tout pour nous. Quand tu dis, le pain : est-ce cela ne veut pas dire la vie ? Voilà pourquoi c'est tout, pour des gens comme nous. (Ibid, p.33)

The dialogue is thus engaged by the provocative words of Maamar el-Hadi, whose discourse is rendered inaudible by the rapidly changing circumstances in Bni Boublen.As he goes on provoking the audience with recommendations, such as " Si tu veux vivre seulement […]. Baisse ta tête et travaille ;" the other debaters take the floor to dismiss them offhand and to expose another vision of the world in juxtaposition to the one held by Maamar. This first long dialogue ends only when Maamar quits the floor, thus admitting his discursive defeat and the prevalence of the mood of resilience and resistance among the mass of peasants.

The above first dialogue preludes a huge number of other discussions, wherein the expression of juxtaposed visions of the world is provoked in the search for the truth of the matter, that is to say the need of resistance to an unjust colonial condition. In his analysis of Dib's *L'incendie*, Charles Bonn (1985: 29-49) underlines the ideological and dialectical dimension of the novel, but he does not go into the formal aspect of it by reading it in the context of the Socratic dialogue. In this respect, Bakhtin writes that the "heroes of the Socratic dialogue are ideologists." He goes on saying that "the prime ideologist is Socrates himself, but everyone he converses with is an ideologist as well – his pupils, the sophists, the simple whom he draws into dialogue and makes ideologists against their will. (Bakhtin Mikhail, 1999: 111)" Bakhtin's notion of character as ideologist in the Socratic dialogue applies to the type of characters that we find in *L'incendie* since all of them come in defence of their opinions once

they are drawn into dialogue by provocation. This is particularly the case with Hamid Saraj, whom the reader knows as an ideologist from the start, for s/he has already come into contact with him in *La grande maison*.

In *L'incendie*, Hamid Saraj, as a runaway political activist, is heard of before he comes to the stage. The reader gets to know very early through hearsay that it is his political agitation that is the primary cause of the strike launched by the agricultural workers, but it is only in the middle of the novel that we see him in person as a participant in one of the peasants' debate. His attitude to the peasants is highly respectful, and cuts him as a Socratic figure. "C'était la première réunion; Hamid Saraj comprenait qu'il fallait écouter parler ces hommes. Ce temps n'était nullement perdu," the narrator tells us. (pp. 89-90) Naturally, the peasants are suspicious of what seems at first sight an intrusion of a cultivated townsman in the reunion. Fanon has fully documented this mistrust in *The Wretched of the Earth*. However, once the peasants realize that Hamid Saraj is on their side, the climate of mistrust totally dissolves. As can be expected, it is during Hamid Saraj's first reunion alongside the peasants that the issue of the conflict between the peasants and the colons is explicitly brought to the floor of the discussion: "Pour quoi ne parlez-vous pas des colons? Tout ce que vous dites est avisé et sage. Mais à quoi cela sert-il? Vous ne prononcez pas un mot de ceux qui sont là par notre malheur. C'est d'eux que vient notre mal. […]," Bensalem Adda cries out in the face of the other debaters, among whom figures Hamid Saraj.

Hamid Saraj intervenes twice in this dialogue, the first time to suggest the necessity of organizing the debate by electing a moderator, and the second time, quite at the end of the discussion, to synthesize its main points. This makes of him the ideologist character par excellence in the novel. As organizer Hamid Saraj recalls Fanon's the persecuted runaway political leaders, who following their disavowal of their compromising, self-interested nationalist parties, withdraw to the countryside amidst the peasant mass, whose essentially

spontaneous revolutionary character demands organization to make political resistance much more enduring. Apart from playing this Fanonian role of political educator, Hamid Saraj also emerges as some sort of Socratic figure, clinching the whole argument at the ending of the discussion in terms reminiscent of the author's communist creed. For example, to one of peasant's claim that "la tyrannie n'as jamais eu raison des peuples," Hamid Saraj responds with the resounding voice peculiar to those who believe in the idea of the Communist International, "Par delà les frontiers, l'union des peuples la [tyranny] fera voler en morceaux sur tout le globe" (p. 92). To another peasant debater surprised at learning that other workers across the world, like Algerian indigenes, suffer from the same class oppression, Hamid Saraj affirms the necessity of the unity of all the oppressed: " Avec ceux qui travaillent […] qui souffrent et luttent, l'alliance est indispensable," he argues.

Hamid Saraj's communist or Marxist pronouncements to the peasants of Bni Boublen are determined by a plot situation, peculiar to the Socratic dialogue as analyzed by Mikhail Bakhtin. Such plot situations, as Bakhin argues, are marked off in terms of temporal development since they usually refer to situations at the threshold, such as "the situation of trial and expected death" of Socrates in Plato's *Apology*. Plot situations at the thresholds are extraordinary situations, pushing the characters to reveal the deepest of thoughts. It is because the peasant reunions in Bni Boublen are held at the critical moment of their life-and-death struggle with the colons and the French colonial police authorizes that they can be qualified as threshold plot situations similar to the ones in which Socratic dialogues take place. As a fifth and last feature of the Socratic dialogue, Bakhtin mentions the "dialogic testing of the idea," and its character carriers. In this respect, Dib's novel also abides by this principle since the idea of resistance and telling the truth about the exploiting and oppressive nature of colonialism is upheld until the end by the embattled, resilient peasants, notwithstanding police arrests, intimidations, and political maneuvers of all sorts. Hamid Saraj, among many others,

is arrested and tortured, but the peasant revolt goes on irresistibly and the fire lit during that revolt does not augur well for the future of colonialism in Algeria.

The typical situation of revolt in which Dib has set the action and thought in *L'incendie* deserves further remarks given the heroic stature that is accorded to the peasants. On this particular point, I would argue that Dib's situations and characters are typical in Georg Lukacs's sense of these terms. Lukacs writes that "the central category and criterion of realist literature is the type, a peculiar synthesis which organically binds together the general and the particular both in characters and situations (Lukacs Georg, 1972: 6). This definition of typicality of situations and characterization applies well to Dib's conception of these two aspects of his novel. Most of his major characters are, for example, peasants, but each and every one of them keeps his individual traits, and act and think accordingly. Ali Meskin, for one, is a peasant labour, forcibly thrown on the road of exile with his whole family, when the colon/master has put fire to the hut of his aged, unproductive father. One by one the family members, the parents and two siblings, die on the road of internal exile across the country. Seized by nostalgia, Ali Meskin returns to Bni Boublen completely disenchanted, and with nothing to lose but his own person. His miserable condition as his forename, Meskin (miserable), suggests, makes him fearless in the face of adversity.

It is this Slimane Meskin that we meet at the beginning of the novel, chanting about his miserable condition as a jobless and dispossessed peasant worker. His chants disturb another typical, old peasant character Ba Dedouche. After having silenced his neighbor, Ba Dedouche take seat besides Slimane Dedouche on the hillside of Bni Boublen overlooking the the vast colon farms of Villard and Marcous on the plains. Slimane Meskin and Ba Dedouche, among many other peasants, are typical characters representing the mass of peasants, but each of them is endowed with individual traits that make them unique among that mass. Hence, Slimane Meskin is the one character who provides us with the best Menippean, or comical

elements in *L'incendie*. On at least two occasions, he makes the villainous Ali Kara, another typical peasant sold out to the French authorities, the laughing stock of the other peasants. As I said earlier, with nothing to lose, and having grown disabused with the French authorities, he cannot hold his caustic tongue when Kara Ali sneaks into a discussion he is having with Ali Bér Rabah to contradict him.

Speaking in innuendos, Ali Bér Rabah leaves his Slimane Meskin at the approach of the snitch, Ali Kara, with the following parting words: "Tu n'as rien senti? Depuis un moment une mauvaise odeur m'empêche de respire" (Dib Mohammed, p.66). Slimane Meskine grows hilarious at these words, and Ali Kara dismisses him as a simpleton for laughing alone in the wild when he arrives in front of him. Slimane Meskine turns him into a laughing stock, showing that the real simpleton is not himself but Ali Kara. He slashes at him whilst seeming to apologize for Ali Bér Rabah's hasty departure: "Ce n'est rien, messier Kara, crois moi, ce n'est qu'un pauvre fellah qui vient de partir. Il trouvait que ça sent trop mauvais" (Ibid, p.66). Like the alienated simpleton that he is, Ali Kara does not understand the peasant language, so he starts smelling around him. At his failure to find out that he is the butt of Ali Meskin, he closes with the followed telling words about his simplemindedness and his alienation from the peasant class: "Bon! Bon! Quelque charogne que ces maudits fellahs ont laissée pourrir. Ne m'en parle plus. Les fellahs ne sont sur terre que pour salir. Iraient-ils au paradis qu'ils rempliraient de leurs défécations" (Ibid, p.67).

Slimane Meskine counters by taking the defence of the Algerian peasants as the real creators of that paradise, which in Ali Kara's words is there only to be spoiled by the same peasants, all the while accusing the colons of being robbers and blood suckers. Ali Kara stubbornly refuses to see the colonial reality of exploitation as it is, and dismisses Slimane Meskine's story as just another peasant story: "C'est le destin qui l'a voulu ainsi, jeta Kara, las des histories de fellah" (Ibid, p.71). At this insult, Slimane Meskine drops the falsely polite

peasant language and slashes at him as follows: “Ecoute, messire, vociféra Slimane Meskine […]. Cesse de te mêler des affaires des autres, ou je t’arrache les poils des moustaches. (Ibid.)” Being aware that Slimane Meskine is not someone to meddle with, the other peasants are gathered behind the bushes to watch the following scene:

> Il [Slimane Meskine] leva la main et tira une moustache du cultivateur [Ali Kara] en gloussant d’une manière indécente. Il tira encore plus fort l’autre moustache ; il tourna autour du gros homme. Celui-ci resta bouche bée. Il tenta d’imposer le respect à l’insolent. Ah ! ouiche ! Son autorité ne fut d’aucun effet. Il voulut le frapper. Bourique ! A distance, les fellahs se tortitllaient.
> (Ibid, p. 72)

As we can see Slimane Meskine is endowed with a carnivalistic sense of the world. As a Menippean figure, it is he who degrades authority by inflating it (he calls Ali Kara messire) and then bringing it down to the lowest degree. The narrator tells us that “ à partir de ce jour là, chaque fois qu’ils [the other peasants] rencontraient un bon ami de l’autorité, ils se poussaient le coude : Va, il trouvera bien son Slimane Meskine. (p.73) ” It is this trait of demoting or Menippean figure that distinguishes Slimane Meskine from the general mass of the peasants, and makes him a typical character. To adapt Lukacs’ words about Balzac’s peasants in the novel of the same, I can say that the rural population of Bni Boublen in Dib’s novel is “shown realistically in a rich variety of types no longer as the abstract and passive object of Utopian experiments but as the acting and suffering hero of the novel. (Lukacs Georg, 1972: 27)” Thus, not only does Dib break away from the photographic naturalism peculiar to ethnographic writing of the type produced by Ould Cheikh, his profound realism also enlarges the limits of the average power of expression representative of the class of the peasants.

As I have already suggested above, the latter talk in tones reminiscent not only of Plato’s characters in the Socratic dialogues. I shall add here that Dib’s peasant characters are also caught talking like the Aristotle of *The Nicomachean Ethics* (1987) as the evocation of the colons’ rejection of the friendship extended to them by the Algerians. “Nulle part au monde, à

coup sûr," Sid Ali one of the typical peasants says, " hommes n'ont été entourés d'une aussi grande sympathie que les français chez nous. Et comment ont-ils répondu à cette amitié, qui était vrai et sincère, je l'affirme par le sol qui nous unit, comment ? Par l'indifférence simplement, le plus souvent par le mépris. (pp. 90-91)" It has to be observed that Aristotle in *The Nicomachean Ethics*, regards friendship as the one social foundation which cannot be ignored without perils in the building of any polity worth the name. Sidi Ali's Aristotlean argument is meant to demonstrate that co-existence with the colons is impossible, for they are "des gens qui foulent l'amitié aux pieds" (p.Ibid.) It is in his reaching beyond the limits set by the photographic naturalism of ethnographic literature, in search of the most clear-cut, the most trenchant expression that Dib reveals himself to be a profound realist in the sense that realism has in Lukacs' critical writings.

The major difference between Dib and Joyce in terms of character representation is that the former puts emphasis on the laboring poor and, particularly in the second book of the trilogy, *L'icendie* on the peasantry whilst Joyce puts into the foreground the proletariat. It is on this point of characterization that Dib and Fanon simultaneously meet and strikingly differ in the Fanonism that most critics have assigned to both. In his second chapter, "Spontaneity: Its strength and Weakness," of *The Wretched of the Earth*, Fanon strongly stressed that "in the colonial territory the proletariat is the nucleus of the colonized population which has been most pampered by the colonial regime" (1968: 108). In such statement in the colonial contact, Fanon departs from Marx's strong belief in *The Communist Manifesto* the proletariat as the spearhead of any effective revolution. Fanon's revolutionary manifesto as applied to the colonial context runs against this belief for as he tells us in "capitalist countries, the working class has nothing to lose; it is they who in the long run everything to gain". Fanon goes on to account for this striking difference between the proletariat in the capitalist and the colonial countries by saying the following: "In the colonial countries the working class has everything

to lose; in reality it represents that fraction of the colonized nation which is necessary and irreplaceable if the colonial machine is to run smoothly." Fanon checklist of the privileged working class in the colonial countries includes tram conductors, taxi drivers, miners, dockers, interpreters, nursers, and so on". (1968: 109) Fanon's critique of the colonized proletariat satisfied with its comparatively privileged position makes the latter the "most faithful followers of the nationalist parties, and who because of the privileged place which they hold in the colonial system constitute also the 'bourgeois' fraction of the colonized people". (Fanon Frantz, 1968: 109)

In a nutshell, what I am arguing against in this research are the recent scholars who have over generalized the Fanonion dimension of Joyce, which if it could certainly not be denied has at least to be qualified in the light of what I have already said about Dib's relationship with Fanon. What saves Joyce from being clearly denied the company of Fanon is that he is as critical in his *Dubliners*, of the same bourgeoisified Irish class in colonial Ireland as Fanon is of the Algerian urban 'bourgeois' class. The government clerks, the teachers, the tram drivers, the bar curator, the man-about-town, the priests, the landladies and landlords, the miners, and so on and so for are typical of the 'Irish bourgeois proletariat' are not spared the ironical thrusts of Joyce. In this regard, I agree with Andrew Gibson when he writes that "Unlike, say, Zola, Joyce did not write about the urban poor, or directly address their concerns. But he was aware that the economic distinction between the characters in the novels and the classes beneath them was small and precarious" (Gibson Andrew, 2006: 69). Gibson does not realize that even this small difference in status and rank that is to say privileges between the poor and the petty bourgeois class was the one that made all the latter class political failures in the sense they have failed successfully to resist the British conqueror and blaze their way to independence or for that matter to remain blithely willing to accept the continuing hold of Rome on its soul. I would even contend that Joyces neglect of the peasantry in his novel, an

aspect very prominent in Dib's *L'incendie* could not solely be accounted for by Joyce's abjuration of the pastoralism of the Celtic Revival but in his incapacity to realize the revolutionary force of the peasantry, and the interaction between the town and the city in the fermentation of revolution. This difference in perception between Dib and Joyce might be explained by the fact that the Joyce of the *Dubliners*, contrary to Dib, had not witnessed the rise of the Bolshevik revolution, which eventually led to the rewriting of the Marxist theory of revolution by Lenenin and Trotsky.

Joyce and Anti-Colonial Resistance to the British Empire and Roman Catholic Church

No matter how strong are the differences between Dib and Joyce we have to remark that both are involved in cultural resistance and anti-colonial resistance, one by placing emphasis on the peasantry as spearhead of the Algerian revolution and the other by putting into relief the weaknesses of the bourgeoisified Irish colonials. The characterization followed in their critique remains the same because both rely mostly on typicality as already defined above. Moreover, we note the use of the technique of irony in their defense of their case. Irony, as Lukacs writes it so well is the one defining characteristic of modern prose, particularly the novel. In his *Reader's Guide to James Joyce*, William York Tindall writes the following with respect to this technical aspect of *Dubliners*: "As for satire, with which we feel at home when we meet it in George Orwell, there is none of it in *Dubliners*. There is no sign here of indignation and what, we ask, is morality without this? Tindall rightly asks this question because Joyce initially at least tells his publishers that in Dubliners he has set out to write the "moral history of Ireland," which he regards as the first step toward its "spiritual liberation". *Dubliners*, he also adds, will afford his countrymen "one good look at themselves … in a nicely polished looking glass." Mimetic literature, it is clear to understand, goes hand with hand with morality, and his reference to the "dunghill" that is Ireland recalls the cock crowing on the dunghill in New Testament announcing the betrayal of Christ.

I totally agree with Tindal when he writes that there is not anything smacking of satire of the kind found in Orwell or for that matter in Jonathan Swift's works because the tone of all the stories is never strident. On the contrary, everything remains cool as if those readers are looking at Joyce's polished looking glass to retrace the moral history of the country are caught by the charm with which the seamy side of decadent Ireland is recounted. However, this being said, I would put a caveat on Tindall's characterization of Joyce's writing style as basically ironic. The major problem is that Tindall does not tell us what type of irony Joyce deploys in his stories to rewrite the moral history of his country. Irony, as Northrope Frye puts it so, is a mode of writing corresponding to that type of characterization wherein the hero or heroine is below his human and natural environment (Frye Northrope, 1990: 132-239). The other modes always corresponding to the status of the hero are the mythic, the romantic, the high mimetic, and the low mimetic wherein irony predominates and takes us back to myth. In this sense, all the bourgeoisified Irish colonials are below their human and natural environment, being both colonized and incapable of struggling against the moral and physical dunghills that speak so much of their renunciation to the anti-colonial resistance to the British conqueror and the Roman Church.

So there is a characteristic in Joyce's deployment of Irony, which if ever overlooked in our critique of the *Dubliners*, can lead to a lot of misleading conclusions to his anti-colonial resistance to imperial rule, in its religious and colonial shades. What Tindall has paid little attention to in his clear-tight distinction of satire and irony is that "satire" as Frye puts it so well is "militant irony: its moral norms are relatively clear, and it assumes standards against which the grotesque and absurd are measured" (Frye Northrope, 1990: 223)". It is this militant attitude towards the grotesque situations that Joyce describes that characterizes irony in Joyce's short stories without giving in at any moment to invective that one comes across in some satirist fiction. Joyce is to the point when he writes that he sets out to write the moral

history of Ireland which most critics have overlooked in their concentration of the dunghills and the scatological vision of the country. As a city Dublin reminds us not only about the Western modern cities to which it unfavorably compares itself but also to mythological and Biblical cities like Egypt and Babylon. Irony, as I have already said following in this Frye, takes us back to myth, and if there is one city to which Dublin can be compared on a mythological scale it is that of Babylon, wherein the Jews were kept captives after the sack of Jerusalem for a second time in their history during the latter part of the seventh century and the first part of the sixth century B.C.

In the *Book of Jeremiah*, the prophet of the book title foretells the captivity of his people of the catastrophe that was to befall them because of their idolatry and sin. The issue of the seven deadly sin is recurrent in *Dubliners* as I shall make it clear shortly. As prophesied by Jeremiah, Jerusalem fell to the Babylonian King, Nebuchadnezzar, followed by the destruction of the city and the Temple, as well as the exile to Babylonia of the Judah's court and rank and file. The second prediction made by Jeremiah is that the Jews will eventually return from exile and the nation restored to its former glory if they abide by the words of God by giving up their sins. Jeremiah was a sensitive man called to ministry by God to warn his people against the breaking of their covenant, but his name has come to be associated with that genre of biblical writing called the *Jeremiad*. It is in the difference in the tone and the direction that Joyce wishes to give to his moral history of Ireland in colonial captivity that his *Dubliners* strikingly differs from the Jeremiad of the modern times, particularly the Puritan ones. Contrary to Jeremiah, Joyce never gives up that sense of humour so much missing in both the Book of Jeremiah and its modern avatars the *Jeremiads*. The moral history that he defends is also strikingly different in the sense that they tend to lead to what is today is known as the "open society" rather the "closed one" that the prophet Jeremiah tended to defend. Exile is the *Book of Jeremiah* is seen as a punishment because of the slackness of morality

whereas in Dublin that same exile is seen as a dire necessity given the institutional form of religion complicit with the foreign political masters crushing the vitality of individual lives.

In what follows, I shall look very briefly at each of the fifteen stories of the *Dubliners*, all of them as I advanced earlier populated by typical characters belonging to the bourgeoisified Irish colonials, in order to show to Joyce's anti-colonial resistance. To be begin with the first story "The Sisters", the reader has not note its first sentence, "There was no hope for him this time: it was the third stroke". (p.1) In the context of the story, this sentence is related to the death of a disabused, mad, and paralytic priest James Flynn who died of a third stroke, which can also as the third stroke of a toll bell. However, the literate reader cannot lose the reference to Dante's *Divine Comedy*, the first sentence of which inscribed on the lintel to the entrance to hell also reads "Abandon all hope, all who enter here." It follows that Joyce deeply steeped in Italian literature inscribes his book in that literary tradition started by Dante. Reference to sin and adequate suffering is made in the same book. But contrary to Dante, it has to be noted that Joyce puts the mad and paralytic priest and his two senile sisters at the very core of the paralysis of the Irish colonial society. Joyce even parodies the mass for the dead at the end, and the unnamed boy who is witness to the demise of the priest, himself incapable of bearing all the life-denying institutional rituals is happy to have escaped the grip of Father Flynn by not having taken to the church vocation. It is said that the deceased priest James Flynn with the wide opened haired nostrils and big discoloured teeth with his tongue lying upon his lower lip is what James Joyce (note the similarity in forename) is imagining his future life to be if he had decided to trade off the life of free individual writer for the life a bourgeoisified priest in a colonial regime. What is important to note in this particular case is that there is no Beatrice figure to lead him to his vocation of writer as Virgil/Dante himself but three old women (his old aunt and James Flynn's two senile sisters) all of them looking like the three Graces of Greek mythology. It is highly significant that it is these senile nun

sisters Nannie and Eliza which ironically gave the title of the story and set the tone for the colonial life that awaits the Irish colonial. It is also highly suggestive that the ideal priest/ Reverend Father Flynn as a foil to the Galahad of the stories of the Holy Grail does not only fail in his mission by breaking the chalice, but ends the whole story with reported manic feat in the very confessional box where his folk confess their sins and receive their absolution. Here we do not have a typical example of that laughter which Mikhail Bakhtin locates at the crux of a carnivalistic literature but the madness peculiar to the wasteland.

The second story (An Encounter) is no less significant in Joyce's anti-colonial resistance to the institutionalization of religion, complicit with the British imperial rule. The first thing to note in this story is the stifling or smothering of adventure at an early age by the elevation of the religious ideal over the secular ones by the educational institution that admonishes school children reading juvenile literature of their age instead of contenting themselves with the Roman Church histories. Ireland, through the Jesuit school teacher led by Father Butler, becomes an outpost of the Roman Empire under the aegis of the Roman Church. The father figure of James Flynn appears here again with his yellow teeth symbolizing cannibalism during the school truancy of the unnamed school boy and his friend. Both of the school truants wanted to visit the Pigeon House in Dublin Bay, the sea beacon but they did not manage to do it for lack of time. What they met with instead is a sexual pervert whose urination or masturbation speaks so much about the spiritual state of colonial Ireland. The question here if one has to read Joyce symbolically, paraphrasing Hamlet in Shakespeare's play of that name, is not the existential question of 'to be or not be" but "to pee or not to pee". The truant boys have chosen a wrong place for salvation and answering existential question because after all even Father Butler (note the association of the name with terrestrial food" is not interested in the Pigeon House, the Dublin's electric light and power station symbolically associated with the light and the grace of god in Irish mythology. In other words, as a

beneficiary of the British colonial system and the Roman church, the Pigeon House meant nothing for him at least in terms of colonial resistance, and therefore there is no fear whatever for the boys to be met by Father Butler in the vicinity of the Pigeon House. “What would Father Butler be doing at the Pigeon House? Mahony asks the unnamed boy. The irony here is the perversion of the true spirituality signified on the play of words “pigeon,” signifying both love like cooing pigeons and that of being turned into a dupe.

“Araby” is the third story in the *Dubliners’* collection, and together with the first two stories constitutes a trilogy of youth. “Araby” is principally a story of love turned wrong. Happening in a blind street called North Richmond Street, an unnamed school boy falls in love with a sister of a friend of his, Mangan (a reference probably to one of Joyce’s favourite poets James Clarence Mangan) who arguably inspired Joyce by his most famous poem “Dark Rosaleen” associated with Ireland, in the same manner as the senile Sisters in the first story of the collection. A second quest myth is written in this story as the unnamed boy goes to the Araby, an organized bazaar to bring her something special for her, being unable herself to leave the old precincts of the priests where she lives. At the level of symbol, the bazaar stands for all the enchantment that the Orient can offer including the Christian religion itself. But the mission for his crush turns into a fiasco, for the unnamed boy did receive late the florin that his uncle has promised him late in the evening, so he arrives at the bazaar when “Nearly all the stalls were closed and the greater part of the hall was in darkness.” Adding an ecclesiastical allusion, the narrator continues that the silence pervading the bazaar is “like that which pervades a church after a service” and at a Café chantant, two men are counting money on a “salver.” What has to be kept in mind in this quest myth is that in colonial Ireland there can be no such inspiring figure as Beatrice leading Dante to redemption, given the fact that Mangan’s sister herself resembles in many ways the Sisters living in the dead past of Christian glory. It is has to be observed that Mangan’s sister or should we say Dark Rosalind

live in a blind alley of North Richmond Street, in a dead priest's house that all the characteristics of the gothic. The anti-colonial resistance in this romantic story gone wrong shows in the vanity of the Irish colonials in their belief in the restorative nostalgia of the so-called Christian golden age of Christianity that the English turned to their advantage. After all as Shakespeare has it in *Hamlet*, "Something is rotten in Danemark" wherein the stalls of the enchanted goods from the East (like chalices) are through wordplay transformed into empty "stalls" another word for stables with the dunghills that might have accumulated there.

The fourth story "Eveline" is even clearer in its expression of anti-colonial resistance from a religious point of point of view. Eveline, I would contend, is a religious tableau that comes to life in the process of narration. At the beginning Eveline "sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired" (Joyce, James, p.34). As we read these first lines, we become aware that Joyce is describing a model. Just a few lines later in the next page we realize that he is in fact transferring a painting into a short story. Speaking always about Eveline, the narrator tells us that "during those years she had never found out the name of the priest whose yellowing photograph hung on the wall of the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alcoque. He had been a school friend of her father. Whenever he showed to a visitor her father used to pass it with a casual word./ He is in Melbourne now" (Ibid, p. 35).

Eveline as her name tells us is in the line of Eve, the mother of mankind, which in Biblical mythology is far removed from the rebellious Lilith figure. She has promised to her maddened mother to keep the house together after her death, and she kept true to her promise though she was mistreated by her own father. The complication of the story comes in when a flicker of love invades Eveline for a sailor by the name of Frank who wants to marry her and cross the seas to Buenos Aires, thus offering her the possibility to escape the dusty air and

odours of Dublin. The melancholia of the beginning of the story shifts into some sort of movement as a result of love. We as readers we were expecting Eveline to be involved in some sort of icon breaking of the Blessed Margaret Mary Alcoque to whom she is compared. However, this colonial iconoclasm does not take place as the voice of the mad laughing mother overcomes her again and turns her into a helpless animal at the very moment she prepares to embark for Buenos Aires. As the story recounts: "He [Frank] rushed beyond the barrier and called to her to follow. He was shouted at to go on, but he still called to her. She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition" (Ibid, p.38).

Joyce's militant attitude towards the decolonization of the mind through iconoclasm shows in this story whose model is borrowed from abroad. Margaret-Mary Alcoque, it has to be noted is a French nun (1647-1690) canonized in 1920. At the age of twelve, it is said, she added the name Mary as a middle name to thank the Virgin Mary for having healed her of paralysis that she had inflicted on herself through repeated flagellation at the age of nine. She is at the origin of that devotion known as the Sacred Heart, Sacré Coeur was revealed to her at least three times because of her religious contemplations. From this we can draw a parallel between Margaret-Mary Alccoque with Eveline, since the latter bears the family name Hill because the Sacré Coeur Basil in Montmartre is also situated on the second highest place in Paris, the Eiffel Tower being on the highest position. There is no doubt whatever that Joyce is involved in parody and iconoclasm in drawing parallels between Margaret-Mary Alcoque and Eveline Hill.

In addition to this iconic or photographic intertext, I wish to refer to two other intertexts that throw light on that privileged class of Dubliners who in Fanon's words renounce to revolution in return for the crumbs they gather from under the tables of their English masters. One of these intertexts is Shakespeare's *King Lear*, whose hero's words when he was chased by his

two ungrateful, flattering daughters Goneril and Regan among whom he has divided his kingdom excluding the loving third daughter Cordelia from his legacy. Lear's words go as follows: O Regan! Goneril!/ Your old kind father, whose frank hear gave all -/O that way madness lies./ Let me shun that./ No more of that. (19:22) These verses account a lot for the tragedy that the Hill family undergoes for there is in it a suggestion of incestuous relationship that makes it impossible for the "frank father" and the "frank lover" to share the same girl. Lear's verse "your old kind father, whose frank heart gave all" strangely echoes Joyce's description of Eveline's lover: "Frank was very kind, manly, open-hearted" in the short story. The dutiful, simple Cordelia in Shakespeare's *King Lear* has no right place in colonial Ireland where gender power relationships are marked by incest. In this respect, I agree with R.B. Kitchner when he writes that the "fight between father and Frank is one for sexual possession: Frank needs her as the lass that loves a sailor, or at least the girl in the home port, while her father needs her as a replacement for his wife. (Kitchner R.B., 1989: 69)" In either way, Eveline is symbolical of the dispossession of Ireland still waiting desperately for a Cordelia type of woman to appear on the stage.

To understand the anti-colonial resistance to religious domination in Eveline, I have also to refer to the Irish *Lir legend* in parallel to Shakespeare's *King Lear*. "Lir," in Gaelic language means "the sea," hence the particular relevance of the Lir legend to the interpretation of Eveline, and the militant attitude of Joyce to undermine the colonialism of Irish traditionalism. It has to be noted that Joyce, contrary to the Irish Revivalists, neither seeks to preserve, nor to revere, nor to Ououlougem from Senegal, or Ngugui W'Thiongo from Kenya, refine, but to revise. All these four categories towards tradition that I have mentioned are developed very amply by Okpewho in his *Myth in Africa*, "myth" meaning "tradition" for our African critic in this context. It is in this revision of tradition or narrow traditionalism that Joyce has literary affinities with the literature written by Ayi Kwei Armah from Ghana, Wole

Soyinka from Nigeria, or Yambo Ouologuem from Senegal. It is the "devoir of violonce" to paraphrase the latter towards the colonialism or neocolonialism of tradition inspired by colonial ethnography that all these authors share.

To come back to the legend of Lir, to illustrate how Joyce deploys it to lead his anti-colonial combat against a rigid traditionalism, I have to recount it first in its major outline to put into relief how Joyce ironically demotes it. The legend says that the four children of Lir are metamorphosed into swans, sentenced to wander around the earth until the advent of the Christian era. Unmistakably Joyce is still interested in the combat against the Empire of the Roman Church. It is said that the first bell toll will give the signal of final liberation or emancipation. In this legend, there is a strong parallel between Fionnuala and Eveline, of the elder daughter in charge of male orphaned children at the death of their respective both mothers. The legend of Lir, as if Joyce wants us to draw the parallel between Fionnuala and Eveline is echoed in the "Silent O Moyle" that Joyce borrows from Thomas Moore's *Irish Melodies*, included in Joyce's short story (The Two Gallants) which it punctuates from beginning to end. It is in this following stanza from the *Silent O Moyle* that the shared fate of Eveline and Fionnuala comes to light: "Lir's only daughter/Tells to the night-star her tale of woes./When shall the swan, her death-note sighing sighing,/Sleeps with wings in darkness furled?/ When will heave, its sweet bell ringing, /Call my spirit from its stormy world?"

Joyce's story has included all the elements of the Lir legend, the sea, the orphaned Hill family, the elder daughter charged by her dying mother with the duty to keep the house together, the bell song in the form of the "boat blowing a long mournful whistle into the mist (p.38)," her swan song of death "No, No, No" to free herself from the hold of her obligation to her mother, her "white face" and her metamorphosis into a "helpless animal." However, contrary to the Lir legend where the bell ring announces final liberation, Joyce's mournful whistle by the "black mass of the ship" gives a revised version of the Lir Legend wherein the

freedom supposed to be brought by the advent of Christianity is turned into chain of bondage. It is highly significant that at the moment Eveline decides to follow Frank, Eveline remembers her mother's laughing words: "Derevum Seraun! Derevaun Seraun, (p.38)" which can be broadly translated as "Pleasure is in the pain," echoing the Felix Culpa in Catholic liturgy. Hence, we can see that Joyce blends an iconic intertext that of Margaret-Mary-Alcoque with a revised intertextual version of the Irish Lir legend to combat the colonialism of narrow traditionalism that stultifies Irish emotional life in the interest of the Empire of the Roman Church and the British imperial power.

In the next story of the *Dubliners*, called "After the Race," we have another evidence that Joyce unlike Dib is not interested in the rural or urban proletariat, but what Fanon calls the corrupt and corrupted bourgeoisified class, happy with the crumbs that can be gathered from under the table of the holders of the Empire. It is in this tale that Joyce makes the point about the Irish class that stands as an obstacle to a real revolution. The story, as the title tells us, is a car race organized in colonial Ireland, but it is meant as a typical illustration of the colonization of the Irish mind and the necessity to decolonize it. As the sightseers are gathered on the borders of the road leading to Dublin, Joyce has these words conveyed to us in a critique of the Irish colonial mindset: "Now and again," he tells us tongue in cheek, " the clumps of people raised the cheer of the gratefully oppressed. Their sympathy, however, was for the blue cars – the cars of their friends, the French.(p.40)" Joyce goes on to show how these "gratefully oppressed" fell in adoration of the car produced under other skies, in the French Empire. Transformed into a fetish by an Irish colonial people, this blue French car is said to carry "a cargo of hilarious youth," with the French driver Charles Ségouin at the wheel, and the rest of the voyagers consisting of three of colonials, a Canadian, a Hungarian, and an Irish man to be joined later by an American, another imperial man. At the end of the story, that is to say after the race, it is the Irish man, the socially climbing Jimmy, a son of a

wealthy butcher, who squanders all his hard got money in celebration of the victory in the American yacht. The militant attitude of Joyce shows in his rejection of vaunting wealth, to use Veblen's theory of leisure, to receive recognition from those imperial holders bent to reduce the colonial people into fetish believers in the latest technology that the Empire can produce to impress them into subordination.

The anti-colonial resistance of Joyce as expressed in his peculiarly ironic style is also developed in the skewed romantic story called "Two Gallants". Two characters are involved in this story: Lenehan and Corley, a son of an inspector of police, who fall in the Fanonian category of the privileged category of urban colonial proletariat. I am interested here in the intertext that Joyce employs to debunk the skewed morality of the Dubliners. Lenehan and Corley are described as Gallants, love of a woman who can well stand for colonial Ireland. Symbolically, the two gallants reminisce Jacob and Essau , or Cain or Abel for that matter fighting for the hand of a girl or symbolically for the possession of the nation. The biblical story of Jacob and Essau is too well-known (See Genesis) to be rehearsed here, but we have the impression that Lenehan just like Essau has sold his birth right for a dish of vegetable, a mess of potage without realizing that Corley/Jacob is, to paraphrase the *Genesis*, "grasping at his (Essau's) heel" in order not to be born first and have the right to his father's nation.

The romance of this triangular love story is that each faction in colonial Ireland is grasping at the heel of the other for the possession of an unnamed maid (colonial Ireland) working for a rich British family, and that Corley is using to steal from her master's valuables, including a piece of gold that he receives at the end. It is in this story that Joyce underlines clearly the betrayal of the anti-colonial resistance in Ireland. Corley, the son of an inspector of police, is the one who pulls the strings in this combat for the hand of colonial Ireland and to whom the British colonizers have destined to hand over the imperial rule after their departure. Fanon has fully documented this dubious devolution of imperial rule to their stooges in *The Wretched of*

the Earth. In Joyce's story, Corley's connection with the police in a colonial context makes him the Ariel of John Bull's Other Island, to paraphrase both Shakespeare's *The Tempest* and Bernard Shaw's *John Bull's Other Island.* Even then, that is with the departure of the British conqueror, the decolonized Ireland would be still like Fuonnala in the Lir Legend that the old harpist in the middle of the story recaptures in the mournful melody of Tom Moore, *Silent, O Moyle,* whose verse "Yet still in her darkness doth Erin lie sleeping" resounds as a omen of the dark fate of postcolonial Ireland, Erin being another name for Ireland.

"The Boarding House," the next story in the collection is also a story of betrayal involving other typical characters belonging to that privileged urban class that Fanon condemns for the lack of commitment to revolutionary principles. If Coreley in the "Two Gallants" has in the manner of Judas Iscariot in the Bible sold Ireland the legendary girl not named but whom we recognize as the suffering Fuonnala for a gold piece, an equivalent of the thirty pieces of silver for which Judas Iscariot has betrayed Jesus Christ. In the "Boarding House," we have an unscrupulous landlady a once butcher's daughter who is said to have developed the habit of solving moral problems with a cleaver. True to her reputation, she makes her somewhat common daughter marry Bob Doran, who though he knew that he "was being had" is afraid of scandal and the consequent loss of his job if the scandal of presumably having Polly the Madam's daughter with child out of wedlock. The Boarding House, as it is described by Joyce, is an amoral macrocosm of the whole country wherein morality is performed with a butcher's cleaver, and the appeal to scandal. In one of the correspondence to a publisher, Joyce has this to say in defence of the moral history that he wants to write for his people to make the advent of a religious and political revolution in colonial Ireland: "I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass." I would argue that the "Boarding House" provides just that one look of that skewed morality wherein love in the

eyes of the Madame, symbolically called Mrs Moony, is relegated to the institution of marriage even if it involves the use of scandal. The Boarding House through the innuendo of Madam and the reduced presence of the henpecked husband suggests that it is a house of ill repute. Sticking too much to matrimony, Joyce tells us, is a dubious exercise of performing a morality that smacks of scandal and corruption of love. Unless such a disease is outdone, Ireland would content itself with oppressing itself by itself, leaving the religious and secular conqueror sitting on the fence and laughing at the comic Irish man and woman. For the divorcee Mrs Monney, a name meaning both money and mad, decisions do not involve any moral sense at all. As it is said in the story, "she deals with moral problems as a cleaver deals with meat," and it is the way she behaves with the love relationship between Polly and Bob Doran.

"The Little Cloud" that follows up "The Boarding House" borrows its title from the reference to the "little cloud" in Kings 18:44 wherein the first rain to relieve the drought and the wasteland is announced by a little cloud. However, in this biblical allusion as in the allusions of all the stories in *The Dubliner*s is inflected by militant irony with a hidden standard of morality behind it. The story involves as has become usual in this collection twin characters, Little Chandler a failed and frustrated poet, and Ignatius Gallaher a kind of successful been-to journalist in London (this term is often used in West African Literature) who has back home to Ireland for vacation. Little Chandler is true to his name, being small of stature and weak of build, his little hands, and his "childish white teeth" speaks of his small amount of experience of life, having always lived in Ireland as a married man with a child that is his spitting image. At the age of 32, his stubble of a beard and his feminine behaviour indicates a lack of virility. The evocation of his name alongside Lord Byron, the practical inspirer of the Italian revolution, shows to what extent Little Chandler is far from carrying on an anti-colonial revolution at home. If Little Chandler suffers from cretinism, Ignatius Gallaher with whom he

is opposed is a mimic man, a been-to proud of all the objects he brought from abroad but incapable of contributing to the emancipation of his country. Symbolically, there is no "little cloud" to relieve the drought of the moral and political wasteland given the stature of the men that inhabit it. At the end of the story, we must observe, the Little Chandler temporarily left in charge of his own child whilst his wife goes on errands is not only incapable to soothe the weeping of his hungry child but gets so confused that he "stammers" just like a child in front of his rebuking wife for not being able to keep it. What we get at the end of the story is not that biblical little cloud announcing the end of the colonial wasteland but the mixed tears of the child and his immature father: "Little Chandler felt his cheeks suffused with shame and he stood back out of the lamplight. He listened while the paroxysm of the child's sobbing grew less and less; and tears of remorse started to his eyes. (p. 82)" Such an end-note, or epiphany speaks of a lack of political maturity that would put a stop to the colonial presence in Ireland due to the short physical and intellectual stature of its inhabitants. Little Chandler who wanted to change his name to an Irish sounding name to earn a place in the literary British establishment resembles a Lilliputian in both his thinking and physical appearance.

"Counterparts," the eighth story in the collection is arguably the most prominent story in terms of the militant attitude of Joyce towards colonialism. All three actors in the colonial context are present: Farrington the Irish scrivener clerk, Mr Alleyne (note the title) who belongs to the Irish Ascendancy from the North of Ireland, and the absentee owner of the legal firm Crosbe, who is also the associate of Alleyne. What we note in this story is the harassment that Farrington experiences at the hands of Alleyne, a bullying, short bald headed man "wearing gold-rimmed glasses on a clean-shaven face," who never misses an occasion to humiliate Farrington in front of all the other secretaries. No longer able to save up his face, Farrington has no way to go but to go to a pub to drink out his resentment with the six shillings that he earns by pawning his watch at Fleet Street, but even there after having

proudly recounted how he put his master in his place, he lost his feats of strength with Weathers. What is remarkable in this story is that instead of confronting the colonial presence by looking its representatives in the face, they flee to the pub just as the comic stage Irish men that we often meet in Anglo-Irish literature. Deflated in the presence of their colonial superiors, they became tyrants in their homes. Hence, Farrington goes back home so drunk that he does not recognize to which son of his he is speaking. "Who is that? Said the man. (Note the irony, Farrington is the man only at home.) Who are you Charlie? (p.97) And for him to assert his humiliated manhood by first "banging his fist on the table," the thing he wished he had done when Mr Alleyne humiliated him in the office. It is said that "He longed to […] bring his fist down on something violently. (p.90)" So transferring the violence that he had bottled up all day long, Farrington "seized the walking-stick which was standing" in the hearth with the fire out. Farrington, now symbolically and ironically called the man, slashed at "the boy[who] uttered a squeal of pain and the stick cut his thigh. He clasped his hands together in the air and his voice shook with fright" (p. 96). In response to the cruelty of the humiliated colonized man, the son as if appealing to the God Father says what follows: "O? pa! He cried. Don't beat me, pa! And I'll … I'Il say a *Hail Mary* for you… I'Ill say a *Hail Mary* for you, pa if you don't beat me… I'Il say a *Hail Mary*" (Ibid, p: 97). Obviously, the Irish man has nothing to turn to but to the sanctuary of religion or the Ave Maria prayer, no less oppressive in its intention, in the face of colonial browbeating instead of taking his destiny in hand and act like the man that he is supposed to be even in the public sphere. But then how can he do this because of his privileged position as a clerk in a British-owned law firm, Fanon would have told us if we had asked the question directly to him.

To paraphrase Georg Lukacs, Joyce's representation of that bourgeoisified Irish urban proletariat as shown so far "rests on a uniformly complete rendering of the particular individual traits which are typical of each of his characters on the one hand and the typical of

them as representative of a class on the other. (Lukacs Georg, 1978: 43)" As a class the Irish that the Dubliners show us all display a skewed moral history that rests on small privileges, but as typical individuals all of them suffer from particular sins or flaws that undermine their standing as a group and individuals in individual resistance to colonialism in both its religious and political forms. The women are no exception to the typicality in Joyce's characterization. In "Clay," story number 9 in the collection gives a typical example in the heroine or would we rather say anti-heroine Maria a laundry woman who wanted to break her futile life on Halloween night, a night it should be remembered when witches are out, leaving those huge boiling cauldron behind her to render a visit to her brother and hand the expected sweets to his children. As usual, Joyce introduces his militant irony by juxtaposing the idea of witch (Maria is an old woman working as a laundress in front of huge cauldron full of hot water) with Maria the Virgin Mary hailed as the "peace maker" when she arrived at her brother's home. The issue in this story is that Maria on her way to her brother's home on the tram got so fascinated with a British colonel that on get out of the tram she forgot the plum cake that she meant to offer to her Joe's, her brother's family.

The symbolic intent of the story cannot be lost to the reader since Maria obviously stands for the exploited Poor Old Woman (an Irish witch) or colonial Ireland loaded with all sorts of superstition. This idea comes to mind because she works for a Protestant, like most Irish old maids, class and race are collapsed in the colonial world, Fanon tells us. Like in Irish politics, as soon as the British colonial condescends to talk to her she forgets her plum cake in the tram and joins Joe's home not only empty handed but a representative quarrelsome Irish family unable to fulfill that symbolic function of "peace maker" assigned to. Her name Maria, a representative of the Catholic Church ends participating blindfolded in a Halloween children game of saucer wherein she chooses "Clay" instead of a ring (symbol of union with the Catholic church). "Clay" can stand for death as well as any impure substance. Given another

chance, she chooses the prayer book, thus making Maria true to her name a "Poor Old Woman" a witch holding colonial Ireland in her moribund piety through the recitation of the Beatitudes of the Sermon on the Mount, wherein Maria's nickname of peacemaker comes from. Clearly, there is no move from the day of Halloween, the day of the return of the dead, to All Saints' Day, the day following Halloween, expressing the bitter reality of the impossibility of anti-colonial liberation in Ireland.

The typicality of characterization in *The Dubliners* is found in the next story "A Painful Case" the tenth in the collection which portrays a certain James Duffy, leading an ascetic life, disconnected from all the life around him in his aloofness. Love in the form of a disappointed wife of an absentee businessman, Mrs Sinico, knocks at his door, and for some time, the reader comes wrongly to believe that James Duffy has broken out of his insularity, taking even the initiative to "lend her books, provide her with ideas, and share his intellectual life with her." "She listened to all," the narrator tells us. But we soon find out that James Duffy is still "an outcast from life's feast." A mere loving touch by Mrs Sinico recoils him and leads him to his withdrawal from life again. Broken-hearted again, Mrs Sinico commits suicide by throwing herself in front of a running tramway. The irony that at the beginning of their date, James Duffy "tought that in her eyes he would ascend to an angelical stature," and that Sinico is just a kind of soul sister, a Dantean Beatrice showing the way upward to be an ubermensch or superman, but he hates the body part of his person. True to Nietzsche's *Genealogy of Morals*, Joyce denounces clearly the Christian religion that disavows those instincts of life that makes us less slaves to empty ritual. It should be noted that the one book that Duffy keeps close to him on the night table is the *Maymooth* Catechism. So in James Duffy, we have another typical portrait of the urban colonized too imprisoned in his quest for angelical life that he forgets to decolonize his mind, and be true to the spirit of the place where he lives the Chapelizod, that very place where the legendary lover Tristan meets Isolde.

"With Ivy Day in the Committee Room," the eleventh story in the collection if my count is to the point, we have the typical trait that Joyce assigns to all the Irish men, particularly for their betrayal of his one Irish hero, Charles Parnell. Parnell Protestant by faith was abandoned by his own countrymen for the simple reason that he had an affair with a famous English woman (Kitty O'Shea). The reference to the "Ivy" in the title of the short story is a sprig of Ivy worn in remembrance in Parnell's day the 6th of October. But in this story, the militant irony that Joyce delivers us is that the Irish politicians across the boards including the fawning Catholic clergy have elevated disloyalty in a principle of life. It is this disloyalty as a typical character trait that made the Irish lose the opportunity of gaining Home Rule in the early 1880s. The militant irony is that the very Irish men who dismantled Parnell are portrayed as being prepared to welcome the visit of King Edward unmindful of his alleged connection with a mistress of his own. Clearly, the Irish particularly their fawning priests raises objection to adultery when it concerns one of their own but not when that adultery concerns the colonial ruler with whom they share the same hegemonic interests. With such a double moral standard, anti-colonial resistance has chance to lead to political emancipation.

The next story in the collection concerns a critique of what is called the Irish cultural naturalism. The typical character here is a "mother" who invests her last penny on piano lessons and learning Gealic on her one daughter bearing that mythological name Kathleen with which Ireland is identified by the cultural revivalist. I shall not expand further on this narrow cultural nationalism, for I have already dealt with this aspect in the first section of this chapter. It is enough perhaps to point out that the whole concern in this story is that the cultural nationalism is after all a question of business, making money out of cultural patrimony belonging to all the Irish people. This is suggested in the mother's (Mrs Kerney's) insistence to be paid for three performed concerts dubiously arranged for her daughter Kathleen though the first and second performance turned out to be totally failures. Cultural

nationalism is meant to form the basis for anti-colonial resistance, but in this case it turns out to be a trade-off carried out under the blessing of the self-serving Catholic Church that the mother represents.

At the outset of this research into the anti-colonial resistance in Joyce's first short stories, I have referred to the intertextuality between Joyce's "There was no hope for him this time" the first sentence in the story and Dante's inscription on the gates of Hell in the Inferno section reading : Abandon every hope, who enter here." Joyce in the penultimate story of his collection makes the same allusion to Dante's *Divine Comedy* by entitling this story "Grace." In this story dealing with a heavy drunkard Thomas Kernan, a convert from Protestantism to Catholicism, we have the same allusion to Dante's *Divine comedy* with three steps of the soul from the fall of Kernan in a pub's lavatory, his lifting up by his friends, that is to say his repentance and his later rehabilitation, all three steps recounted with the militant irony peculiar to Joyce. It is in the last scene that this militant irony comes out the most, as the drunkard Kernan was urged to join a church brotherhood to save his soul, said otherwise to earn the grace of God. However, tongue in cheek, Joyce shows how the congregation includes all hypocrites of all shades, a usurer, an unprincipled politician, a pawnbroker, a wordly priest (Father Purdon), and a grocer all gathered to listen to a sermon on Luke 16: 8-9) to which Father Purdon strives to give a "lofty morality," which as he says seems to be at variance with it. Preaching to a Catholic congregation, Father Purdon leaves out the Catholic moral principle announced in the synoptic gospels wherein Jesus says the following to his disciples: "I tell you the truth, it is hard for a rich man to enter the kingdom of heaven. Again, I tell you, it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God." However, Father Purdon finds in Luke 16: 8-9 a passage adapted to the London gentry gathered in his church by saying that the Lord in this particular passage advises men to make friends with the "mammon of iniquity." In his interpretation of the

passage, “grace” becomes the period of grace accorded in financial circles to debtors. Hence, Father Purdon takes the Luke verses “For the children of this world are wiser in their generation than the children of light. Wherefore make unto yourselves friends out of the mammon of iniquity so that when you die they may receive you into everlasting dwellings. (p.171)” It follows that Father Purdon has become a kind of a Max Webber who sees wealth accumulation as the road to capitalism and paradise, a creed that he supports in a self-serving subservience of the Irish gentry that he represents to the British capitalism that constitutes the plight of his country. In an ironic twist of Dante’s *Divine Comedy*, Joyce shows clearly that the colonial Irish through the complicity of this religious class will never get God’s grace because the latter have sold out their birthright for freedom for a pottage of “spiritual cabbage.” The “Inferno” will remain their everlasting abode as long as they bend morality to suit their paltry material needs.

“The Dead,” the last story, in *The Dubliners* is no less condemnatory of the flaws of the Irish colonial society. The story deals with a customary end-of-the year Irish reunion – a kind of Shakespearean *Twelfth Night* – organized by two sisters the Misses Morkans for the benefit of family and friends. I shall not focus on all the details of the story, for lack of space in this chapter on anti-colonial resistance. I shall instead confine my analysis on the intertext of the tableau of *Romeo and Juliet* in the balcony scene hanging on one of the walls of the Misses Morkan’s home. The reader remembers that near the middle of the story, we have Gabriel wistfully looking at his wife standing in the first floor balcony listening to the music notes of love Irish melody wafting from the drawing room upstairs. It is in this particular scene that the tableau is so to speak becomes real for Gabriel, who thinks to have retrieved the love that he has never really felt for his wife, taking it for granted that he is her sole man in life. We see Gabriel getting fussy to quit his sisters’ home for a hotel nearby as if it is his honey moon,

having already dismissed offhand his wife's (Gretta's) idea of making a journey to Conway in the West of Ireland.

It is in the hotel room that Joyce thrusts his usual militant irony by offering an ironic counterpoint to the *Romeo and Juliet* legendary love story when telling his wife to explain why she got so melancholic at the Irish melody before coming to his hotel. In the hotel room, she avows that she used to be an old flame for a love-stricken boy called Michael Furey. Furey's love overwhelms Gretta as she listens to the Irish love melody called "The Lass of Aughrim" the favourite love song that Furey used to sing for her even in rainy days. Egged on by Gabriel, Gretta tells him that if she is moved by the Lass of Aughrim, it is because she 'thinks that he [Furey] died for her" since though suffering from consumption, he leaves his bed in the winter night catching cold while he is singing her her favourite song at the end of the garden, while she is packing up to leave Nuns' Island. It is important to note here that whilst this story is told the electric light at the Gresham furnished by the Pigeonhouse, which I have already mentioned at the beginning of this section goes out leaving husband and wife in the dark looking at the snowcapped Wellington Monument across the street.

It is at this crucial moment in this story that the anecdote that Gabriel told about his grandfather during the feast takes all its sense. Gabriel tells the audience that his grandfather, Patrick Morkan, a glue-boiler or starch mill owner by trade used to have a horse named Johnny working in the mill by walking round and round the mill, so one day his grandfather out of patriotic zeal no doubt decides to proudly participate in a "military review in the park. (p.205)" As he goes on to add, his grandfather "harnessed Johnny and put on his very best tall hat and his very best stock collar in his grand style from his ancestral mansion somewhere near back lane. (p.205)" Something of the Cervantes's Don Quixote and his quizzical horse is included in Gabriel's story, but what is important for us in this anecdote is the funny but symbolic character of the horse's behaviour. Gabriel recounts that "everything funny went on

beautifully until Johnny came in sight of King Billy's statue: and whether he fell in love with the horse of King Billy sits on or whether he thought he was back in the mill, anyway he began to walk round the statue. (p. 205)" There is no need to expand further on this story to understand its various meanings. For one thing, the horse as the colonial Irish harnessed to the mill whilst in English captivity, just as the Jews in Egypt captivity, are so fascinated with their tormentor (King Billy is a reference to William of Orange and his massacre of the Irish) that they cannot do otherwise to turn around him in subjected adoration. Gabriel's imitation of the horse as it turns round King Bill's statue in the galoshes he bought from abroad is just one typical portrait of the Irish colonial unable to show love even to his own wife the moment he is told that she used to have an old love of her who died for her. Implicitly at least, Gabriel turns out to be so imprisoned in his colonial prejudices that he is unable to risk his life for his beloved. Here is all the difference between Romeo and Furey on the one hand, and Gabriel on the other, who the moment he is told of the necessity "to die for his wife (Gretta/Lass of Aughrim) to deserve her love" he is deflated in his manhood. As he takes his boots or galoshes as they are described, we realize through the sexual symbol they convey where he stands in his anti-colonial resistance. "One boot," it is said, stood upright, *its limp upper fallen down* [… whilst] the fellow of it lay upon its side. (p.60)" The emasculation of this colonized elite man cannot be better put into relief than the phallic symbol of the galoshes of which he is so proud.

Conclusion

It follows from the above that both Dib and Joyce can be qualified as the awakeners of their people. Dib's trilogy, *Algeria* of which I have referred to *La Grande maison* and *L'incendie* and Joyce's *Dubliners* belong to what Fanon calls the literature of combat since the two authors are not trying neither assimilate themselves to the literature of the centre of Empire (London for Joyce and Paris for Dib) nor to return to the sources in acts of atonement after

being refused access to the imperial literary tradition. On the contrary, they deploy their literature, to paraphrase Ngugi, as “barrels of a pen” to denounce in the clearest terms their contemporaries such as the Celtic Revivalists for Joyce, and the first Algerian writers in French for Dib in misappropriating the hackneyed clichés of the British and French colonizers to portray themselves as a pristine people worthy of ethnographic attention. I have qualified this attitude to the cultural nationalism of the colonial Irish and colonial Algerian as that of cultural resistance.

The second stage of my argumentation is that Joyce’s *Dubliners* and Dib’s *L’incendie* are basically involved in an anti-colonial resistance. In putting into relief this anti-colonialism, I have interrogated the recent critics who described Joyce in Fanonian terms. Whilst I agree with this description, I have tried to my best to show that Dib is closer to Fanon than Joyce in the sense that Dib is much more interested in the place of the rural proletariat in the anti-colonial struggle. Fanon does the same in his *Wretched of the Earth* in putting the labouring peasant class at the vanguard of the Algerian revolution. This being said, I have also suggested that Joyce is no less Fanon because he makes the same critique as the one that Fanon makes in his *Wretched of the Earth* about the petty colonial bourgeois class which from its privileged position had a less committed perspective about the anti-colonial resistance to the British empire and the subservient cleric class of the Catholic Roman Church.

In discussing these two types of resistance in Joyce’s *Dubliners* and Dib’s *L’incendie*, I have shown to what extent the two writers are deploying what Georg Lukacs is calls typicality, typicality of conditions and typicality in characterization. There are as many peasant types in Dib’s *L’incendie*, as types of petty colonial Irish bourgeois males and females in The *Dubliners*. Typicality has spared both authors from falling in the trap of photographic realism or pedestrian copying of reality, but has allowed them instead to extend the limits of the

expression peculiar to a particular class to involve its types to express themselves on its potentially highest level of what a peasant in the case of Dib's *L'incendie*, or a petty colonial bourgeois in the case of Joyce would feel or say. I have pointed out to the carnivalistic dimension of Dib's *L'incendie* in raising in the discussion the issue of Socratic Dialogue and the Menippean Satire, whilst in Joyce's *Dubliners* I have referred to the militant irony and the huge number of intertexts that the short stories an intertext feast or a Socratic symposium that interrogates in the most subtle way the moral history of Ireland. In the next chapter, I shall dwell much longer on the carnivalistic aspect of Joyce and that of another Algerian author Kateb Yacine to appreciate Joyce's work from another Algerian perspective.

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Chapter Four
The Joyce-Kateb Connection
Introduction

"Il n'y a plus alors d'Orient ni d'Occident," "écrivait Kateb Yacine. Le Polygone reprend ses droits. Et si les rues de Dublin ont des échos à Alger, c'est que l'artiste créateur n'habite pas, il est habité par un certain vertige étoilé, d'autant plus étoilé qu'on est parti du plus obscure de sa ruelle."

The above citation included in Giles Carpentier's preface to Yacine Kateb's *Le Polygone étoilé* (1997: IV) does not refer explicitly to Joyce, but the reader can easily guess that the reference to "Dublin streets" finding their "echoes in Algiers" surely alludes to Joyce's writings. We would even claim that Kateb is speaking as much about his work as that of Joyce in his description of creative work as a "starred vertigo" with its start in one of its "obscure alleys." The belief in being inhabited by a genie is an Algerian belief. We often refer to someone who is madly inspired as "maskun," that is inhabited, but in this case it seems that the creative genie that has inspired the writing of Kateb's work is similar if not identical to the one that has inspired Joyce. It has also to be observed that *Le Polygone étoilé* is constituted of the parts that Kateb has taken out of the original version of his novel *Nedjma*, in response to the suggestion of Le Seuil's editor. It follows that *Nedjma* is originally as bulky as Joyce's *Ulysses*.

In Algerian critical literature, we often find Kateb's *Nedjma* comparing with Faulkner's *The Sound of the Fury* because the Algerian writer often cites Faulkner as one of his favorite authors by contrast with Albert Camus. The last critique that I can refer to in this regard is Bouteldja Riche and Sabrina Zerar's "Kateb Yacine, Albert Camus, and William Faulkner: Dialogue and Hidden Polemics. (2017)" One of the distinctive characteristics of all the critical literature about the Kateb-Faulkner connection is the emphasis put on tragic myth in Faulkner's and Kateb's novels. In what follows, I shall shift the direction of this Algerian comparative poetics by focusing instead on the way Kateb's reading of Joyce can help to shed

new insights on *Ulysses*. I would argue that both authors are motivated by an attempt to avoid critical misappropriation. As postcolonial authors, they are interested as much in nationalism as cosmopolitanism, in history than myth, in cultural and linguistic hybridization rather than cultural and language purism.

Joyce, Eliot, Kateb, and the Mythic Method

I shall start this study of *Ulysses* and *Nedjma* with the issue of critical reception. In both cases, it has to be underlined critics have spoken of their mythic method, a method that T.S. Eliot has named so after having witnessed Joyce's use of Homer's *The Odyssey* as a prop for his novel. Joyce's novel, as the reader can note, consists of three parts divided as follows and suggests but does not explicitly name episodes of Homer's *Odyssey*, except in the original version. The first part comprises three chapters, suggesting Homer's episodes in this order: Chapter 1, Telemachus, Chapter 2, Nestor, and Chapter 3, Proteus. The second part composes 6 chapters also with Homeric overtones: Calypso (4), Lotus Eaters (5), Hades (6), Aeolus (7), Lestrygonians (8), Scylla ad Charybdis (9), Wandering Rocks (10), Sirens (11), Cyclops (12), Nausicaa (13), Oxen of the Sun (14), Circe (15). As for part III like part I, it is made up of three chapters with the Homeric props that follows: Eumaeus (16), Ithaca (17), and Penelope (18). It is this hidden Homeric mythos that has made Eliot characterize Joyce's narrative method as a mythic method. Since then, a huge number of critics have tried to decipher this method in their own ways of mis/reading

What does Eliot's method say on the whole? In his "*Ulysses*, order and myth" (1923), Eliot starts with pointing out the controversy that Joyce's book has triggered in the critical circles by mentioning both the praise and the expostulation that it has received, swerving very quickly to the novelty of the novel in the literary scene, which accounts for the controversy. However, for Eliot the book is there to stay and can no longer be overlooked being an asset to be added to credit side of literature. Following up, Eliot makes a review of literature then

available in the form of book reviews such as Valéry Larbaud's "James Joyce" included in Nouvelle Revue Française XVII, April 1922, and also to an anonymous preface to "Gens du Dublin, 1926) and to a critique of Deming, which in Eliot's words "appreciate the significance of the method employed – the parallel to the Odyssey, and the use of appropriate styles and symbols to each division" (Eliot T.S. 1923: 8o). We have already drawn the parallel between Homer's *Odyssey* and *Ulysses* that Deming and Eliot have singled, so there is no need to repeat it at this stage. This mythic method is qualified by Eliot as a scaffolding taking to task those critics such as M Aldington who dismissed Joyce as a "prophet of chaos," his book as an "invitation to chaos," and expression of feelings which are perverse, partial and a distortion of reality". (Ibid.) Though Eliot avows that he shares the same goal with Aldington, for modern literature, which is classicism, or neo-classicism by contrast to romanticism, he observes that they strikingly differ in the way, they can re-appropriate the classics for contemporary literature and poetry. He particularly emphasizes the fact that in using his mythic method, Joyce has departed from the role that the romantics assigned to literature and poetry that of "legislator or exhorter". Joyce looks at himself simply as an artist or writer. We can extrapolate here and say the same thing for Kateb whose name means writer in Arabic language.

In the second part of his short essay, Eliot compares the mythic method invented by Joyce to a scientific discovery. The comparison is an apt one because overall modernism is the effect of the various scientific discoveries of the time, from Darwin's anthropological theory of the descent of men, Einstein's relativity, to Bergon's theories of time, and to Freud's psychoanalytic theory. The implication of the comparison that Eliot sets between the literary scientific theories and the mythic method is that no artist can overlook it or just put it aside because literature just as scientific knowledge in general is marked by evolution or revolution and thus the artist has to follow the current or face the risk of being outdated. When it comes

to how Joyce's book has to be qualified he hesitates between the epic and the novel, before coming around and saying that the latter genre has lived its time and as a genre it "ended with Flaubert and James" and that even Joyce's *A Portrait of the Artist as a Young* is the single shot that Joyce has made at writing a novel. Overall, Eliot sees an overall departure from writing in the "obsolescent" genre of the novel in his own time. The issue of whether the novel has become an obsolescent genre is problematic and will be more fully discussed below.

The third argument that T.S. Eliot develops about the relevance of the exercise that Joyce performed in *Ulysses* pertains to its function. He puts a second emphasis on the fact that Joyce has made a discovery which other writers have to pursue. He assuages their fears by saying that in doing so, they would not be castigated as imitators, in the same way that scientists or physicists who deploy Einstein's theory of relativity will be called imitators. The reason why this is so, is that Joyce's mythic method sets both a theoretical and practical model for "controlling, or ordering, of giving a shape a significance to the immense panorama and anarchy which is contemporary history" (Ibid. 83). Eliot sees in his contemporary poet Yeats a precedent for Joyce's mythic method that he reads in counterpoint to the narrative method. The mythic method is the one step that has to be taken to "make the modern world," as he claims, possible for art" just as Mr Aldington wishes it. For him only daring artists, those capable of writing a literature of combat can realize such an artistic project.

All is fine and clear with T.S. Eliot's argument about the mythic method, and what he says can be more or less applied to Kateb Yacine in his use of myth as having already developed above. However, Eliot's theory of the mythic method whether applied to Joyce or Kateb can be criticized on several grounds. For one thing, the novel is not all that obsolescent genre since a huge number of authors still write novels and wish to be called so. To paraphrase Bakhtin, the art of novel writing is an unfinished art, and thus survives even Joyce's and

Kateb's fresh attempts to make it new. Secondly, we see in Eliot's mis/reading of Joyce's novel as recuperation to the high modernism, elitist and conservative in its tendency, that he and Pound wish to propound. The comparison of Joyce to Einstein corroborates this elitist and conservative attitude that he adopts toward Joyce's Ulysses. The same categorization is used with Kateb's novel, *Nedjma*, the complexity of which has made some critics look it as an artistic product aimed principally at those who are supposed to be the holders of culture with a capital "C", academics of all sorts who can dig into and excavate its esoteric knowledge. We would argue here that Kateb and Joyce wrote their respective novels with popular culture in mind. We have already underlined some of the aspects of folklore or popular culture in Kateb's *Nedjma*. Here, we have to remind the reader that according to Bakhtin the novel is principally inspired by the spirit of folk or popular culture. And it is this popular culture not the "culture savante" that should take precedence in reading the two novels.

In searching for form the colonized and ex-colonized found in the novel an adequate form because as Bakhtin says the novel arises from the popular spirit of folk culture, and the popular spirit no matter the differences between people remains the same. As an unfinished art form, they can give a shape that fits in with the popular culture. Reading Joyce through Kateb yields a different picture from the one that Eliot gives us, for the simple reason that likeJoyce, Kateb, does not use the authority of myth, the *tribal myth of the Keblouti*, he does not fly from history as Eliot seems to imply in his critique. We would argue that both authors resort to myth not in order to stabilize, shore up the fragments of their own contemporary world against the disorder and panorama of the futility of the modern, nor to give them authority by invoking the same myth. On the contrary, I would claim that folklore or popular culture is invited to the salons of modern myth not simply as a provocation but to debunk literary myth, which Barthes equates with ideology, to diminish its authoritative hold on their consciousness. The reader has only to imagine a literary salon where all the guests are well

dressed to realize the effect that the introduction of carnival can have on the holders of the older ideologies or myths.

So those who still hold that Joyce has used myth to escape the seamy side of the modern world have only to read Kateb's *Nedjma* to realize that this is not at all the case. The turn to the past, to the classic myth of *The Odyssey* is not all revolutionary. It has to be noted that the ancestry of the six characters of *Nedjma* is not at all glorified or celebrated. What is put forward is the betrayal of these ancestors, their incapacity to be up to the roles as models of fatherhood. It is not the fathers who appear in epic grandeur but their progeny who have engaged in search of Nedjma, a quest not devoid of the usual fare of adventure and love stories. The case in Kateb just as for Joyce is to bring back myth to history as lived by the often dispersed and reunited characters, each one of them trying to have the love of *Nedjma*. Even the mythical figure of Nedjma around which the mythic structure is built does not belong to myth, because as Kateb himself avows represents the historical figure of his cousin, with whom he fell in love. In other words, Nedjma is not the creation of the author's mind wanting to create his own female mythical figure like Beatrice in Dante's *Divine Comedy*. Nedjama is indeed his cousin, the flame of Kateb the writer in his childhood. In accordance to the endogamous rules of marriage in North Africa and particularly in Algeria, she is destined to be his wife. However, the tragic event of May 8, 1945 in which Kateb participated and led to his imprisonment and his expulsion from high school dramatically put upside down this destiny of a happy marriage. By the time of his release from prison, Nedjma had already married another man. So his love became an impossible love leading to a nervous breakdown and the metamorphosis of Nedjma into a muse. As Kateb puts it, "I was in love with Nedjma, but she was married. That did not work, so I left my first collection of poems published. I took my books: a broken heart and a load of books" (Kateb Yacine, 1967).

Nedjma, the Arabic word for Star, also stands for the political movement known as the North African Star founded in France in 1926, by a group of Algerian immigrants. Among its leaders we can mention Messali Hadj, Salah Bouchafa, Amar Imache, and Hadj Abdelkader. It advocated the immediate abolition of what is known in French as the Code de l'Indigenat, the amnesty of all political prisoners, the result of the Algerians exiled for political activities, as well as the freedom of the press, syndicalism, the freedom of association, and the liberation of Algeria. So as symbol and a human being, Nedjma the muse and the beloved in Kateb's novel is not just a mythopoetic figure. As such it returns myth to history and to ideology. Myth for Barthes is depoliticized speech, a speech or discourse that is naturalized so as to be left unquestioned. But this is far from being the case in *Nedjma* because the quest for her is not without political or historical motivation, one of them consisting of recuperating Nedjma and giving her back to her Keblouti tribe in the Nadhor. This quest which resembles in many ways the quest for the Holy Grail is undertaken by the young people traumatized by the tragic events that took place in various localities in Algeria on the eighth of May 1945.

So if we have to measure the grandeur of the six young characters all involved in her quest, the biological fathers look comparatively petty. A typical illustration of how Joyce invests myth with history by comparing and contrasting can be located in the quotidian wanderings of the modern Leopold Bloom juxtaposed with the 10 years of wanderings of Odysseus as he seeks to return home to Ithaca. Eliot would see in this the pettiness of our modern hero, who in comparison with Odysseus the Sacker of Cities reflects the poor image of the modern man. It is such juxtaposition of heroes such as *Odysseus* with the emasculated, effete modern man that made Eliot thinks that in *Ulysses* history is purposefully put under brackets to the advantage of myth. For Eliot, this unfavorable comparison of the present condition of man with the classical age shows Joyce's rejection of history in favor of myth. Eliot does not see the other side of the coin, wherein in the Menippean and carnivalistic spirit, the epic hero

Odysseus is uncrowned by a counterpoint reading of the *Odyssey*. Eliot's reading might serve his artistic project of creating a modern literature for the elite to comfort his position as a conservative poet, but for Joyce the artistic project consists in bringing back the novel back to its origin in the folk spirit and the carnival. The scaffolding of which Eliot speaks is just a thin verred that Joyce arguably used to circulate and facilitate the reception of his novel without betraying the objective of laughing at the classics of literature like Odysseus in the form of parody. Parody in the words of Bakhtin is linked to laughter, laughter at the glorification and exaggerated heroism of epic heros.

This carnivalistic laughter or parody is of course double-edged because by setting side by side the Achaen or Greek world consisting of cities and Dublin also subverts the glorified image of Ireland and its capital Dublin during the Irish Renaissance. The usable past created by the writers who participated in this Celtic revivalist movement is made as glorious as the golden age of the Greeks. What Joyce reproaches for the Irish revivalist is that escape from the paltry condition of Ireland in the present to a glorious past that never was. Seen from this subversive side, the laughter is leveled not only at the foreign oppressors, i.e., the British who thought that they have created a "New England in Ireland," as Declan Kiberd has put it. In British mythology, Britain is an extension of the Romanized Greek Civilization, founded by Brutus, a descent of Priam's son Aeneas who had first founded Rome after the sacking of the city of Troy. This myth is circulated in a subtle manner by Shakespeare in the *Tempest* and *Cymbeline*. It is the context of the idea of grossly glorified Ireland that gives it another subversive reading of the foibles and the quotidian wanderings of a Leopold Bloom always suggested by reference to the *Odyssey*. For Joyce the escape to the past is not a secure way to ensure a revival but a return to history in its daily making. To laugh at the Irish pretention to a glorious past, we can mention these words put in Buck Mulligan's mouth to mock Yeats's praises for the one muse of the Irish revivalist movement Lady Gregory: "The most beautiful

book that has come out of our country in my time" Mulligan intones following up the statement with this comment "One thinks of Homer. (p.178)" Far from us of confusing the author with the character, but to our mind such remarks shows the debunking of the cult of memory of a glorious past propagated by the Irish proponents of the Irish Revival. As we have already argued, the epic heroes of the past are not necessary better or superior than the supposedly fragmented reality of the present like that of Leopold Bloom. The laughter in the case of Buck Mulligan comes at his own expense and all those who appreciate the blind celebration of a glorious past overlooking the impoverished state to which Ireland was reduced.

Here I come back to the first chapter of Joyce's book Telemachus, Odysseus' son who in the Odyssey decides to go in quest of his father who did not return from Troy. Without telling his mother, he embarks on a boat in the direction of two cities whose two leaders have already made it home from destroyed Troy: Pylos commanded by Nestor and the land of Lacedaemon under the leadership of Menelaus, Agamemnon's brother. Telemachus in *Ulysses* might well stand for Stephen Dedalus who symbolically at least has no father worth that name, but the issue that retains our attention in this chapter is the question of anthropology or ethnography that has come to shape modern literature. Eliot in support of his reliance of anthropology has this to say in favor of using its findings, particularly myths and rituals in modern literature and poetry: "Psychology (such as it is, and whether our reaction to it be comic or serious), ethnology and *The Golden Bough* have concurred to make possible what was impossible even a few years ago. (Eliot T.S. 1970: 271)" This pronouncement is made in the context of his promotion of the mythic method employed by Joyce but with a wink to his own poetry, which heavily borrows from the myths and rituals described by Frazer in his *Golden Bough*. As far as this issue of ethnography is concerned, Joyce has made one of the issues of the Irish renaissance by introducing to us an English ethnographer by the name of Haines in the

Telemachus chapter, that is to say the first chapter. Looking for informants he fell in with Mulligan and Stephen Dedalus. We have already mentioned Mulligan's mocking enchantment with Lady Gregory's writings about the celtic traditions. Her writings remind us of Homer, she says about reading one of her works. But in the ethnographic encounter of the first chapter he comes directly in contact with an English ethnographer whose name is Haines and who has crossed the Irish Sea to study or rather to collect the fragments of Irish culture for preservation. Much more importantly Mulligan is not alone but in the company of Stephen Dedalus, a more or less highly cultivated person, who impresses Haines with his witticisms. Stephen realizes from the outset Haines's colonialist attitude in the very practice of ethnography, and he does not hesitate to criticize it openly qualifying this activity as complicit with colonialism and therefore a betrayal or selling out on the part of informants such as Mulligan, all to ready to provide information about his culture.

In this encounter, Mulligan plays a double game. On the one hand, she is full of praise to Haines who as a civilized man shows interest in collecting the folklore of a declining culture like that of the Irish. On the other hand, she tries to make Stephen an accomplice in trading out a bogus folklore to Haines. This is what she urges Stephen to say to Haines the next time he meets to trick him out:

> Cracked lookingglass of a servant. Tell that to the oxy chap downstairs and touch him for a guinea. He's stinking with money and thinks you're not a gentleman. His old fellow made his tin by selling jalap to Zulus or some bloody swindle or other. God, Kinch, if you and we could work together we might do something for the Island to Helenize it.
>
> (Joyce, James, p: 7)

Before coming back to the ironical thrust at the Irish revivalist movement, we would llike to invoke Ralph Ellison's *Invisible Man* as a support for the debunking of the so-called science of ethnography. In one of the famous episodes of this novel, a peasant by the name came to have an incestuous relationship with his daughter. For lack of space in his shack and lack of money to buy firewood to heat the shack, father, mother and daughter sleep together in the

same bed. One of these nights while Trueblood was dreaming a dream love, he committed the irreparable with his daughter. His love making ended with the pregnancy of this latter. Having realized the sin, father and wife were not in speaking terms for a long time. The father just took to the fields singing the Blues all day long and the mother outraged by what the father had done just stayed in the home brooding on how to revenge the offence. So it happened that one day, on his coming back from the Blues sessions in the fields, she nearly chopped him with an axe, but he managed to escape the death blow just in time to take flight to the fields where he continued to sing the Blues until his wife came to realize that what is done cannot be undone.

With time as the scandal became public, the Trueblood family whose house lies in a segregated black community close to a college for Negroes supported by white philanthropists from the North, became an attraction for the white people who came to visit the college. For some he has some hesitation that if he tells his incest story, “they’ll say that all negroes do such things” (Ellison Ralph, 53), but Trueblood the sharecropper who has been denied access to the college realized that he could make profit by recounting his story to an audience hungry for sin-adoring “darkies” like him. So “he talked willingly now, with a kind of satisfaction and no trace of shame. (Ibid) Though devoid of booklearning, Trueblood has not failed to garner some knowledge of marketing his commodity, which in a way is close to the Blues or the Spirituals that he sings. One of the big white shots to come to listen to Trueblood’s incestuous stories is the biggest philanthropic donor to the Black College, Mr Norton, driven over to the home of the sharecropper-storyteller by the Invisible Man. The stories in Joyce’s book and Ellison’s might sound different, but Buck Milligan, just like Trueblood, realize that folkloric commodities, especially if they are salacious and distorted to suit the audience could be cashed on. In addition Buck Milligan who in a way is a merchant of folklore seem to

compromise her status as informants and the authenticity of the folklore that she is ready to trade off.

The Trueblood story and that of Mulligan are somewhat different, because what Mulligan is interested in transforming into an ethnographic commodity is the store of mordant witticisms that Stephen Dedalus has at his disposal. Stephen Dedalus's refusal to transform his knowledge into a saleable commodity even at the expense of the oppressor full of money speaks of his critical attitude toward ethnography, and the Irish cultural revival that seems to lean on it to establish its authenticity. Mulligan's final argument to persuade Stephen Dedalus to sell out himsemf to Haines, the ethnographer: "God, Kinch, if you and we could work together we might do something for the Island to Helenize it" indicates how far the Irish revivalist are ready to go to counterfeit or forge the authenticity of their own culture in order to establish parallels with Greek Civilization. It follows that Joyce shows himself to be different from Eliot as regards the place of ethnography in literature. In his refusal to give in even to the argument to Hellenize his native culture, we also realize that Stephen Dedalus is not using Homer's *The Odyssey* as a propping structure or theme to Hellenize his novel. In other words, Joyce's use of folklore is not there to celebrate but to subvert the enterprise of those ethnographers and the writers who relies on their findings to glorify Irish culture or to reduce it to a primitive culture. In other words, his use of folklore to carnivalize his novel can be regarded as a form of resistance to appropriation to both the elitist, conservative type of modernism represented by Pound and Eliot, and to the proponents of the mainstream of Celtic revival.

We shall appeal to Frantz Fanon at this point to categorize the two characters Stephen Dedalus and Mulligan with regard to their reaction to their own folklore or popular culture. As we know Haines mistakes Stephen for one of the Irish species, or custodian of popular culture without knowing that his witticisms are the creations of his individual mind. Frantz

Fanon remarks that the colonizer very often succeeds to "disrupt in a spectacular fashion the cultural life of a conquered people. (Fanon Frantz, 1978: 236)" In his description of how the colonized people face this cultural obliteration, he cites three interesting cases, that of the mass of the people whose cultural process as represented by

> their artisanal style solidifies into a formalism which is more or more stereotyped, the intellectual who throws himself in frenzied fashion into the frantic acquisition of the culture of the occupying power and takes every opportunity of unfavorably criticizing his own national culture, or else takes refuge in setting out and substantiating the claims of that culture in a way that is passionate but rapidly becomes unproductive.
> (Ibid., p.237)

Fanon calls the first type of intellectual the "turncoat", and the second the "substantialist," and regards both as failures in their relation to a popular culture that is already stereotyped. In Joyce's novel, we can easily see that Mulligan without some ambiguity qualifies as a turncoat because of his fawning praise that he addresses to Haines, and the derogatory terms that he uses when he speaks of the Irish peasantry. For him, the culture of his people can be sold out without regret. As for Stephen Dedalus he is neither a turncoat, nor a substantialist, standing in that "third space" in his attempt to fashion out as he says it in *The Portrait of the Artist as a Young Man* to "forge in the smithy of my soul the uncreated conscience of my race." On the contrary, this goal of creating a new culture does not figure in the program of the mainstream Celtic revivalists who deserve the name of that type of intellectual Fanon calls the "substantialist".

In the Algerian literature as Charles Bonn underlines it in his *Le Roman Algerian de langue française*, the end of what is called ethnographical literature came with the outbreak of the Algerian Revolution in 1954. "L'événement révolutionaire a vite frappe de caducité la plupart des romans "ethnographiques / the revolution has quickly made the ethnographic novel obsolescent," he claims. (Bonn Charles, 1985: 30). This is much to claim for all Algerian novels, but this particularly the case of Kateb Yacine, who unlike previous authors like

Mouloud Feraoun and Mouloud Mammeri have developed the ethnographic strain in their first novels but with the purpose of correcting what the French ethnographic novels have said about the Algerian/Kabyle culture. So there is a change of optical vision in the society they describe in the constraining conditions of colonialism that have debased them. Kateb is completely different from his Algerian fellow authors because while looking at the past and the ruin of the present, it is the future that matters for him. Written during the period of the Algerian revolution, but without making explicit reference to it as Dib does with his use of *Incendie, a* French word for "fire", Kateb nonetheless employs the techniques of the French Nouveau Roman to speak about the quest for Nedjma, which as it has already claimed stand for the advent of the Algerian nation, the name Nedjma as noted is the name of the first Algerian political party "The North African Star" that advocated the independence of Algeria. As Seth Graebner put it so well "Nedjma remains the book of the collapse of colonialism, since its chronology conveniently ends in 1954" (Graebner, Seth 2007).

Admittedly, one might say that Kateb's novel is not a revolutionary novel for the simple reason that it does not refer to the revolution, but we would argue that this Algerian Nouveau Roman constitutes in its refusal to indulge in the description of the fighting that was taking place in a wartime context, a novel about the liberation of the Algerian novel of the reading expectations of the French audience. The same can be said about Joyce's novel, it is not so much a novel about the Irish fight for home rule or independence as the liberation of the Irish novel from the expectations of the British audience and the skewed cultural nationalism in the name of which some Irish were ready to die. The issue of reception of Joyce's writings has already been dealt with extensively by John Nash, one of them being the interpretation that T.S. Eliot gave to the novel. (Nash John, 2009) It is important to point out here that *Nedjma* has experienced many attempts at recuperation. By the time of its publication in 1956, as Kateb points out in one of his pronouncements Algerian writers had been hunted to give

witness accounts of what the French then called the Algerian Events, but instead of satisfying this curiosity, Kateb served the French audience an Algerian novel that is revolutionary in its exploded style particularly in terms of time.

An immediate attempt is made to contain the stylistic innovation of *Nedjma* by characterizing its temporality as peculiarly Arab and Muslim. In a "warning" that is intended as a preface the French readers are warned by Michel Chodkiewicz, a Muslim who would later become the director of Le Seuil Edition of its specificity. For him, the novel smacks of something eternally Arab and Algerian that distinguishes it from the European literature and thought. So there is no need to look for it to look for comparison with the contemporary literature. "Le rhyme et la construction du récit, s'ils doivent quelque chose à certaines experiences romanesques occidentals, - ce que nous contestons pas – resulte surtout d'une attitude purement Arab de l'homme face au temps," Chodkiewicz writes. He goes to elaborate his statement by saying that la pensée européenne se meut dans une durée linéaire, la pensée arabe évolue dans une durée circulaire ou chaque détour est un retour, confondant l'avenir et le passé dans l'éternité de l'instant." In the absence of ethnographic material expected and in the absence of a witness account the reader is urged to content himself with how time functions in an Algerian author who wishes to inscribe his novel in modernity. Much more importantly, the Algerian author is reduced by Chodkiewicz to a species of his race in the following quote "Cette confusion des temps, que les observateurs hâtifs imputent au gout de l'équivoque, et ou il faut voir d'abord le signe de la synthèse, correspondant à un trait si constant du caractère, à une orientation si naturelle de la pensée que la grammaire arabe, elle-même, en est marquée. (Avertissement included in Le Seuil edition of Nedjma in 1956" Overall, what is said to the reader is that Le Seuil, just like in the good old times before the revolution of 1954 disturbs what was then called French Algeria, delivers to the French consumers, most notably to the armed-chair intellectuals who love the exotic, a truly Arab

product. At the same time, in the wartime context, this warning sounds like an explanation for what the French government calls “the Algerian events” in its implications that they are not like us because they do not think like us.

In her argument about this “warning/preface,” Graebner has come out with the idea that this kind of Othering originates from the orientalist reading of Ibn Kheldoun’s Kitab al-Ibar and the Muquaddimah translated into French by William de Slane in 1854 for serving various purposes, among which figure the legitimacy of the conquest, and the way to proceed with it. Always in the words of Graebner, the colonial historian E.F.Gautier whose work on medieval North Africa, *Le Passé de l’Afrique du Nord: les siècles obscures* resorted to Ibn Khaldoun’s to account for the reason why this region never managed to rule itself, was reprinted in 1952. According to Graebner the idea of the circularity of thought of the Arab Algerians, who animated by what he calls *asabiya* or group feeling are condemned to live in a spiral of one dynasty emerging from the desert to displace another without bringing any element of progress. Maghrebi history just spins in place in circular revolutions that one finds best described in Hanna Arendt’s *On Revolution*. It is this conception of colonial historiography developed by the Orientalist William de Sltael and E.F.Gautier that Chodkiewicz deploys in the warning/preface to *Nedjma* as a typical illustration of the Algeria author’s thought and his race. His attitude as an Arab is that of what Fanon calls a turncoat who expresses the panic that the “badia” or the Bedouin of the desert that he assimilates with the Algerian freedom fighters. The people of *Albadia* or the desert people have already invested the cities and the surrounding shanty towns, and so the time of the French presence in Algeria is counted just as the huge number of dynasties that had preceded them. Having cited Ibn Khedoun in *Nedjma*, and being fully aware of what the French historiographers have made of it, Kateb, has certainly this intention to create a panic by the subtle reference to this influx of the Algerian

natives into the cities of Constantine and Bone (modern Annaba) in which his major characters mostly moved.

The reception of Kateb at its publication might shed some light on the reception of Joyce's novel. As a famous critic reminds us, Joyce's signposting of *Ulysses* with references to the chapters of *The Odysseus* came only after its completion also as a reminder by a friend of his who realizes the complexity of its structure, and the possibility that it might sound too Irish in the way it is structured. One has to observe that though the novel was published in 1921 during the uprising of the Irish against their oppressors and just two years after World War I, its major event were set in one day in 1904. The prejudices about the Irish are too many, and some of them are even recuperated by the Irish Revivalist to make them into defining traits of the Irish character.

The panorama of futility and disorder of the modern world that Eliot refers to in his critique of Joyce's novel might be taken by some readers as peculiar to the Irish people deemed as being incapable of ruling themselves by English Celtic scholars such as Mathew Arnold. In his Celtic essays, Arnold celebrates the Celtic personality for being imbued with the gift of poetry and high feeling. His hope is that this gift of poetry might serve the Victorian Philistinism. Decan Kiberd cites Arnold explaining that "The Celtic genius had sentiment as its main basis… which with love of beauty, charm and spirituality for its excellence, ineffectualness and self-will for its defect." "Such a genius," Kiberd goes on in his comment on Arnold, flourished in short lyric bursts, but not in the " steady deep searching survey. For Kiberd Arnold is an armed-chair ethnologist, who had been inspired by Ernest Renan the orientalist in his idea of the Celtic mind. (Kiberd Decan, 1995: 31) The shortcut into the Semitic races in Arnold's idea of the Celts or Irish is easy to make since Renan puts them in the same bag. The major idea in such writings is that the glories of the oriental and the Irish were all in the past, and that presently they could not face up to facts and deal with them rationally. Nor of course,

can they rule themselves. For Joyce to write such a lengthy book as *Ulysses* and not the short lyric burst expected of the Irish might sound as a challenge to the English tradition whose imagination seem to have gone so dry that it needs to be revitalized by the writers living in the periphery of the Empire. With Kateb in mind, one might therefore, say that Joyce's *Ulysses* is principally an attempt at the liberation of the Irish literature or novel in style and contents from both the Irish revivalists-cum-nationalists and the English oppressor. The real model in Joyce's novel, if we have to choose one, is not Homer's Odysses used as a mask for mitigating the English outrage, but François Rabelais's *Gargantua and Pantagruel*.

When Mulligan suggests to Stephen Dedalus the idea of trading off his witticism for Haines as a way of Hellenizing Ireland, the reader can easily identify a satiric thrust at Mathew Arnold and the Manichean or binary division he makes between the Eglish and the Irish. Even the title of the book functions in the same way. In *Culture and Anarchy*, Arnold sets a striking a difference between the Hellenic and Hebraic impulses in human life. The Hebraic is associated with crass materialism; and the Hellenic with the idea of culture that he defines as the best that was thought and written. We understand the idea that Stephen Dedalus refuses to transform his witticism to Haines to be up to the Hellenic standards making such compound puns as "jewgreek, greekjew". These kinds of puns and neologisms also constitute a marked feature of Kateb's fiction. His idea of Hellenic is particularly repulsive for him as it suggests that English colonialism has rehabilitated or has kept alive Irish culture. The truth is that it has completely impoverished Ireland in both cultural and material wealth. This debunking of the revivalist inspired by clichés or prejudices inherited from the very ones who oppressed Ireland, and whose cultural program reads like Senghor's Negritude built on "that reason is Greek just as emotion is African," is also extended to Anglo-Irish supporters of the Irish Celtic Revival W. B. Yeats. Hence in the novel we hear Mulligan blaming Stephen Dedalus for not trying to jump on the cultural wagon of the revivalist to get their favors by not giving a

"Yeats touch" to his critique of Lady Gregory's *Cuchulain Muirthemne*. "Longworth is awfully sick, Mulligan informs him, after what you wrote about that old hake Gregory, O you inquisitional drunken jew jesuit! She gets you a job on the paper and then you go and slate her drivel to Jaysus. Couldn't you do the Yeats Touch? Haines goes mimicking what Joyce could have done to please the goddess of the Celtic revivalists: "He [Mulligan] wont on and down, mopping, chanting and waving graceful arms: the most beautiful book that has come out of our country in my time. One thinks of Homer. (p.216)"

The major quarrel between the revivalists and Stephen Dedalus is over the issue of representation of Ireland. Such quarrel is not peculiar to Ireland. We find it in modern African literature where, for example, Chinua Achebe and Ama Ata Aido blame Ayi Kwei Armah for having dirtied the image of Africa and Ghana by offering a scatological or a carnivalistic vision of the country. For Achebe, at least in his first novel, modern African Literature is primarily a "celebration of African culture" and its most writing is necessarily realism. We find the same quarrel between Soyinka and Senghor saying that "the tiger does not celebrate its tigeritude." We also meet in African American literature the case of Richard Wright who is harshly critical of Ellison for his resort to the type of folklore that degrades the image of the African American.

Finally, we have in the case of Algeria, nationalist critics like Mostapha Lacheraf who dismisses all the Algerian authors (Feraoun, Mammeri) who do not confirm explicitly to the nationalist agenda by straying in any way from its ideological lines and its concurrent celebratory aesthetics. Writers can be nationalist, but any other strain that does not toe the major ideological line are pilloried as traitors to the nationalist cause. Kateb does not escape such criticism since he is obliged to exile just after his performance of *Mohamed prends ta valise*. In the case of Joyce, he is rejected in *Ulysses* as "an unclean bard." He is so described by the older generation of revivalist because he does not confirm to the fixed ideological and

aesthetic agenda. We would argue in this research that though Joyce is not reverential to the nationalitarian-cum-revivalist movement that does not mean that he does not belong to Ireland his impulsive assertion in public pronouncement about Irish nationalism notwithstanding.

We shall develop further the critical stance of Joyce to the mainstream revivalist to show why he is castigated as a "dirty bard". Joyce's carnivalistic stance adopted by Joyce in his novel explains to a large measure his rejection of authority. Carnivalist literature, Bakhtin argues, is fundamentally aimed at the degrading of authority, represented in *Ulysses* by the promoters of the Celtic revivalists. Stephen Dedalus, we have already argued, is not a "substantialist" that is a writer who defends his culture with passion being level-headed, nor a turn coat, a totally assimilated intellectual ready as Ralph Ellision says in his *Shadow and Act* to "tell the joke and sleep the yoke" and making those who have been fooled out to pay for a false folkloric artifacts. After his dismissal of Haines who is the kind of anthropologist we meet in Yambo Ouologuem's *Le devoir de violence*, fooled by the natives by collecting forged folkloric objects thrown into a lake for him to retrieve in order to deceive him. Haines is met again in the *Oxen of the Sun* chapter of *Ulysses* holding one of the ethnographic findings, a "portfolio full of "Love Songs of Connacht" collected and published by Douglas Hyde in 1895. Stephen's "clash over the referent" with the authoritarian figures of the revivalist movement , that is to say over their clash over the representation of Ireland occurs in the Scylla and Charybdis chapter of the book. We remember that in Homer's *Odyssey*, Odysseus fills the crew members' ears with wax in order not to hear the sirens' songs and thus be drawn close to the shore for their ship to wreck on the rocks. *Odysseus* himself is advised to be tied to the mast so as to hear their very beautiful songs.

In *Ulysses*, the Scylla and Charybdis are demythologized and downgraded to two Irish poets, the favorites of the Celtic revival, Yeats and Synge. Instead of the sirens' songs that the reader has not the chance to appreciate them at their true value, Stephen gives us a parody of

the poetry of these two debased figures of the Celtic revivalist movement menacing with destruction the state ship of Ireland in its steering by the authorities of the mainstream cultural revivalists. The parody refers Yeats, Synge, and a young poet Cranly following in their lead, runs as follows: "Cranly's eleven true Wicklowmen to free their sireland. Gaptoothed Khathleen, her four beautiful green fields, the stranger in her house. And one more to hail: ave, rabbi. The Tenahely twelve. In him, night by night. Godspeed. Good hunting. In the shadow of the glen, he cooes for them. My soul's youth I gave him, night by night. Godspeed. Good hunting. (184-185)" The context of this parody is the national library, which might to use Mudimbe's words can rightly be called the Colonial Library. It is a prelude to a discussion among a group of writers in debate about what art must look like in the new republic of letters wished for by the revivalists. A.E, one of the characters, puts forward the idea that "Art has to reveal to us ideas, formless spiritual essences. (185)" It is this romantic essentialism and mysticism that Stephen combats very strongly in both A.E considered as a "seer witness" and also in Yeats's mystic and essentialist vision of the world, his vortex theory and idea of historical circularity. In the novel as defined by Bakhtin, and developed in the introduction, the novel is essentially dialogic. No one possesses a ready-made truth. That is why AE's affirmation of his conception of art provokes Stephen's carnivalistic response. It is the juxtaposition of opinions that allows the truth to emerge. The provocation and response or anacrisis and syncrisis as Bakhtin calls them are illustrated in AE's exchange.

For Bakhtin, the heroes in the novel, which for him, is inspired by the Socratic dialogic are ideological heroes. This is the case of Stephen Dedalus in the novel who provokes and is provoked by the other characters in *Ulysses* defending his own opinion about the nature of art and the role of the artist. In the discussion about art mentioned above, the other debaters are shocked to hear that Stephen Dedalus's self-fathering theory of literature and its function already outlined in *A Portrait of the Artist as a Young Man*. This theory has already been

addressed in the Telemachus chapter where Stephen Dedalus has already rejected the family romance as applied to literature, and which recently has been more fully developed in the psychopoetics of Harold Bloom (Bloom Harold, 1975;1980). Stephen even dismisses the theological equivalent of the literary father-son relationship when Haines came out with the idea of the "son striving to be atoned with the father. (18)" To this theological explanation, Stephen replies, "I am the queerest young fellow that ever you heard. My mother is a jew, my father's a bird, with Joseph the joiner. I cannot agree. (19)" This self-fathering theory of literature provokes the older generation of the Celtic revivalist though it is made with reference to Shakespeare whom they hold as the ideal to reach for the new generation of Irish writers. Shakespeare, Stephen tells them provocatively "was not the father of his own son merely but, being no more a son, he was and felt himself the father of his race, the father of his own grandfather, the father of his unborn grandson. (208)"

The provocation cannot be ignored by the father figures of the Celtic revivalist in Stephen's rejection of the English cultural icon whom Stephen Dedalus nicknames as "Rutlandbaconsouthamptoshakespeare." One has to note here that Shakespeare deserves to be called out names if one has to take into account the way he wanted to erase Ireland as a nation out of the map of the world. In his comparative analysis of Edmund Spenser and the Irish poet Seathrun Céitinn, who in the words of Declan Kiberd (1995: 13) "took pen to rebut the occupiers' claims" of the inferiority of the Irish and the first Anglo-Normans who took up the culture of the Irish. In the course of this chapter of his book that he entitles "New England called Ireland," which reminds us of French Algeria reduced to one of the Department of France, Kiberd cites Shakespeare in the process of assuaging the fears that Ireland was lost for England after the defeat of Elizabeth I's men at the battle of the Yellow Ford. The time was the time of the preparation of the Spaniards to invade Britain, and fear invaded London that the Irish would join the Spanish Armada to dethrone the Protestant Queen and put an end to

Protestantism in the country. Shakespare has always tried to allay the fears of treachery on the part of the Irish two comrades-at-arms, Flauellen and Macmorris, on stage. When the former questions his fidelity to the English throne by invoking Ireland, he was bluntly put in the right place. This brief exchange is as follows:

> Flauellen: Captain Macmorris I think, look you, under your correction, there is not many of your *Nation*.
> Macmorris: Of my nation? What ish my Nation? Ish a Villaine, and a Bastard, and a Knave, and a Rascal. What is my nation? Who talks of my Nation?
>
> (*Henry the Fifth*, Act3, Scene 2, lines 120-4)

According to Kiberd, Shakespeare's denial of the existence of an Irish nation, through the mouth of an Irish comrade-in-arm in Henry V's army is there to allay the fears of the English, who for the first time in their history had an Irish nationwide army of resistance challenging their presence in Ireland. This Irish nationwide army was led by Hugh O'neill who called and welded the Irish rival princes to fight and die for the soil of Ireland. For other critics, Shakespeare's *The Tempest* can read as an allegory of the conquest of Ireland by Prospero, which ends with the control of the Ireland turned to the hands of Irish Ariels exploiting the Calibans their countrymen. At the same time, one has to remind the reader that *Ulysses* was published for the first time in the Shakespeare and Co company edition, hence the precaution that has to be observed as to the real position of Joyce towards Shakespeare.

Stephen Dedalus's invocation of Shakespeare in his theory of self-fathering is provocative in two principal ways. In the first place, it uncrowns or demotes the icon of Shakespeare that revivalists such as John Eglinton and Richard Best hold as an exemplary literary figure for "young Irish bards." In this regard, he looks like Kateb who rejects Camus and Eluard as possible sources of inspiration of his novel preferring to mention Sheik Mohamed Tahar Ben Lounissi as his real mentor. The latter is for Kateb what James Clarence Mangan (1803-1849) the Irish Bard is for Joyce. Confronted to Stephen Dedalus's rejection of the founding fathers of the Celtic movement John Eglinton gives the following repartee, "Our young Irish Bards

[…] have yet to create a figure which the world will set beside Saxon's Shakespeare's Hamlet. (185)" This repartee cannot leave Stephen Dedalus unhurt, for Stephen has seen in Shakespeare's *Hamlet* an exemplary illustration of his theory of self-fathering, which Mulligan, in the Telemachus chapter, paraphrases it to Haines as follows: "It is quite simple. He proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his father. (18)" If we allow for the correctness of the idea that the modern novel is self-reflexive, and that Stephen Dedalus is the mouthpiece of the author, it follows that Stephen Dedalus/Joyce considers that he has already produced what the Irish revivalist are looking for, an Irish work of art (*Ulysses*) which can set beside Saxon's Shakespeare *Hamlet*.

In the *The Odyssey* that Joyce has used to signpost his novel, the father Ulysses looks like a ghost after a 20-year absence. Similarly, his wife is in the same position as Hamlet's mother being wooed by a huge number of princely suitors, the plural equivalent of Hamlet's brother Claudius. And finally Telemacus is the young Hamlet looking for the ghostly figure of his father. It follows that Stephen Dedalus who has already self-styled himself as Hamlet is overlooked by the fathers of the Celtic revival in response to his debasement of the authorities of the cultural nationalist movement. In retaliation to his iconoclasm and the disavowal of the authorities of the Celtic movement, George Moore the young poet in the group is chosen for succession as a future poet laureate of the movement. Dedalus's candidacy is rejected for the simple reason that he is a "dirty bard" and that he belongs to "a French triangle," which suggests the incestuous relation of father-mother- and lover that the "perfidious" French are supposed to indulge in in their family romances. Hence Stephen Dedalus is in his turn uncrowned by the Celtic fathers' innuendo about his real paternity, lineage, or genealogy. At this stage we have to get back to Stephen's view of the Irish art that he delivers at the outset of the novel on page six. On this passage, Joyce describes a scene where Mulligan mocking

Stephen by comparing him with Caliban, the slave of Shakespeare's Prospero, and a monstrous figure enraged at not "seeing his face in a mirror." As a rejoinder and sensing the drift of Mulligan's laughter at his invisibility as an Irish artist, Stephen Daedalus says of his shaving mirror and of the Irish artist: "It is a symbol of Irish art. The cracked looking-glass of a servant." Saying this he quotes Edwin Hamilton's following verses from his pantomime *Turko the Terrible* (1871): "I am the boy/ That can enjoy invisibility. (p.6)" This first scene shows that Stephen Dedalus knows the imitative or distorted nature of Irish art and that he has no hope to have his innovative fiction accepted in a culturally retarded Ireland. So on the whole, this theme of legitimacy or paternity is also prominent in Kateb's *Nedjma*, many of whose characters are of doubtful fatherhood. The endogamous system peculiar to the tribe to which all the characters belong favors such incestuous relationships. The issue then turns to a question of racial or ethnic purity that both novels dismantle in a carnivalistic manner. We shall return to this issue very shortly.

For the moment, we wish to comment further the image of the paternal figures in Ulyssses, which resemble to a great extent the image in which Kateb Yacine renders his in *Nedjma*.

According to Gregory Castle, Joyce has revised the Manichean or binary aesthetics peculiar to colonial identification of the colonized with the female and the colonizer as the male figure. Joyce seems unwittingly to endorse this colonial binary aesthetic with his identification of Ireland with matriarch devouring figures in *A Portrait of the Artist as a Young Man*, for example. In *Ulysses*, as Castle argues Joyce reverses this binary portrait of the colonized and colonizer by giving his own translation of Hyde's *Love Songs of Connacht* in such a way that the gender polarity of the colonial context is switched with the "bat-like soul" that governed his conception of Irish woman (Castle Greogory, 2001: 218)" in *The Portrait* becomes the trait of males." For Castle, the revivalist translation of Hyde's original love song "Mo bhron ar an bhfarriage" into "Oh, my grief on the sea" endorses the colonial representation of

Ireland as female and colonial Britain as male. To the revivalist translation of the verses "And love came behind me -/He came from the south-/ With his breast to my bosom, /His mouth to my mouth," Stephen comes out with his own adapted version in the Aeolus chapter of the book: On swift sail flaming/ From storm and south/ He comes, pale the vampire, /Mouth to mouth. (Joyce, p. 132)

We would argue that though the purpose of reversing the colonial gender polarity has not the function of elevating the paternal figures on the pedestal but to criticize the way that the cultural revivalist adapted their folklore in terms that corroborate the colonial vision. For Stephen cultural nationalism cannot be carried by the flawed imitation or endorsement of the colonial binary representation encouraged by the Celtic revivalists. The fact that Haines has acquired a translated copy of Hyde's *Love Songs of Connacht* provides ample evidence that the revivalists are playing into the hands of the colonizer. Their endorsement of the feminization of Ireland even by the practice of translation of their folklore says much about their pretention to be the real father figures for the nation. The would-be father figures of the Celtic revival are not exercising positive authority, which would allow their children to grow normally. As shown above in the discussion of the library confrontation, the would-be authority figures are uncrowned, not because they possess authority to suppress instead of to nurture the young, because power is there to be hoarded rather be transferred gradually to the next generation. The fallen state of the fathers is the central problem in both Kateb's novel as in Joyce's *Ulysses*. Fanon has fully documented this pathology in his books by pointing out how the emasculation of the fathers by the colonizer, accompanied sometimes with some form of paternalism by the same colonizer makes the fathers tyrannical figures in the home. Moreover, the "spirit of quarrelsome comradeship" that Stephen observes among the young generation also prevails among the young characters in *Nedjma* because of the lack or absence

of real authority on the part of the fathers. Hence the young people are involved in the quest for surrogate literary fathers in attempts at self-fathering or self-origination.

Colonialism and Nationalism in Joyce's *Ulysses* and Kateb's *Nedjma*

Much has been said about the lukewarm or reluctant nationalism of Joyce without pointing to his anticolonial stance. We would argue that Joyce's nationalist sympathies could be appreciated at their real value only if looked from his anti-colonial perspective. Joyce as the extensive quote below taken from the Cyclops chapter perfectly illustrates the way Joyce links European imperialism in Africa with English policies toward Ireland:

> A delegation of the chief cotton magnates of Manchester was presented yesterday to His Majesty the Alaki of Abeakuta by Gold Stick in Waitig, Lord Walkup on Eggs, to tender to his Majesty the heartfelt thanks of British traders for the facilities afforded them in his dominions. The delegation partook of luncheon at the conclusion of which the dusky potentate in the course of a happy speech, freely translated by the British chaplain, the reverend Ananias Praisegod Barebones, tendered his best thanks to Massa Walkup and emphasized the cordial relations existing between Abeokuta and the British Empire, stating that he treasured as one of his dearest possessions an illuminated bible, the volume of the word of God and the secret of England's greatness, graciously presented to him by the white chief woman, the great squaw Victoria, with a personal dedication from the august hand of the Royal donor. The Alaki then drank a lovingcup of firstshot usqubaugh to toast Black and White from the skull of his immediate predecessor in the dynasty Kakachackachak, surnamed Forty Warts, after which he visited the chief factory of Cottonopolis and signed his mark in the visitor's book, subsequently executing an old Abeakutic wardance, in the course of which he swallowed several knives and forks, amid hilarious applause from the girl hands.
> (p.334) 4

I have extensively quoted the passage above because it is a double-aged parody, treating not only about the English-African relationship but also about the Anglo-Irish connections. The description is at once carnivalistic in tone and Menippean in intent. The British King Edward VII at that time is deflated into a mere chief of a little province of Nigeria, Abeokuta. His mother is reduced into the "great squaw Victoria," Manchester is rightly renamed Cottonopolis being the centre of textile industry on which the British Empire was built. The bible translated by a laughable character called chaplain Praisegod Barebones was treasured

because it was presumably the one that made for the prosperity of Britain. The African Alaki took a toast from the skull of his immediate predecessor surnamed Forty Warts, and the protocol of reception ends with circus number involving the swallowing of knives and forks.

The parody is double-edged since as we have said the African King represents King Edward VII, but the obsequiousness of the Black King, that is to say the Alkali of Abeakuta is not far removed from the fawning obeisance that the Irish show toward their own British conquerors. It has to be noted here that the Irish were often dismissed as "monkeys". So if the Alkali is a comic figure of Edward VII in tour to Ireland, the other Africa. On the one hand, his messages of loyalty and gratitude do not differ significantly from those presented to Edward VII by the Irish officials. The Irish have to see the colonial links in a larger imperial perspective and to stop looking uncritically at what was happening in the Congo Free State. The purpose of the whole passage is not to make the Irish laugh at the Alkali, the fawning African King or his mirror image Edward VII, but to make them realize that they are in the same colonial condition as Abeakota and should therefore refrain from considering the African as ridiculous figures.

The bar clients in the Cyclops chapter in which the quotation about Edward VII's tour to Ireland the obsequiousness of the Irish official continue the discussion about the plight of Africa by the invocation of the name of Roger Casement. Sir Roger Casement worked for the British Foreign Office. Before joining this official position, he used to work for British commercial interests in Africa. As a British official, Casement exposed the atrocities in the Congo under King Leopold of Belguim. The strange case of this Irish British foreign officer turned Irish nationalist, to die as a martyr is the object in the quote below:

> "Well" says J.J., "if they're any worse than those Belgians in the Congo Free State, they must be bad. Did you hear that report by a man what's this his name is?" "Casement," says the citizen. "He's an Irishman."Yes, that's the man." Says J.J. "Raping the women and girls and flogging the natives on the belly to squeeze all the red rubber they can out of them.
>
> (Joyce, James, p.335)

The initials of one of the speakers J.J. suggest that he may be a mouth piece of James Joyce. Casement can be regarded as one of the founders of the human rights movement having written reports about the atrocities about the exploitation of man in the Congo. He was honored as Knight for having investigated human abuses in the Peru in 1911. But the irony is that this knighted Irish man became a nationalist after his retirement from British consular service in 1913. By this time he realized that the same colonial atrocities that he investigated abroad in Africa and Latin American countries were also committed in Ireland. That's the reason why he joined the Irish Republican movement, and in 1916 he joined his voice to that of other fellow nationalists to demand German aid to fight for Independence. The Easter uprising failed, and Roger Casement was arrested and executed for treason. For the Irish nationalist, Sir Roger Casement is a martyr. It is in reporting cases like this that we feel the hidden nationalist leaning of James Joyce.

The passionate nationalism or rather his nationalitarianism of the one-eyed Citizen and the way Joyce represents them has made many critics say that Joyce is against nationalism. We would argue again that standing against nationalitarianism makes of Joyce looks like a supporter of imperialism. The extremist rhetorics of the Citizen do not always make sense. For example, when he says that if it weren't for Irish resistance "there would be as few Irish in Ireland as in America,(p.329) we feel a certain identification on his part with what happened in other British colonies. The resistance in this case comes as a response to anti-Irish stereotypes in the name of which Ireland was colonized. Patrick O'Farrell, for example," dismissed the Irish as a "nomadic people with no towns, and sleeping in the open, or in wretched huts. They talked Gaelic. Their appearance, half-naked, long hair in animal skins, always armed, was wild. (O'Farrell Patrick, 1971: 26)" This idea of a nomadic wild man reminds us of the description of the Cylops in the *Odyssey*. As Margaret Hodgen explains, the Irish considered as being the pale of civilization, resorted to "epithets used to describe the folk

on Britain's Celtic border, [epithets which] were interchangeable with those applied to the Negroes in Africa or to the Indians across the Atlantic." The idea of the Irish man as a similar figure occurs again in Prime Minister Disraeli who rejected the Irish as a "wild, reckless, indolent, uncertain and superstitious race which have no sympathy with the English character. (The Times, April 1836)" We can round up this picture of the Irish as wild man by quoting Charles Kingsley who says that "I am haunted by the human chimpanzees." These stereotypes about the Irish most of them made or consolidated in the second half of the nineteenth century at the highest point of British Imperialism and the appearance of Darwin's theories about the descent of man accounts largely for Joyce's calling the chapter *The Cyclops*.

So, the Cyclops chapter does not just deal with the diehard Irish nationalist as some critics contend but also a satiric evocation of all the stereotypes that were used to debase the Irish. In the context of the carnivalistic literature that Joyce wants to write, this can well stand as a form of resistance. Joyce here turns the Cyclops chapter of *The Odyssey* upside down without being too ostentations. The Cyclops land chapter in Homer's *The Odyssey* stands apart from the other localities that Odysseus or his son adventured into. In the other Islands that Odyssey and Telemachus visited, we note that there is an economic system based on what today's anthropology studies like those of Edward Mauss, Bronislaw Malinowski, and Georges Bataille among many others describe as a system based on gift exchange. The reader of *The Odyssey* may remember that Odysseus at his departure from Phaecia for his return home was given a whole ship full of gifts to take to Ithaca. The other economic system can be called the plunder system, a system that is practiced by the pirates of the day. It is also important to remember that the Cyclopes land is the patron land of Poseidon, the master of the seas. Looking at the British icon called Britania one sees her holding the trident, a symbol signifying that she is the mistress of the sea. So in characterizing modern Ireland as a mirror Cyclops land, it is the master of that land that is the target of the satire, the one responsible for

having shaped or misshaped the life of its inhabitants. We also remember that it is the same Poseidon, whose trident is prominent in the Britania symbol, who disturbs the normal functioning of the Greek communities based on gift exchange, hospitality, courtesy and communal sharing of food. *The Odysseus* is involved in imagining an ideal community for the Greeks in the same manner as Plato's imagines his, but Poseidon has disturbed it in the same manner that the Sun god kills off Odysseus's whole crew just because they slaughtered his fat oxen to soothe their hunger pangs. The reader remembers that the British Empire is described as the Empire on which the sun never sets, to use another British icon, in John Bull's empire.

It is in this Cyclops' parallel between *The Odyssey* and *Ulysses* that one sees the anti-imperial stance of James Joyce, and concomitantly his prudent nationalism. The problem with the Cyclops if we associate it with the Citizen is that they do not listen to each other because they are too individualistic. Once again if we refer to *The Odyssey*, we shall remark the giants are separated from each of other. They do not form a real community as the inhabitants of other Islands described in Homer's book. Each work for his own, and often do so at cross-purposes. We remember that Odysseus just as an intruding pirate in this case landed in the Cyclops territory, and self-invited himself with his crew to the Cyclops' cave or home. When Polyphemus the Cyclops realized that Odysseus and his crew had intruded into his cavern, he does not extend his hospitality, but start by devouring them. We remember the cunning that Odysseus uses to escape out of the case, bursting his one eye with a firebrand and then attaching himself and the remaining crew under Polyphemus' sheep when the time comes to graze them. We also remember that when Odysseus was asked his name, he told Polyphemus that his name is "Nobody." Hence when Polyphemus remembered that he has brothers and cried out for his help, they could not give him any help because when they asked who hurt him, Polyphemus replies that it is Nobody. So every one of them returns to his own home

since they believed his word that Nobody has really done him any harm. This is the problem with the Irish nationalists for Joyce, the community of Irish self-styled giants does not exist as such as in the other Islands. There is the implication of divide-rule characteristic of the strategy used by colonial power, but there is also the sense that the Irish nationalists are cannibalistic in their refusal of Irish communal fellowship.

Hence though the passionate Citizen in *Ulysses* resembles Polyphemus in his violent rhetorics, there is some truth in says when he claims that if it weren't for Irish resistance, "there would soon be as few Irish in Ireland as Redskins in America. (p. 329)" What the Citizen set on a par with the Cyclops, it is true, reminds us of the young James Joyce's position as regards this matter of resistance to the invaders. In his essay, "Ireland, Island of Saints and Sages," Joyce (1907) argued:

> Do we not see that in Ireland the Danes, the Firbogs, the Milesians from Spain, the Norman invaders, and the Anglo-Saxon settlers have united to form a new entity, one might say under the influence of a local deity? And, although the present race in Ireland is backward and inferior, it is worth taking into account the fact that it is the only race of the entire Celtic family that has not been willing to sell its birthright for a mess of pottage.
>
> (Quoted in Masson Ellsworth and Richard Ellmann, 1959, p.166)

The above quote says exactly what the Citizen says about the resistance to invaders. Joyce's evocation of history of the Irish resistance to invaders evoked by Joyce happens nearly at the same time as that of the Citizen since *Ulysses* is set in the middle of the 1910. So the correspondence of thought between them might be accounted for in terms of James Joyce's youth and his immersion in the chauvinism or rather nationalist sentiment that prevailed at that time. In this case, we could contend that the critique that he addresses to the Irish chauvinist the Citizen that he uncrowns of his citizenship because of his association with the *Cyclops* Euphemeus in Homer's *The Odyssey* might also read as Joyce repudiating his youthful extremism. However, this being said it does not mean that he has completely sold out himself as an Irish citizen.

In the Cyclops chapter, Joyce shows his interest in his Irish community that he cannot imagine to be given shape as long as the Catholic Church continues to have its hold over the individual consciences. Conforming to the carnivalistic spirit of his novel, he demotes the Eucharist, the central communal moment in the Catholic Church by suggesting that it is based on cannibalism notwithstanding all the theological explanation of the rite. This association of Eucharist with the Protestant critique of this Catholic sacrament can of course hurt the sensibilities of Catholics that might result in Catholic Irish dismissal of Joyce as a renegade. But this is might not be the case because as Ellman has shown in his writing Joyce spares no official religion or God because he is heavily indebted in this regard to Bakunin's The God and the State. So if Joyce has targeted the Eucharist it is primarily out of concern for his countrymen, which he seems can never imagine and construct a community worthy of that name if they do not first dismantle the domination of Catholic religion upon their thought. This is exactly what Kateb suggests in the false pilgrimage that Si Mokhtar makes to Mecca. In his play, *La poudre d'intelligence*, for example, he shows how colonialism thrives on religion by saying the following: "This is the result of colonialism/ Gandour [reference to Muslim fundamentalism] papas [reference to the Catholic Church] and the army. /In the name of God and Heaven are leading us to the fire." *The Kahena*, the resistance figure against Arab invasion in the play of the same name rejects all religions saying that the "Only God we know/ One we can see and touch/ Is the free land of Amazigh." It is in statements of these that we can find the similarity of Kateb and Joyce as the necessity to put religion and the gods between brackets if a country is to prosper. Kateb and Joyce see religion and God as instruments of domination and an obstacle for the birth of individual conscience.

The nationalist leaning of Joyce, as we have argued, cannot be dissociated in James Joyce's thought from his subtle attacks against colonialism. This thrust at colonial presence is rendered in the "Circe" chapter by reference to the "croppy boy," a hero celebrated in Irish

folk song for his rebellion against the British invader. His resistance has led him directly to the gallows when he is caught. Joyce makes explicit the complicity of the Irish in his arrest and execution of this now folkloric hero, the equivalent for the betrayal of Parnell mentioned in *A Portrait of the Artist as a Young Man*. As the quote below shows, after Croppy Boy is brutally hanged, he was mutilated and cannibalized by a fellow Irish man. The parallel with the passion of Jesus, though it comes in a carnivalistic manner, cannot escape an alert reader:

> The assistants leap at the victim's legs and drag him downward, grunting. The croppy boy's tongue protrudes violently. […] He gives up the ghost. A violent erection of the hanged sends gouts of sperm spouting through his deathclothes on to the cobblestone. [Rumbold] undoes the noose […] he plunges his head into the gaping belly of the hanged god and draws out his head again clotted with coiled and smoking entrails. (Joyce, James, p.485)

So in the Cyclops chapter of the book, the most political according to Ellman and some other critics, there is a clear anti-colonial nationalism in spite of the fact that many were shocked by what the violent rhetorics of the Citizen says. But as I have said the dialogue between Bloom and the Citizen takes a violent turn, it looks like a Socratic dialogue between two interlocutors one provoking the others to react until the truth emerges. There is no blood-and flesh Socratic figure to deliver the truth which comes out in the condemnation of imperialism across the globe. The difference between Bloom and the Citizen is a just a difference of tone.

The parallel with Christ's passion cannot escape the reader. Just like Jesus Christ Croppy Boy a reference may be to the Crown thorn that Jesus was made to wear was hanged and like Jesus Christ he is transformed in a sacrificial victim cannibalized in the Eucharist. His celebration in the folk Irish song is similar to the celebration of Christ that is a hanged god, the bearer of the sins of the whole community and also the one who redeems mankind. The redeeming here comes from what Bakhtin calls the "lower bodily stratum" that is in the sperm spouting through his deathclothes. In this "Croppy boy" section, we also see the denunciation of religion as complicit with the colonization process.

Joyce comes back to this complicity of religion with colonialism in the Scylla and Charydis chapter, where Stephen contemplates the creative genius of Shakespeare with whose hero Hamlet he identifies. In this respect he says what follows:

> Every life is many days, day after day. We walk through ourselves, meeting robbers, ghosts, giants, old men, wives, widows, brothers-in-love. The playwright who wrote the folio of this world and wrote it badly (he gave us light first and the sun two days later), the lord of things as they are whom the most Roman catholics call dio boia, hangman god, is doubtless all in all in all of u, ostler and butcher, and would be bawd and cuckhold too but that in the economy of heaven, foretold by Hamlet, there are no marriages, glorified man, androgynous angel, being a wife into himself. (Joyce, James, p.213)

It is in such passages as these that Joyce makes it clear religion is fake, that "the genealogy of morals" to paraphrase Nietzsche in a book of the same book as it is conceived in Christianity is a fake religion fabricated by slaves. A true morality and the emancipation of man from the imperialism can be reached only if one can get rid of the idea of God by making a descent into the universal man. "God and the State" are evil influences blocking the birth of individual conscience particularly in the context of colonialism.

Joyce's commitment to nationalism shows itself in another aspect of his central character Stephen who is a history teacher. As a history teacher he is supposed to teacher the official history told from the point of view of the colonizer. This interest in history as we have explained above is central for understanding the nationalist leanings of Joyce. In the *Degree Zero Writing*, Barthes writes that a "mode of writing is an act of historical solidarity." The relevance of such a comment is clear in Joyce's *Ulysses* for Emer Nolan argue narrative in Joyce's book is marked off by counterpoint. The official history as told in English history is told in the form of linear narrative where the real history comes in the form of unfinished sentences, single words, silences, and so on. If we decide to use the word of narrative for this type of history, we have to add to it the word "broken." In the second or Nestor chapter, another "clash of the referent" this time that of history occurs between Stephen Dedalus and the headmaster Mr Deasy about the meaning of history. It is in this chapter that Dedalus

makes his famous statement "history is the nightmare from which I am trying to wake. (p.28)" Such a statement has made some critics like E.L Epstein who regards it as "the denial of reality. (Epstein E.L., 1974: 26)" Epstein tells us that "history" is the art of the Nestor chapter and that Joyce's intention is to make it sound like a false art. The problem with such criticism is that as Nietzsche warns us, "there are no facts but interpretation," and that history as it is conceived by modern historiographers is similar to any type of textual that we write or read.

To understand Stephen statement above, we have to put within the historical context of Joyce's dialogue with T.S. Eliot. We have already shown above how Joyce seeks to escape the conservative, high modernism of T.S.Eliot who argued that Joyce's *Ulysses* has to be saluted as a modern literary invention that every writer worth his/her salt to imitate, saying in the same breath that the function of the use of Homer's epic is to put order on the panorama of modern chaos and futility. Our argument is that what Joyce really did is the contrary. In the first place, what is important is the introduction of folklore in the salons of modernity to demote literary myth, and secondly, the use of the literary myth of Homer is not to hide or shore up the fragments of modernity but to evoke. This is particularly true when Homer's myth is employed with a thematic intent. The dialogue in which Joyce engages T.S.Eliot concerns not only myth but the place of history in modern writings. In his "Tradition and the Individual Talent," Eliot advises modern authors must not lose the sense of history in creative writing. This sense of the past

> involves, the perception not only the presence of the past, but also of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order.
>
> (Eliot, T.S, 1923)

For Eliot, as the quote above shows, the historical sense in the modern works of art gives a sense of continuity, which as we have already argued, he observes in Joyce's *Ulysses*. But this reading raises this issue in our mind, is this literary continuity advocated by T.S. Eliot

possible for such writers as Joyce whose people's history, to quote Fanon in another context, is denied or distorted. "Colonialism," Fanon writes, "because it is total and tends to oversimplify, very soon manages to disrupt in spectacular fashion the cultural life of a conquered people. This cultural obliteration is made possible by the negation of national reality…. (Fanon Frantz, 1978: 236" It is this disruption of the culture and history of the colonized which to our mind makes impossible for Joyce to adhere to T.S.Eliot's historical literary continuity in literature. In conformity to his status as a colonial author, his conception of literary history is discontinuous, in the same manner Stephen Dedalus' evocation of Irish history is made in a discontinuous or anti-narrative mode of writing that stands as a counterpoint to Mr Deasy's narrative type of history.

In his "Ireland, Isle of the Saints and Sages," Joyce speaks of the traumatized memory of the Irish people somewhat in the manner of that type of African American literature known as slave narratives. In evoking the trauma of the Irish people, he writes what follows:

> He does not forget the sack of Drogheda and Water ford, nor the bands of men and women hunted down in the furthest islands by the Puritan, who said that they would go "into the ocean or into hell," nor the false oath that the English swore on broken stone of Limerick. How could he [the Irish citizen] forget? Can the back of the slave forget the rod? (Joyce James, 1959: 168)

The traumas of the colonial people in the grip of colonialism are fully documented in the first chapter and last chapter of his *Wretched of the Earth*. In *Ulysses*, Joyce puts on stage many characters who do not forget the rod of colonialism, whose history if written in the body of the colonized has yet to be made into a coherent narrative. Stephen alongside the Citizen are the most prominent. For example, Stephen interrogates the official narrative history of Mr Deasy which glorifies the British presence in Ireland the following satirical thrust: "Glorious, pious, and memory. The lodge of Diamond in Armagh the splendid behung with corpses of papishes. Hoarse, masked and armed, the planters' covenant. The black north and true blue bible. Croppies lie down (p.26). One has to remark that while Mr Deasy evocation of the

history of Ireland comes in the form of a well arranged narrative, Stephen's interrogation of the authority of colonial history supposed to bring civilization to Ireland is made in chunks of phrases without the English syntax with no indicated chronology. His response resembles rifle shots aimed at the smoothly rendered, falsified history recounted, who pretends that he "saw three generations since Daniel O'Connell's time. I remember the famine in 46. Do you know that the orange lodges agitated for repeal of the union twenty years before O'Connel did or before the prelates of your communion denounced him as a demagogue? To this kind of recited narrative of a pretentious employer, Stephen can respond only with the discontinuous evocation of the truth of the history that he wants to teach him. In the section about Camus and Kateb above, we have quoted from Nietzsche's *The Use and Abuse of history* to show how Kateb just as the German philosopher recommended it "brought history to the bar of judgment [to] interrogate it remorselessly and finally condemn it." This is what Joyce does through his evocation of the history of Irish colonialism that he condemns through the burst of shots, or hail of bullets, that is to say the broken prose of the collective memory of his people not yet written to form a smooth historical narrative of the type Deasy recites.

Joyce's concern with the history of the Irish people is also evident in the Proteus or third chapter of his book. In *The Odyssey*, the Proteus story is told to Telemachus by Menelaus who recounted him how he managed to find his way back home from Egypt where he was stranded by Poseidon. Proteus of Egypt also called the Old Man of the Sea who owes allegiance to Poseidon and herded seals and at sundown he comes to rest among his seals in the shelter of the cave in the mouth of the Nile River. Eidothee, the daughter of Proteus who sympathizes with what happened to Menelaus advised Menelaus to disguise himself and capture Proteus when he comes to sleep among the pungent smelling seals. He did accordingly warn him that he would not release him until he told him how to get back home. Proteus told Menelaus that he "would not get home until you have sailed the heaven-fed waters of the Nile once more

and made ceremonial offerings to those who live in the broad sky. (Homer, 2003: 52-53)" In *Ulysses*, Stephen just like Menelaus wanders along Sandymount Strand/the Nile where the city of Dublin/Egypt. Proteus does not appear in this third chapter named after him, but the frayed edges of the sea and the refuse that is gathered are for him "heavy of the past (Joyce, James, p.37)" and they can reveal the untold stories of his people. "These heavy sands are language tide and wind have silted here (Ibid, p.37)" but he digs into his memory to remember the various invasions of his country and figured out the history's place as a place of bloody violence of the encounters: Then from the starving cagework city of jerkined dwarfs, my people, with flyers'knives, runnig, scaling, hacking in green blubbery whalemeat. Famine and slaughters. Their blood is in me, their lusts my waves. (Ibid, p.38)" It is in this capacity to recognize himself in his people and to remember the past that we see the commitment of Joyce to the nationalist agenda.

We wish to come back to the episode of the National Library discussion in chapter 9 Scylla and Charybdis wherein Stephen gives a blow to the idealist reading of Shakespeare by the revivalists which puts Irish Literature within the British Tradition. During the discussion conducted under the supervision of Mr Best a Quaker, Stephen takes to task those who abided by the Quaker's interpretation of *Hamlet* as the story of a man who has lost the "will to do" that he develops by following the lead of Goethe's description of Hamlet in Wilhelm Meister's Apprenticeship: "A hesitating soul taking arms a sea of troubles, torn by conflicting doubts, as one sees in real life. [...] The beautiful ineffectual dreamer who comes to grief against hard facts. (Ibid, p.76)" The problem with this interpretation is that it is very close to Mathew Arnold's prejudice that the Celts or Irish people are incapable of facing up to hard facts that they are as Goethe describes Hamlet beautiful ineffectual dreamers. Stephen does not uncrown this interpretation of Hamlet in the manner of the Caribbean who translates the famous verse of Hamlet "To be or or not to be that's the question" by "To pee or not to pee

that is the question" but referring to Shakespeare's complicity with the British imperial power by invoking the parentageof his low status:

> Not for nothing was he a butcher's son, wielding the sledded poleaxe and spittig in his palms. Nine lives are taken off for his father's one. Our Father who art in purgatory. Khaki Hamlets don't hesitate to shoot. The bloodboltered shambles in act five is a forecast of the concentration camp sung by Mr Swinburne. (Ibid, p. 154)

The Swinburne poem evoked in Stephen Dedalus's quote is "Death of Colonel Benson" written in the wartime context of the Boer War (1899- 1903) where the British set up concentration camps for prisoners. It is in quotes like the one above that one can see that Joyce does not situate his individual talent within the British Tradition. Like the majority of modernists, Stephen reacts very strongly against the romantic view of Shakespeare that his fellow Irish revivalist unfortunately wants to emulate. He ironically quotes AE (George Russel) who is selected as a promising Irish talent in the Irish tradition that the revivalists want to create: "What of all the will to do/ It has vanished long ago […] (Ibid.169)" This of course goes against Stephen Dedalus's interpretation of Hamlet as an agent, that is to say a man of action capable of making blood is slaughter of his enemies. In a second move, he comes back to Shakespeare's biography to underline his inclination to British imperialism. Stephen Dedalus charges that Shakespeare is a "rich country gentleman … a capitalist shareholder, a bill promoter, a tithefarmer (p.167). To add a further disqualification of being placed at the centre of an Irish tradition he adds that the same Shakespeare is:

> The son of a maltjobber and money lender he was himself a cornjobber and money lender, with ten tods of corn hoarded in the famine riots … Shylock chimes with jewbaitig that followed the hanging and quartering of the queen's leech Lopez, his jew's heart being plucked forth while the sheeny was yet alive: *Hamlet* and *Macbeth* with the coming to the throne of a Scotch Philosophaster with a turn to witch-roasting. The lost armada is his jeer in Love's *Labour Lost*. His pageants, the histories, sail fullbellied on the tide of Mafeking enthusiasm. […] *The Sea Venture* comes from Bermudas and the play Renan admired is written with Patsy Caliban, our American cousin
> (Ibid,p: 168)

It follows that Shakespeare is not the one author on whose works an Irish literary tradition must be built. Joyce agrees that the Irish need to invent a tradition, but this invention of a tradition should be homegrown by reference to the oral sources and other Irish authors. The notorious deeds of Shakespeare who distorts history for his own interests and those of imperial Britain disqualify him for being considered as the cornerstone of the Irish cultural nationalism. The reader certainly remembers that Mulligan mocks Stephen Dedalus by calling him by the name of Caliban. In the light of the accusations of anti-Semitism, profiteering, of complicity with the colonial adventure, and of benefiting from the spoils of imperial control of other people, Stephen Dedalus really deserves that name because like Caliban in *The Tempest* he has learned and read his colonial master's (Prospero's/Shakespeare's) language and letters the better to heap insults on him. Stephen Dedalus recalls in many ways the interpretation Aimé Césaire's *Une tempête* in the way he subverts the literary works of Shakespeare. The one idea that Stephen Dedalus steals out from Shakespeare is the necessity for self-fathering a literary tradition and creating a viable "usable past" by the reorganization of the past according to the needs of the present and the future. To counter the debit side of Shakespeare Stephen Dedalus evokes the English dramatist's inspiration of his capacity for aesthetic self-creation as a credit. As he states it, Shakespeare "was and felt himself the father of all his race, the father of his own grandfather, the father of his unborn grandson, who by the same token, never was born, for nature, as Mr Magee understood her, abhors perfection. (Ibid.171)" This is the one aspect that the revivalists have to emulate if they want to invent a viable literary tradition.

Irish history imbues all of Joyce's work, but his political commitment to an independent Ireland shows in his attitude to political violence. In this regard, we read something of Frantz Fanon's idea of violence as developed in *The Wretched of the Earth*, at least at the level of political thought. We shall contend that Fanon has been condemned for his advocacy of the

use of violence by the colonized to counter the violence of the colonizer. And very lately, some historians have seen in the violence of the 1990s Algeria as a violence coming home to roost. Admittedly, Joyce was not so vocal as Fanon about the usefulness of violence for the creation of what Fanon calls the New Man, but in his critical essay he does not hesitate to affirm that "When a victorious country tyrannizes over another, it cannot logically be considered wrong for that to rebel. (Joyce James, 1959: 163)" Hence, the moral question of the use of political violence is settled for Joyce in his political thought as it comes in his essays. This attitude to politicas is no less clear in its evocation in *Ulysses*. Stephen Dedalus' Paris visit to Kevin Egan alias Casey, a political activist who had played a crucial role in the attack on the Clerkenwell prison in 1867 and the Phoenix Park murders of 1882 is an indication that he does not shun those who were categorized at the time as "terrorists" inspired by the Anarchist movement. This is what Stephen says of his encounter with Casey:

> Lover, for her love he prowled with colonel Richard Burke, tanist of his sept, under the walls of Clerkewell and, crouching, saw a flame of vengence hurl them upward in the fog. Shattered glass and toppling masonry. In gay Paree he hides, Egan of Paris, unsought by any say me[…] (p. 36). They have forgotten Kevin Egan, not he them. Remembering thee, O Sion. (Ibid.37)

It has to be noted that the Clerkenwell attack was meant to liberate Casey where the attack on the police van in Manchester was masterminded by Casey at his liberation. We would argue that Stephen Dedalus' remembrance and visit to Casey living in exile under the pseudonym of Egan is not a vocal sponsoring of political violence, but if it is not it is just because literature is not made for political pronouncement even in the literature that is called committed literature or littérature engagée in French. The other argument why Joyce cannot say it loud and clear that he sponsors political violence somewhat in the manner of Fanon and Kateb with his knife-carrying characters is due to the international political context in which the attacks of Clerkenwell and Phoenix Park happened. Fanon and Kateb wrote their books when the international scene was divided into two Blocks the West mainly comprising imperial

countries and the Soviet Union block trying to dislodge the West from the colonized country to spread its communist ideology. On the contrary, the Clerkenwell Prison and Phoenix Park attacks took place at a time when there was a consensus on the danger of anarchism, which as theorized by Bakunin in *The God and the State*, seeks to destroy both the Western nations, principally the imperial ones, and topple down the religions. The danger shifted with the communist accession to power in Russia, but the anarchists such as the Sacco Vanzetti in the 1920s America still remained a threat for some people afraid of the "propaganda by the deed," that is to say terrorist attacks on important personalities. Even authors like Joseph Conrad joined his voice in the condemnation of anarchists as perverted criminals in *The Secret Agent* based on what in British history came to be known as the Greenwich Bomb Outrage of February 1894 when a twenty-six year old anarchist by the name of Martial Bourdin blew himself in Greenwich Park when a bomb he was carrying exploded in his hands. This Martial Bourdin became Mr Verlock, a shopkeeper in Soho, who put it in his head to explode the Greenwich Observatory, symbolically standing for the centre of the world.

In his article Fenianism, (1907), Joyce indicates clearly where he stands as regards nationalism. His preference for a nationalism based on political violence by contrast to constitutional nationalism is shown in the quote below:

> This party under different names: "White Boys," "Men of 98," "United Irishmen," "Invincibles," "Fenians," has always refused to be connected with either the English parties or the Nationalist parliamentarians. They maintain that any concessions that have been granted to Ireland, England has granted unwillingly, and, as it is usually put it, at the point of a bayonet.
>
> (Joyce James, 1958: 188)

The quote above illustrates perfectly that for Joyce it is the tradition of armed resistance that brought out the constitutional changes of which the nationalist parliamentarians were so proud of. If Joyce seemed to have changed his opinion about political violence later when Parnell and Gladstone the Kilmainham Treaty of 1882, it is because he felt that political violence of

the type favored by the Fenians was no longer a viable option in the context of international condemnation of anarchism and communism. Even so, as the citation below shows clearly, he does not condemn political violence as a whole but only the "dynamiters" that is anarchist terrorism:

> Now, it is impossible for a bloody and desperate doctrine like Fenianism to continue its existence in an atmosphere like this, and in fact, as agrarian crimes and crimes of violence have become more and more rare, Fenianism too has once more changed its name and appearance. It is still a separatist doctrine but it no longer uses dynamite.
>
> (Ibid, 1958: 191)

So if one has again to look at the nationalist dimension in the novel we can see that at the centre of his conviction physical force is necessary if Ireland had to regain its independence. This makes his nationalism sound as a separatist nationalism, the type of nationalism one finds in Kateb's *Le cercle des represailles, Les Ancestres redoublent de férocité,* and to some extent in *La poudre d'intelligence*, all of them written between 1954 and 1958. This trilogy is a sequel to *Nedjma*, but it is in these three works that that Nedjma was given embodiment as a central character, and that the Algerian Revolution was shown in the process of action full of blood shedding.

Joyce does not refer only to remote events like the Clerkewell Prison (1867) and the Phoenix Park (1882) attacks but also to events close to the time of the writing of his *Ulysses* in 1921 when the British and the Irish Separatists had entered into peaceful negotiations. One of these political events is the Easter Uprising of 1916, more or less similar to the 8th of May demonstration in Algeria which turned into a massacre. It is true that unlike Yeats who belong to what is called the Irish Catholic Ascendency and so risks no editorial reprisals on the part of the British in publishing his poem *Easter, 1916,* Joyce could not describe the same uprising in similar apocalyptic terms as his Irish counterpart without censorship. For Kateb and Joyce, what is needed most to escape this censorship is the deployment of symbol and the full force of the carnivalistic literature. Before showing how Joyce invokes the uprising, I wish to point

out the similarity of terms in which the Irish writer and Fanon describes the colonial world or space.

In his *The Wretched of the Earth*, Fanon depicts this world as being a divided world, the native quarters and the European quarters that is to say the quarters of the settlers or colonizers. This geographical lay accounts clearly for the power relations existing between the two quarters separated by a line of force marked off by "barracks and police station (Fanon Frantz, 1968: 38)" He underlines the fact that these two zones are not complementary; they are opposed, as he puts it, this opposition is not made in the "name of a higher unity [… but] the principle of exclusivity. No conciliation is possible… (Ibid. 38-39).' This exclusivity finds expression the fact that the "settlers' town is a strongly built town, all made of stone and steel. It is a brightly lit town; the streets are covered with asphalt, and the garbage cans swallow all the leavings, unseen, unknown ad hardly thought about." Things are strikingly different in the native town. This town, regardless of the name under which it is known, the Negro village, the medina, the reservation, or the Kasbah, "is a place of ill fame, peopled by me of evil repute. […] The native town is a hungry, starved of bread, of meat, of shoes, of **light.** (Ibid, 39, my emphasis). After underlining the contract between the two zones, Fanon speaks of the way in which the native town dwellers look at the settlers' town. He tells us that "the look that the native turns on the settler's town is a look of lust, a look of envy; it expresses his **dreams of possession** – all manner of possession: to sit at the settler's table, to sleep in the settler's bed, with his wife if possible. The colonized man is an envious man" (Ibid. my emphasis).

When Joyce describes the "Nighttown," in the Circe chapter or chapter 15, wherein the Easter Uprising of 1916 in Ireland started, the image of the colonial world that Fanon gives us in his *The Wretched of the Earth*, the reader will remember that in the *Odyssey*, Circe is a witch who transforms people into all sorts of animals. Odysseus's crew which scouted the Island where she lived were metamorphosed into pigs. This idea of metamorphosis of people in Joyce's

book is kept in the Circe chapter, but this mythological figure disappears to be replaced by colonization as a factor of transformation. Joyce, like Fanon and Kateb later, underlines the material reality of slum poverty and disease in Nighttown, the heart of the Dublin slums. What is emphasized in this section of the Circe chapter are diseased broken bodies referred to as "locomotor apparatus", ghosts, gnomes, scrofulous children, armless and dwarfed simian figures, prostitutes, and so on. If the hallucinated scene in Nighttwown which described by Joyce reminds us of the native quarters without light that Fanon depicts in His *The Wretched of the Earth*, the terms in which it is done are Bakhtinian because of the emphasis that Joyce puts on the "material lower bodily stratum" and its apertures. It has to be noted that in his *Rabelais and his World*, Bakhtin remarks that the carnivalistic representation interrogates the "closed, smooth and impenetrable surface classic representation of the body and retains only its excrescences and orifices, only that which leads the body's limited space or into the body's depths" (Bakhtin Mikhail, 1968: 317-318) This picture of an open body in which death leads birth to life finds one of its best expressions in the description of the Hobgoblin in the Circe chapter:

> His jaws chattering, capers to and fro, goggling his eyes, squeaking, kangroohopping with outstretched clutching arms, then all at one thrusts his lipless face through the fork of his thighs. Il vient! C'est moi! L'homme qui rit! L'homme primigene! (He whirls round and round with dervish howls.
>
> (Joyce, James, p. 415)

It has to be observed that this Hobgoblin appears among the diseased bodies and ghosts. The folk humor therefore is not far from being incongruous with the spirit of carnival which puts an emphasis on both death and life. The spirit of carnival also shows itself in the subversive festive atmosphere wherein social hierarchies, class distinctions, and gender power relationships are put upside down. For example, Bloom is designated as the "new womanly man," masks are worn as in the case of the Hobgoblin just as one wears new identities. We have to remember that this carnivalistic scene is set in Easter, but the celebration looks like

the Feast of Fools, and its celebration in Nighttown explains the phantasmagoric nature of the whole scene in the chapter suggestively entitled Circe.

However, apart from the celebration of the Feast of Fools as in all carnivals is marked by fantasy. Drunken festivity and fantasy go hand and hand even when symbolic subversion gives place to the Easter Uprising of April 24, 1916 in the Circe chapter as the follow quote shows:

> (Brim stone fires spring up. Dense clouds roll past. Heavy Gatling guns boom. Pandemonium. Troops deploy. Gallop of hoofs. Artillery. Hoarse command. Bells clang. Backers shout. Drunkards bawl. Whores screech. Foghorns hoot. Cries of valour. Shrieks of dying. Pikes clash cuirasses … The Midnight sun is darkened. The earth trembles. The dead of Dublin from Prospect and Mount Jerome in white sheepskin overcoats and black goatfelt cloaks arise and appear to many.
>
> (Ibid, p. 488)

A huge number of critics have regarded the carnivalistic representation of the Easter Uprising of 1916 as one of Joyce's technics to disparage, or to mock the rebels overlooking the fact that the carnival in essence is marked by mock-seriousness. It is this seriousness that is forgotten in their assessment of the Easter Uprising. We would argue that the way that Joyce represents the Easter Uprising prefigures what in Latin Literature and to some extent in modern African literature is called magic realism in its double emphasis on reality and fantasy. To question the political commitment of Joyce in his description of the Easter Uprising would be the same as interrogating the political commitment of Garcia Marquez (*Love in the Time of the Cholera, One Hundred Years of Solitude*) or James Ngugi (*The Devil on the Cross*) the use of magic realism in their denunciation of authoritarian regimes in Latin America. It is reported by Richard Ellman (1982) in his biography of Joyce's attitude toward the Easter Uprising vacillates between "bitterness and nostalgia" and that when he first got wind that the uprising resulted in the abandonment of the conscription of the Irish for participating in World War I then in process, he shouted "Erin go bragh" meaning "Long live Ireland" just as the Citizen does in the Circe Chapter of *Ulysses*. Ellman also tells us that

Joyce predicted that he and his son would soon wear the shamrock, the symbol of a free Ireland

The employment of the carnival to depict revolution action is also used by Kateb. For example, in *La Poudre d'intelligence*, he puts on stage the trickster Algerian figure Joha renamed Nuage de Fumée (Cloud Smoke in English) to speak about the Algerian revolution then in process. In this deployment of the carnival in this work, Kateb was motivated by the same fear of censorship as Joyce in *Ulysses*. To summarize briefly this carnivalistic work, Nuage de Fumée is a poor man, endowed with the folk wisdom. After an argument with his wife, Attika, by name at home, he goes to hunt for a job. So far there is no sense of commitment to revolution on the part of Nuage de Fumée, the Algerian trickster figure of Joha, the fount of folkloric wisdom. But on his way he comes off the Sultan just about to set off on a hunting expedition. Taking him for a bad omen, the Sultan instructs his armed men to arrest and lock him up until his return from his hunting expedition which he hopes to be full of success. At his release, Nuage de Fumée loses the money with which he intends to buy a donkey. Outraged at the ways things have turned out, he begins to swear and blaspheme in the street and has to take to his heels to escape an angry crowd. Being a trickster capable of magical feats, Nuage de Fumée reappears with a donkey and fools the court by persuading it that the animal produces gold instead of dung having beforehand inserted three gold coins into the animal's rear. To make the matter sound very serious, he assumes an air of great gravity to show that the miracle that he is about to perform is the result of mystical research. "Here we are," as he starts his conjuration:

> While studying the great religions of the world I came across a very old manuscript dealing with a sacred donkey. Yes, the donkey, the most humble of animals, but which has the gift of producing gold instead of ding. Now you know that a well fed animal will soon deposit large piles of gold […].
>
> (Kateb Yacine, 1959: 38)

To have his grip on the attention of the Sultan, he underlines the miracle he is on the point of conjuring coins out of the rear of his donkey. Convinced about the promises of a mountain of

gold, the Sultan is lost in a reverie of gold gleaming all round him: “Gold Mountain/Make me some gold,/ Now you know that…/There will be heaps of it. (Ibid., 40) As Joha intones his conjuration, the Sultan nods his head, and as Joha repeats the expression “Now you know” a second time, the Sultan is all in a hurry to confirm that he does arguably in order not to appear as an ignoramus in the eyes of the other attending people . Gradually but surely, Nuage de Fumée, just as we would expect a magician to do, works a spell on the Sultan, through ingratiation, invocations, and compliments all made under the cover of darkness. Spellbound, Joha, in accordance with the spirit of carnival, inverses the social hierarchy by usurping the role of the Sultan, launching an order in the latter’s name for the attendants as follows: “Hey there!, he exclaims, bring me a carpet, it’s the Sultan’s order! (Ibid., 41) Under the cover of darkness, the donkey throws out the three gold coins that Joha has previously inserted in the rear of the animal. Won over by the success of the demonstration, he decides to share this unexpected miracle by inviting his religious and lay dignitaries. Of course, the audience cannot keep its laughter not simply at the hoax that Nuage de Fumée plays on the Sultan but also at the reversal of the roles in the very court of the Sultan. A second hoax is prepared and the Sultan participates in it since it is at his invitation that the dignitaries will come to the court to witness the miracle.

Nuage de Fumée performs his second hoax, but this time at the expense of the religious authority of the Mufti, more or less the equivalent of an Imam, and other theologians, the *Ulema*. In compliance with the etiquette in Islam, Nuage de Fumée performs a religious ritual in which the Mufti and the *Ulema* enthusiastically participate by chanting verses from the Koran. Soon the Mufi and the *Ulema* find themselves worshipping the donkey referring to it as “divine donkey,” “friend of God,” “chosen donkey,” all of these being disguised nicknames accorded to the Prophet. Nuage de Fumée’s tone becomes so imperious that he closes the eulogy addressed to the donkey with the evocation of the name of God. Hence the ritual is

transformed into a pagan ritual in which the Mufi and the *Ulema*, who are supposed to uphold the Islamic law instructing to worship only Allah, become willing accomplices in a magical practice motivated by the greed for gold. This is harshly condemned in Islam as *Shirk bi Lah*, that is to say assigning an associate to Allah. Joha in this pagan ritual that Nuage de Fumée has introduced into a carnivalistic performance of Islam reminds us of the *Golden Ass* authored by Apuleus of Madore, present-day Mdaourouch in Algeria, and which came down to us in the form of carnivalistic figure of Joha or Nuage de Fumée in Kateb's *La Poudre d'intelligence.*

The Religious men are usually associated with purity, but Nuage de Fumée prepares in the next step to pollute them. Once the ceremony described above is over, Joha advises the Mufit and the *Ulema* to "Let inspiration come. When you hear the noise you are waiting for, O great Mufti and you learned Ulema! Then stretch out your hands to the rug and then will touch the wages of faith." This hoax as the first one performed before the Sultan is performed under the cover of darkness. So when the droppings of the donkey stuffed beforehand with green grass touched them he exclaimed "My God, I cannot feel anything solid. (Kateb Yacine, 1959: 42)" The audience of course knows all about this story, so their carnivalistic laughter at the Mufti's surprise comes out quite naturally. And it is all the more so since it defiles those who are supposed to be pure. The Mufi finds himself knee-deep in a heap of wet dung, the laughing stock of those very people, who in normal conditions is a subject of reverence. The playful irreverence that Kateb plays on the religious authorities goes so far as to abuse the Mufi with all kinds of nicknames for having fooled the Sultan by playing a spell on his donkey and hiding the gold somewhere. The abuse of religious authorities goes further when Nuage de Fumée tells the Sultan how retrieve his gold: "Yes, I have got the proof. All you have to do is to stuff these *Ulema* and this stubborn Mufti and put them on the carpet. You will see with your own eyes, and the people will confirm it, so that there won't be any doubt. (Ibid., 44)"

The Sultan, the Mufti, the Ulema are not the sole figures of power that Nuage de Fumée metamorphoses into figures of fun. The Cadi, which in French Algeria could rightly be regarded as a collaborator in the French administration for the indigenes, the native Algerians, is not spared. We are introduced to this other figure through the figure of a rich merchant with whom Nuage de Fumée comes face to face as he prays God to give him one hundred pieces of Gold: "O! God/ Listen to me./ I need a hundred pieces of gold pieces./ Do you want to know what I am going to do with them?/ That's none of your business./ If you are a real God,/ Send me a hundred gold pieces,/ And don't worry about the rest. (Kateb Yacine 1959: 103" Such blasphemous language does not fall on deaf ears since a merchant standing at a balcony hears it. Outrage of such a blasphemy, he decides to drop 99 pieces of gold just to test his faith. But Nuage de Fumée becomes even more blasphemous in his language saying that he wants no more and no less than one hundred pieces of gold. Instead of returning the pieces, Nuage de Fumée takes the merchant's 99 pieces of gold saying the following: "I knew that nothing could be perfect, not even God's actions. I wouldn't have thought that Go was so stingy. Don't forget, my lord, you owe me one coin "Ibid. 104" to make the one hundred pieces I asked for.

The Nuage de Fumée is considered as a mad man given the rags in which he was dressed, and a mad man in Algeria can afford to be outrageous in his behavior. However, even so, the merchant feels cheated of his money, so he runs out of his house to get hold of the mad man, Nuage de Fumée in disguise, in order to present him to the Cadi for judgment. The Nuage de Fumée agrees to willingly follow him to the Cadi's house so on one condition that of receiving a fair trial, arguing that he is not dressed in the proper way to present himself in front of such a dignitary of the law. The exchange between the two characters goes as follows:

“I cannot go to the Cadi in my rags. With your caftan embroidered with gold you are sure to get a fair trial. But as far as I am concerned, I am sure to be declared guilty because of rags.” Addressing the audience as in a Brechtian theatre, Nuage de Fumée asks them the question that follows: “What do you think?” A chorus confirms his qualms: “He is right. Justice is only just to equal people. (Ibid. 104-105)” Happy with this first decision on his behalf, Nuage de Fumée becomes even more demanding since he asks also to present himself to the Cadi, the judge, on as a fine horse as the one the merchant will ride in order not to be at a disadvantage. The rich merchant has no alternative but to satisfy his request. The Nuage de Fumée disrupts once again the social order and earns a place in the rich man’s world by his wits and grits.

However, his disruption of the power relationships goes one notch further in his blackmailing of the merchant saying that he prefers to go to the Sultan for the trial rather than the Cadi, now that he was well-dressed and riding a well-caparisoned horse. After all as he argues with the merchant it is the Sultan who holds the supreme power in the land. Thus, the Cadi in his turn as a cog in the colonial officialdom is down-graded, and the two contenders for justice make their way to the Sultan. Once in front of the Sultan, Nuage de Fumée reverses the roles with the plaintiff, that is to say the merchant, becoming progressively the defendant. At Nuage de Fumée’s accusation of the merchant of being just a fool, the merchant gets so outraged at such a lie in front of the Sultan that the latter calls him to order. Outwitted, the merchant’s court case is definitely lost, thus laying bare the truth of colonial justice which sides always with the most powerful. Nuage de Fumée grows so cheeky that he dares even to slap the Sultan as he rummages in his papers in search of what the law says in the case he is in the process of judging. “I will show you how to be fair,” he says as he slaps him in the face. When the plaintiff comes back, he goes on, “return the same slap to him with all due justice. (Ibid., 60-61)” This slapstick shows how the power of the weak, that is cunning, can turn the tables on the strong, be it the colonial system of administration.

In the prologue to *Rabelais and his World*, Michael Holquist, writes that "Bakhtin's carnival, surely the most productive concept in this book, is not only an impediment to revolutionary change, it is revolution itself. (Bakhtin Mikhail, 1984: xviii)" Holquist's comment is to the point as far as the rest of the Nuage de Fumée is concerned. The next trick that Nuage de Fumée plays on the court is to make it believe that he has a magic powder conferring intelligence on whoever sniffs it. In fact, Nuage de Fumée sells out desert sand for a powder of intelligence. Nuage de Fumée manages to impress the gullible Sultan in such a way that he proposes to accord him the hand of his daughter. Nuage de Fumée in order to honor his would-be-father-in-law to dinner, but being a poor man and thus unable to afford to pay for the groceries necessary for the preparation of the feast he steals the Sultan's shoes to get the needed money. Next to show up his wealth and impress his future father-in-law he tricks a merchant into giving him a hundred gold pieces. At the appointment as Crown Prince's tutor, Nuage de Fumée comes across Ali, the son of Nedjma by the martyred Lakhdar in *The Circle of Repraisals*. Ali has joined the Algerian liberation Army (AlN) and with the complicity of Nuage de Fumée and other militants, abducts the Crown Prince who dies when the Sultan's cavalry launches an attack on a hideout to rescue him. Hence this dramatized carnivalistic rendition of folk story gradually assumes a political dimension with the Nuage de Fumée embodying both the wisdom of a whole people in war, and most notably the freedom fighters who often fooled the French colonial authorities represented by the Sultan and his court. Nuage de Fumée after reversing all the colonial power relationship turns into a propagandist for political activism.

However, we could argue that Nuage de Fumée is a Janus figure in the sense that his actions are not devoid of social criticism directed at the very people who urge to fight against the French. It is in this point of being able to deploy the carnival and to use Menippea, in a war-time context that Kateb shares with Joyce. Nuage de Fumée as the analysis of his story above

shows is refashioned by Kateb to launch a harsh critique of religion represented by the Mufti and the *Ulema* at a time when Algeria was involved in a revolutionary war against the French colonizer. Nuage de fumée's thrust at religion can be accounted for by the attempt of that faction of the Algerian freedom fighters who wanted to change the name in which the war against the French presence in Algeria was waged. It has to be noted that the war against the French colonizers as the First November Declaration of 1954 makes it clear was meant to be a revolutionary war in the name of human rights and the values of the Enlightenment, among which figures the question of freedom and self-determination and not at all in the name of God or Islam. It could be argued that Kateb was concerned with the ideological drift of the revolution and wanted to raise the issue of religion against which Nuage de Fumée "blasphemes" and to know its real place in the new state or nation once the war is over. As he says it in an interview given to Maurice Sacre, his purpose in La poudre d'intelligence is to show to the people that "conservative forces will rise up again to bar the road to revolution, to corrupt it from within. (Sacre Maurice, 1971: 16-17)" Kateb's words echoes Joyce's words when he was asked whether he would quit his exile and visit Ireland once it was free state. His response came just after he shouted "Long Live Ireland" and the decision to wear the shamrock, the Irish symbolic flower. His response was positive, but he made the following satirical curtailment "so I might declare myself its first enemy. "Ellman Richard, 1982: 399".

Conclusion

So to sum up the discussion of the place of nationalism in Kateb's and Joyce's writings, I would argue that for both of them it stands as self-evidence. However, as I would discuss below their support for nationalism is accompanied by the curtailment that the nation has not to be left in conservative hands celebrating their purity and insularity. In *Imagined Community* (1983), Benedict Anderson underlines the fact that nations, unlike other unmediated communities based on the immediacy of the relationship among people (e.g.,

village communities), are products of imagination fostered by writings such as the new media, for example the novel and the newspaper. All nations, as he argues, try to give themselves grey hairs to show their precedence in history, in short their ancestry. Furthermore as Homi Bhabha puts it so well, nation and narration are in such interplay that they cannot be separated.

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Chapter Five

Cultural and Linguistic Hybridity in Joyce's and Kateb's Novel

Introduction

In the rest of this research on Kateb and Joyce, I would contend that the way they imagine the nation is essentially hybrid. Its emphasis is not solely on racial or ethnic roots but on cultural routes, or to use Gilles Deleuze and Félix Guattari's concept on the rhizome (Deleuze Gilles and Guattari Félix, 1980). As already argued in the previous chapter, both Joyce and Kateb are concerned with the question of history, with giving their nations the grey hairs that would establish their ancestry among other nations. Here, I would give the definition of history that I would argue fits in with their project of creating a usable past for their respective nations. My definition is inspired by those who have made the case for the textuality of history and historiography. In this respect, Thomas R. Knipp is given as an example to illustrate the concept. Knipp writes that "history is myth; it is the reorganization of the past according to the needs of the present. (Knipp Thomas R, 1980: 40)"

Cultural Hybridity in Joyce's and Kateb's Novel

Now as the history of Ireland has come down to us in the contemporary period, it is often a history of Irish immigrating into other lands, London, Australia, the United States of America and so and so forth to escape famine, take refuge from political persecution, or simply to go on exile for various reasons. It is rarely the case that Ireland is depicted in films or in other contemporary documents as a land of emigration except perhaps the reference to the felt British presence in Ireland pointing to the invasion of the Island in the thirteenth century. So the reader is struck by the fact that the major characters in Joyce's novels do not bear Irish Gaelic names but foreign sounding names such as Stephen Dedalus, Leopold Bloom, and

Molly. Leopold Bloom is a hybrid with a Jewish ancestry, Dedalus his “adopted son” has a Greek name, and Molly, Bloom’s wife is said to be from Gibraltar, that is the most known spot in the Mediterranean basin.

Bloom’s family to say today’s jargon is a recomposed family, and for an Irish family, we can say that it is a strangely recomposed family indeed given the fact that Ireland is not known for the ordinary reader as a land of immigration rather than emigration. Stephen Dedalus is already interpellated in *The Portrait of the Artist as a Young Man* about his foreign sounding name, which for a true blood Irish man should be a name preceded by prefixes “Mac,’ “Mc” equivalent for “ben” in Arab names, or “Ait” for Berber names. In *Ulysses*, it is the whole family that is not Irish, since Bloom, alias of Ulysses is at once Latin and Greek, and Belgian/Celt by his first name. It has to be noted that Odysseus is the Greek word where Ulysses is Latin. In the light of portraying the adventures of the members of this recomposed family in a land that presumably does not welcome foreigners, and in a book presumably structured on a Greek literary myth after which it is titled, we wonder whether we are in the position to affirm with some critics like Harry Levin that *Ulysses* is just another book among books by Joyce, which is “of Irishman and by an Irishman, but not for Irishman? (Levin Harry, 1961: 6)” Harry Levin’s quotation above suggests that Joyce is a cosmopolitan writer who makes a short shrift of Ireland and the Irish, an argument to which the book seemingly gives support by making one of its main characters a Jew. It is easy to go from the Jewish ancestry of a character to claim as Levin does that Bloom’s characterization is arguably based on a real Jew that Joyce would have met in Dublin. The extrapolation that Bloom refers to the mythic Wandering Jew follows up and for Levin to declare that Bloom is “equally at home and ill at ease in any city of the world. (Ibid., p.84)”

Taking these foreign sounding names, we are easily misled to conclude that Joyce in *Ulysses* has involved himself in the process of de- territorilizing Itahaca to Ireland the better to express

his cosmopolitanism. In doing so I would have overlooked at least three important factors that say the contrary. For one thing, as the following quote by Joyce in one of his messages to Arthur Power shows, Joyce was fully aware of the Irish tradition in his writing of *Ulysses* because this message was addressed to Power while he was in the process of writing the book: "You are an Irishman and you must write in your own tradition. Borrowed styles are no good. You must write what is in your blood and not what is in your brain." To Power's rejoinder that he was "tired of nationality and wanted to be international like all the great writers," Joyce turns Power's argument upside down saying that those international writers he considered were great because they "were national first, and it was the intensity of their own nationalism that made them international in the end. (Quoted in Maria Tymoczko, 1989: 17) " This would seem to comfort us in our categorization of Joyce as an Irish writer, writing not necessarily for a cosmopolitan audience but to an Irish audience as well. His reference to the Irish tradition shows his interest in inscribing his *Ulysses* in Irish literary history somewhat in concordance with T.S.Eliot's recommendation in "Tradition and the Individual Talent" with the curtailment that the tradition referred to in Joyce's correspondence is that of Ireland. I would also argue that the concept of tradition used by Joyce in his message to Arthur Power is similar in meaning to myth as rethought by Isidore Okpewho in his *Myth in Africa*, and history, as I have already said, is myth since it is the reorganization of the past according to the needs of the present.

Joyce gives the first indication or tradition against which he advises Power to write his books in his essay "Ireland, Islands of Saints and Sages." Responding to those racists who dismissed Ireland as composed of backward Celtic Catholics, Joyce asks the following rhetorical question already quoted above:

> Do we not see that in Ireland the Danes, the Firbolgs, the Milesians from Spain, and the Anglo-Saxon settlers have united to form a new entity, one might say under the influence of a local deity? And, although the present race in Ireland is backward and inferior, it is worth taking into account that it is only

> race of the entire Celtic family that has not been willing to sell its birthright for a mess of pottage.
>
> (James Joyce, 1959: 166)

In the quote above Joyce does not point only to the resistance that the Irish opposed to invaders but paradoxically it points to the hybrid character of what he calls the Celtic family since he mentions no less than six invasions of the Island. Though Joyce refers to the many strains that formed the "present race in Ireland," and "Celtic family," expressions employed by diehard identitarians, this does not in any way diminish the heroism and the resistance of the Irish to oppression. It is in his reference to the Milesians from Spain that Joyce betrays the vernacular sources that he drew upon to write his *Ulysses*. Allusions to Milesians also made in *Ulyssses* itself on pages 297, 328 and 688. These references to invasions, more particularly that of the Milesians in Joyce's works show clearly that he read *The Book of Invasions* (*Lebor Gabala Erren* in Gaelic) also known as *The Book of Conquests* or *The Book of the Taking of Ireland*, which recounts the traditional history of Ireland chanted by the bards before 432 AD. 432 AD marked a watershed in the history of Ireland because it was both the year of the advent of Saint Patrick in Ireland and the start of the written history of the country. According to Maria Tymoczko, *The Book of Invasions* came to be consigned in a manuscript form in the seventh century to "fill the gap for Ireland in such standard classical histories as those by Origen and Eusebieus. (Quoted in Tymoczko Maria, 1989: 19)" Though centred originally on the history of the Milensians, presumably the ancestors of the Goidelic stock in Ireland, it was revised several times, assuming with time a larger scope to include the hi/story of Ireland since creation up to the advent of the sons of Mil to Ireland. The popular hi/story of Ireland as rendered by *The Book of Invasions*, more specifically, the chapter concerned with the coming of the sons of Mil to Ireland informed all the later histories of Ireland including school history books like those written by P.W Joyce and William Francis Collier as well as scholarly books

"such as Henry D'Arbois de Jubaiville's *The Irish Mythological Cycle* and *Celtic Mythology*. (Ibid, p: 19)

The question to be asked here is in what ways *The Book of Invasions* had come to impact the writing of *Ulysses*. As part of the answer to this question, it has to be observed that the original version of *Ulysses* had its chapters subtitled in the way I have indicated above. This subtitling of the chapters has arguably participated in the misreading that T.S. Eliot and other critics like Harry Levin by placing it first in the European tradition overlooking in the process the importance that the Irish vernacular played in its writing. The result is the loss of the polyphony or the heteroglossia of the novel. We would contend that Joyce omitted the subtitles of the chapters not only in order to make the novel much more complex than it was already but to point out that just as he had advised Arthur Power, the book was written "with what is in [his] blood and not what is in [his] brain." But paradoxically as Joyce this blood as Joyce shows it in the characterization of its main protagonists, Leopold Bloom, Stephen Dedalus, and Molly is a mixed blood, the result of a historical amalgamation, one of the forms of hybridization, of the various peoples who came to inhabit Ireland. I deployed the concept of amalgamation in the sense that Robert J.C. Young gives to it in his *Colonial Desire: Hybridity in Theory, Culture and Race*. Young distinguishes between five categories in the argumentation about hybridity: the straightforward polygenist theory disavowing the possibility of hybridization on the basis of infertility; the decomposition thesis allowing for hybridization with the curtailment that the mixed people or half-breeds are doomed to degeneration; the theory advocating the possibility of hybridity between "proximate" races; the amalgamation theory allowing not only for an unlimited possibility of hybridization between races but claiming that the "mixing of people produces a new mixed race, with merged but distinct new physical and moral characteristics; and finally the negative

version of amalgamation which claims that "miscegenation produces a mongrel group that makes up a raceless chaos. (Young Robert J.C., 1995: 18)"

The above theories about hybridization were developed in the late eighteenth century, but principally during the nineteenth century at the height of the imperializing process. The particular case that Joyce makes for the resistance of the Irish people against invaders, and their character of not "selling their birthright for a mess of potage" demonstrates clearly that he holds up the positive version of amalgamation or hybridization. He shows this in making his three main characters (Leopold Bloom, Stephen Dedalus and Molly) half breeds holding a central stage in Irish his/story. The issue that remains to be accounted for is how Joyce draws on Irish history as recounted by *The Book of Conquests* to legitimate the presence of this trio which forms a composed Irish family. Some pieces of information from this book can help unweave the symbolic value of their foreign sounding names. The father surrogate Leopold Bloom, as I have already said, has a Celtic/Belgian last name, a last name that refers to one of the place of origins of the Celtic stock. His Hungarian father is presumably Jewish, but his mother and grandmother have Irish names and so he is arguably of Catholic confession. Since affiliation in the Jewish tradition depends largely on the mother's lineage, and since he is not circumcised and has been thrice-baptized, we cannot really claim as some critics do that he is Jewish or that he symbolically stands for the legendary Wandering Jew or some typical Jew that Joyce would have met.

Indeed, in *Ulysses* he is often called names because of the difference of opinion or the incapacity of other characters in the novel to pigeonhole him in a fixed racial category. That's why in the Cyclops, 15th chapter, Ned Lambert, exclaims disappointedly "Is he a jew or a gentile or a holy roman or a swaddler or what the hell is he? (Joyce, James, p.337)" In the process of their discussion of what a nation is, Bloom quipped "A nation? … A nation is the same people living in the same place. (Ibid, 331)" His definition of a nation laughed out of

town by the other clients of the bar, Bloom comes back to assert his birthright as an Irish man saying “I was born here. In Ireland. “(Ibid)” Thinking of clinching the argument about his Irish belonging by evoking his birth place, Bloom makes another rhetorical move by referring to the notion of race: “I belong to a race to,” he claims, “that is hated and persecuted. Also now. This very moment. This very instant (Ibid.332)” wondering at the end how the celebration of Christian love and the triumph of philosophical universalism came to be overwhelmed by “force, hatred, history, all that. (Ibid.333)” This is too much to take for the holders of Irish nativist, who in response to this ultimate provocation resort to physical violence dismissing both his alien tongue characterized as an “argol, bargol (Ibid.336)” and his philosophy of “anythingarism. We would argue that the clients of the bar, afraid of a racial impurity that would undermine the strength of the Irish nationalism, do not understand the irony of Bloom’s suggestion that he belongs to a persecuted race because of their superficial knowledge of their own history as reported by *The Book of Conquests*. For an Irish man like Bloom to identify himself with a hated and persecuted race is synonymous with his admission of being a Jew, an outsider to a supposedly homogenous nation.

The bar clients’ knowledge of Irish history is as skewed as Deasy’s bigoted joke about why Ireland is the sole country in the world that never persecuted Jews. This bigoted joke ends with the punch line: “because she never let them in?” The ambiguity of Joyce about the characterization of Bloom has disoriented not only the other characters of the book but also the critics who placed only within the context of the European tradition overlooking the important place that the vernacular tradition holds in the conception of his book.

The question that remains to be answered is the one pertaining to the sympathies that Bloom has for the Jews in Ulysses and that is at the crux of his misreading by other characters in the novel and by critics who came to read the book. Following in the lead of Maria Tymoczko and the reference to Milesians by Joyce in his novel and his essays, we would argue that this

sympathy for Jews is meant to be a hint at the presence of these Milesians, the ancestors of the Goidels, alongside the Jews during their Egyptian captivity at the time of the Pharaohs as recounted in *The Book of Conquests*. The story goes that these Milesians or Goidels stood by the side of the persecuted Jews, and that Moses would have offered them a place in the Promised Land in return for the help and assistance they had secretly provided to them. The invitation was declined preferring to stay in Egypt instead. However, with the divulgence of the role that the Goidels had played in the flight of the Jews, they were in their turn expelled from Egypt, wandering in several places, before being admitted for a second time in Egypt. This time their leader, Mil, hence the reference to the Sons of Mil by the Goidels, marries the Pharaoh's daughter. Eventually, they like the Jews sought and found their own Promised Land, moving first to Spain, which they conquered and with whose inhabitants they intermarried.

During their sojourn in Spain, as *The Book of Conquests* goes on to recount, the Goidels or the Sons of Mil as they are also called caught sight of Ireland from one of the Roman Beacon. Ireland was identified as the final destination of their epic peregrination and also as their own Promised Land. However, as a land which had also already known several invasions, Ireland was inhabited for example by the Nemedians to be overwhelmed successively by the Firg Bolg, and the Tuatha De Danann. These three invaders were related genealogically since they issue from the same Scythian stock. However, their histories differ widely since the Fir Borg were subjugated by the Greeks and were used as manual laborers whilst the Tuatha De Danaan were skilled in lore and several crafts that allowed them to settle first in Greece before they decided coming over to Ireland. It is with the Tuatha De Danaan that the Sons of Mil, the Goidels, defeated before making a settlement that gave the upper part of the Island to the Goidels or Milenasians and the lower part to Tuatha De Danann.

Joyce's selective use of Irish hi/story as it came down to us in *The Book of Conquests* accounts in a large measure the symbolic value of the names of the members of the recomposed Irish family (Leopold Bloom, Molly, and Stephen Dedalus) in *Ulysses*. The identification of Leopold Bloom with the experience of the Jews is similar with the identification of his mythical ancestors the Goidels with the Jews during their Egyptian captivity. But this does not make of Bloom a supporter of Lord Balfour's project of creating a Zionist colony in Palestine since he is fundamentally against the imperial nationalism defended by some of the bar clients in their evocation of past glories of Ireland and the future conquests to come. This would be equivalent with the imperial nationalism of their English oppressors who negotiated with France the division of the Ottoman territories in the Middle East after the Great War. The notorious Sykes-Picot agreement gave rise after the war to the expansion of the British Empire by the inclusion of Palestine and Iraq, presumably ruled them in the name of the newly created League of Nations. Lord Balfour's project of creating a Zionist colony *Agenda Netaim* in Palestine is debased in the way it is evocated in the way it is Ulysses by the very character who has Jewish sympathies, that is to say Leopold Bloom. Bloom, as we remember picks up a flyer promoting the idea at Dlugacz butcher shop. The flyer is addressed to European investors interested in an agriculture venture which will not only not make them cash in on their investments but also satisfy their desire for exotic landscapes. "Every year," the flyer claims, "you get a sending of the crop. Your name entered for life as owner in the book of the union. Can pay ten down and the balance in yearly instalments. "(Ibid. 60" The fact that Bloom picks up the flyer at a butcher's shop is intended as a carnivalistic downgrading of the grand idea behind it.

Bloom's reflection on the *Agenda Netaim* shows clearly that he, just as for the Goidels with whom he is symbolically associated, is not taken neither by the idea of joining in a venture for a return to a Promised Land in Palestine nor by the rewards such as "orange groves and

immense melonfields north of Jaffa "p.60" that are mirrored for potential investors. "Nothing doing there. Still an idea behind it. "(Ibid." he muses at the end of his reflection. In his dismissal of this imperial idea, I would argue that, Joyce's character Leopold Bloom differs strikingly from the narrator's redemptive conception of the imperial idea in *Heart of Darkness*. Bloom's disdain of the imperial idea of *Agenda Netaim* that is to say the creation of a Zionist Colony reminds us of the following reflection by the narrator Marlow in Conrad's novel:

> The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea – something you can set up and bow down before, and offer a sacrifice to […].
>
> (Conrad Joseph, 1994:10)

Unlike Marlow, Bloom does not see the redemptive side of the imperializing idea so he does not bow before it for he realizes that it is just a sentimental pretence and that a selfish or pecuniary belief is behind it. Bloom is as critical of the *Agenda Netaim* scheme as he is of the idea of controlling Abeokuta in Nigeria as described in chapter 15 of *Ulysses*.

With Bloom's understanding of the idea behind the *Agenda Netaim* (the Zionist Colony) one cannot accuse him or Joyce as author of being complicit with the same colonial venture later when he comes back to it in chapter 8. In this chapter, pausing at the window of shop of a silk mercers ship, Bloom sees the same advertisement for the *Agenda Netaim*, which at first sight seems to have been enchanted in the same way as Marlow in Conrad's novel when he reminisces about his being taken in by the blanks in a world map advertised in shop window. Bloom's enchanted meditation about the advertisement runs as follows:

> High voices. Sunwarm silk. Jingling harnesses. All for a woman, home and houses, silk webs, silver, rich fruits, spicy from Jaffa. Agenda Netaim, wealth of the world. A warm human plumpness settled down in his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he much craved to adore.
>
> (Joyce, James, p: 168)

For Gregory Castle, Bloom unlike the first Bloom we have met in the morning has finally been taken in by the orientalist images informing the *Agenda Netaim* scheme, and has become ironically a colonialist of sorts interested in the wealth of the world. (Castle Gregory, 2001: 233-231) I would argue that this claim makes sense only if we take Bloom's meditation in isolation that is to say out of the context of the attitude of Bloom's anti-imperial nationalism developed in the whole book. Joyce seems to have made Bloom's second meditation in front of a mercer's stands as counterpoint to the first one where the flyer is picked up from a butcher's shop. It would have been out of character if Bloom does not react differently to the same flyer if we keep in mind his erotically perverted tendencies. The mercer's shop is certainly a congenial ground for him to indulge in an oriental fantasy. However, we have also to remember that it is the just the kind of fantasy that the flyer is originally meant to foster in every reader in order to recruit potential investors. In this case the irony to which Gregory Castle underlines in the character of Bloom thrusts rather at those who deploy orientalism to sell the idea of the Zionist colony to an audience likely to be captured by such a technique of recruitment. Eroticism, as Bataille tells us, is also transgressive of the sexual norms, particularly the ones prevailing in the Victorian period. The deployment of eroticism in this case is similar to the deployment of the carnival in Bloom's first reflection on the Zionist Colony scheme.

So we would say that the eroticism expressed in Bloom's second meditation with reference to the "flesh that he craves for" is not all that different from the first reflection on the Zionist Colony. It is meant to be as provocative and scandalous as his depiction of the prostitute Zoe with allusions to the Song of Solomon. The idea of Platonic love celebrated in this song is downgraded into an eroticism of the body. The gazelle chanted in the Song of Solomon becomes a prostitute as Bloom's parody of the Song of Solomon shows: "Gazelles are leaping, feeding on the mountains… It burns, the orient, a sky of sapphire, cleft by the bronze

flight of eagles. Under it lies the womacity, nude, white, still, cool, in luxury. (p.477)" So Bloom's "codology" as called in the novel has fundamentally something to do with the erotic and carnivalistic inversion of sexual codes, of criticizing the familialism, that is the purity of the Irish Victorian family, and therefore of the imagined Irish nation. The evidence of Bloom's commitment to erotic and carnivalistic debasement of the sacred and the whole idea of orientalism is clear in his sudden shift from a citation from an orientalist poem by Thomas Moore's called *Lalla Rookh* (1817) to the parody of the Song of Solomon rendered in the quote above. This shift is indicated in Joyce's ellipsis in the citation of Moore's oriental romance that follows: "I never loved a dear gazelle but it was sure to … (p.477)"*Llala Rookh*, it has to be observed, was written by Moore, an Irish poet, just after his completion of his Irish melodies. This poem draws heavily on orientalist writings such as Barthélemy d'Herbelot's *Bibliothèque Orientale*. Edward Said writes the following about d'Herbelot:

> For what the Orientalist [d'Herbelot] does is to confirm the Orient in his reader's eyes; he neither tries nor wants to unsettle already firm convictions. All the *Bibliothèque Orientale* did was represent the orient more fully and more clearly; what may have been a loose collection of randomly acquired facts concerning vaguely Levantine history, Biblical imagery, Islamic culture, place names, and so on were transformed into a rational panorama, from A to Z [. …].
>
> (Said W. Edward, 1991, p: 65)

So instead of assigning Orientalism and its notorious dichotomies or distinction between "Us" and "Them" to Bloom as Castle Gregory does (2001: 232), it would be more advisable to look at the way that the same Bloom interrupts the recitation of Thomas Moore's oriental romance to debase it by parodying the Song of Solomon in the love song that he addresses to the prostitute Zoe on the sacred day of 24th of April, 1907 corresponding to the Easter Holiday in the Christian calendar. I would also contend that Bloom is not solely the anthropologist or colonial ethnographer that Castle Gregory takes him for. Admittedly he is an observer-participant in Irish life, but he embodies the notion of "author as critic" that Joyce seems to have borrowed from his Irish contemporary novelist Oscar Wilde. As a critic, Bloom do not

spare his sarcasm towards the missionaries of All Hallows' Church on whose backdoor is stuck an announcement about a "Sermon by the reverend John Conmee S.J. on saint Peter Claver and the African mission." "Save China's millions. Wonder how they explain it to the heathen chine. Prefer an ounce of opium," Bloom says in his last reflection on the announcement. For Bloom the opium eating is far better than conversion for the Chinese, since conversion is synonymous with the colonization of the Chinese minds in order to make them accept the idea of the imperial conquest. In the final analysis, Leopold Bloom is by his forename everything but a Belgian King Leopold II whose cruel, colonialist exploitation of the Congo inspired Conrad's *Heart of Darkness*. I would say that Bloom is a hybridized character, who symbolically represents the Celtic and Goidel stock. As a representative of the Goidel stock his Promised Land remains Ireland. It is neither the Zionist Colony nor any other parts of the world that imperialist nationalists would like to conquer.

I have already said that in the trio of major characters, Bloom stands as a surrogate father to Bloom and that together with Molly they form a family, which to say the least is not that conventional Irish family imagined by the Irish purists of the Celtic Revivalists. However, his name Stephen Dedalus though not common in Ireland is Irish at the level of symbol or history as recounted in *The Book of Conquests*. It has to be noted that according to this book, the Goidels the Sons of Mil conquered the Tuatha De Danann and made a settlement with them. The latter are also said to be endowed with all kinds of skills and knowledge that made the Greeks recruit them in the major cities before migrating to Ireland. For the Tuatha De Danann, people in possession of profound knowledge and skills were elevated to the position of the gods and worshipped as such in Druidism. This largely explains that Stephen Dedalus has a Greek last name besides a famous Christian first name. Stephen is arguably given to him with reference to Saint Stephen (AD 5-AD 34, traditionally venerated as the first martyr of Christianity. Saint Stephen is so venerated that his name is given to a park in the city center of

Dublin, called Saint Stephen Green. So Stephen Dedalus might seem at first sight a strange name to carry for an Irish name, but symbolically his name underlines this Greek heritage of the Tuatha De Danann. But it is not through his name that Dedalus signifies the Greek heritage of a Tuatha De, but through being true to his fully assumed Greek, Athenian name because of the profundity of his literary knowledge and history that he shows in his exchanges with other characters, his social aloofness that he observes, and more particularly the way he seeks to be his own literary father. His famous aesthetic theory developed in *A Portrait of an Artist as a Young Man* expresses the divine position that the Tuatha De Danann assigns to the skilled people: "the artist, like the God of the creation, remains within or behind or above his handiwork, invisible, refined out of existence, indifferent, paring his fingers. As Maria Tymoczko puts it so well, "the chief hero of the Tuatha De Danann is Lug, the *samildanach*, "the manyskilled," and Stephen, too, is many-skilled. Teacher, bard, singer, potential journalist – he is even urged to take up the professions of singer and newspaperman on Bloomsday. (Tymoczko Maria, 1989: 21)" Through his first name, he stands for the idea of sacrifice to his art, or aesthetic beauty, which as Socrates develops the argument in The *Symposium* is the one beauty that elevates the human spirit to the divine.

Molly does not diminish the picture of the hybridized Irish "family" or the amalgamated Irish "race" that Joyce wants us to see in contrast to the purist or homogeneous picture that revivalists celebrated. Molly is described as a very sensuous, loving woman. This is the reminiscence that Bloom, her husband, has had about Molly as he gazes at the new moon on June 16 thinking all the while about how he first came to realize that she is cheating on him with Blazes: Wait. The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon. She was humming. The young May she's beaming, love. He other side, elbow, arm. Glowworm's la-amp is gleaming, love. Touch. Fingers. Asking. Answer. Yes. (Joyce, James, pp. 587-91)" Thomas

Moore's Irish melody or ballad "Young May Moon" reverberates in this reminiscence. Its lyrics run as follows: " The Young May Moon is beaming love./ The glowworm's lamp is gleaming, love./ How sweet to rove./ Through Morna's grove,/When the drowsy world is dreaming love!/ 'Its never too late for delight, my dear,/ And the best of all ways/ To lengthen our days is to steal a few hours from the night, my dear! Molly practically reminisces in the same way about Bloom's first kiss to her indicating her sensuous character. The contrast between Molly and the faithful Penelope the name of the last chapter of the original version of *Ulysses* is obvious in the sensuality that Joyce accords to Molly. Molly is said to have come from Gibratar.

So this sensuality can be assigned a Mediterranean origin, but I would argue that if placed in the context of *The Book of Conquests*, this sensuality is also Irish by heritage. We remember that the Milesians who constituted the last invaders of Ireland intermarried, particularly with the native women of Spain. In addition, according to Maria Tymoczko, "Molly calls to mind Tailltiu, daughter of Magmor king of Spain, wife to Eochaid son of Erc, king of the Fir Bolg. (Tymoczko Maria, 1989: 21) " The Fir Bolg, *The Book of Conquests*, tells us were hired as laborers in Greece before migrating to Spain and successfully invading Ireland for the second time in Irish history, that of the Nemedians being the first one. The Nemedian defeat of the Formorians, described as a chaotic and oppressive race of marauders that had decimated two previous waves of invaders marked a watershed in Irish history. The Fir Blog were in turn defeated by the Tuatha Da Danann, and their King Eochaid son of Erc was killed in the battlefield. The widowed Queen, Tailltiu, daughter of Magmor King of Spain, goes into wedlock with Ecochiad the Rough son of Dul of the Tuatha De Danann. So, the Spanish origins assigned to Molly because of her sojourn there in her youth does not account for the participation of the Irish in the British Army in defence of the British Empire as some critics are prone to deduce hastily. On the contrary, her sensuality as a woman of Mediterranean

origins shows the contribution of the Fir Bolg that she represents to the hybridized character of the Irish family and race. Even the trace of the Formorians does not totally disappear in Joyce's rendition of the hybridized character of the Irish, since the citizen can well stand as one of their contemporary descendants through the brutal way he rejects the Other. To put it in a nutshell, hybridization does not diminish the Irish character as the purist Celtic Revivalists claim in their celebration of the Irish peasantry as the holders of this primitive purity. On the contrary, their resistance is strengthened by the very idea of the Irish race as a product of melting pot that Joyce retrieves from *The Book of Conquests*.

In this hybrid character of the Irish, Joyce clinches the argument with Mathew Arnold's binary characterization or racial pigeonholing of the English as pragmatic and the Celts or Irish as a primitive people given to poetry and high feeling. "The Celtic genius had sentiment as its main basis," Arnold argues, "with love of beauty, charm and spirituality for its excellence, ineffectualness and self-will for its defect. (Quoted in Kiberd Declan, 1995: 104)"

Arnold expects the Celts to give the English middle class a shot of Adrenaline to save it from its Philistine materialist pursuits. In his *Culture and Anarchy*, expresses his disenchantment with the English cultural life showing how the Hebraic materialist impulse came to overcome the Helenic impulse of culture defined as the best thought and written. Joyce abrogates this binomial or Manichean thinking by inventing a hybrid character for the Irish through the appropriation of the vernacular history of the Irish as rendered in *The Book of Conquests*. His omission of Greek chapter subtitles taken from Homer's *Odyssey* in the versions that followed the original version is an attempt to resist the recuperation of *Ulysses* for the English Literary tradition at the expense of the Irish nationalist tradition, without which a writer cannot assume an international status. *Ulysses* was certainly written with Joyce's "blood," but that blood is a

mixed bloom, hence the fact that *Ulysses* is as much cosmopolitan as national in its rhetorical drive.

Cultural hybridization is expressed in many ways in Kateb's *Nedjma*. According to Eric Bulson, before writing *Ulysses* Joyce worked very hard to get every bit of information of the city of Dublin, to memorize every location and name of every street, residence, or shop. He went so far as to use Ordinance Survey maps, tourist guide books, "tips from friends and relatives, and Thom' Dublin Directory. " (Bulson Eric, 2006: 73)" Bulson adds that Joyce following the lead of Michael Seidel, Joyce checked on Victor Béard, who "mapped out the locations of Odysseus' voyage across the Mediterranean to demonstrate that the epic itself was a Semitic-Greek poem rooted in the voyages of Phoenician navigators. "(Ibid)" Kateb does exactly the same in *Nedjma* focusing on two major cities, Constantine and Bone (present day Annaba) with nearly 100 kilometers between them. It is between these two cities that the major characters including Nedjma move. The writer himself was born and lived in Constantine. The detailed description of these cities in the novel shows clearly that Kateb did exactly what his Irish fellow author with the city of Dublin. But one would say that Kateb acted much more as an archeologist and a topographer than an amateur anthropologist to tell us about the various conquests of Algeria. Previously, I have argued, that Joyce employed The *Book of Conquest* for underlining the hybrid character of the Irish race and family, the words are his. The same can be said about Kateb who avowed to have read Ibn Kheldoun's *Kitab-al Ibar* and the *Muquaddimah* documenting the cyclical change of dynasty in North Africa. He read Sallust's *The Jugurthine War* since he wrote an article about the Amazigh hero Jughurta in the 1950s. He is also knowledgeable with the popular saga or romance of the Banu Hilal to which he refers in the novel as the "people of the moon."

So even if there is no such book as the *The Book of Conquests* on which Joyce drew heavy for his characterization in Ulysses, there is a huge number of history books and oral sagas on

which Kateb can lead to demonstrate the hybrid character of the Algerian. The major symbolic character Nedjma is herself a hybrid in the sense that she was born of a French mother and an Algerian father, most probably Si Mokhtar. But in the book as a whole, as an object of erotic quest on the part of the male characters, Nedjma stands for the mythological figure of Hyzia first celebrated by the *Melhun* poet Rabah Ben Guitoune. As recounted in the love song of the same name, Hyzia, just as in Nedjma is loved not just by one cousin as is the case in the *Melhun* song but by all the central male characters who are also cousins and brothers. Finally, the reference to the "blood of a She-Ogre," Nedjma might be well inspired to Kateb by the mythological figure of Loundja found in the Algerian folktales, who in all ways also remind us of Psyche in *The Golden Ass* written by the Roman author of Berber origins, Apuleius. In the novel, Kateb Yacine refers to her as my Salambo, an allusion to the Phoenician Queen of whom Flaubert wrote a novel bearing the same name.

However, all the hybridization of the Algerian is elaborated not solely by reference to the histories of conquests, oral or written, or myth, but to archeology, as if the author is interested in the excavations of the ruins. Kateb's interest in the ruins in Nedjma can be accounted for by the use of archeology by the French colonizers in the first half of the twentieth century principally to revive the Roman presence in Algeria, the better to affirm their autochthony. Symbolically, the French colon are called Black Feet (Pieds Noirs) in order to affirm their rootedness in the land. The Arab or Amazigh chapters of Algerian history are simply bracketed as an accident of History. The excavation of Roman ruins is a way of providing historical legitimacy for the French presence. Ruins in what came to be known as the Algerianist authors and French authors of l'Ecole d'Alger which celebrated the Mediterranean man all made use of ruins places to celebrate cults of memory. Their cultic references to Roman ruins are informed by a restorative nostalgia of the Roman past.

One has also to remark that the evocation of the history of the two cities Constantine and Bone is principally meant as a critical thrust at Camus' repeated mythic celebration of the Mediterranean man on the roman ruins of Tipaza, and Djemila in his writings. For Kateb, this mythic celebration of the Mediterranean man is a way of sidestepping the issue of French colonialism. His historical corrective to Camus's mythic view of Mediterranean Algeria relies on the evocation of the long history of resistance to foreign encroachments on the Algerian territory, tracing back this resistance to the "anti- colonial" movements led by Jugurtha (Circa, 160-105 BC) and Tacfarinas against the Roman presence in the Eastern region in which Kateb's novel is set.

Moreover, instead of referring to European colonial towns of Algiers and Oran as Camus often does, Kateb appeals to colonized places of memory such as Constantine (once the capital of Numidia, known as Cirta during the reign of Massinissa its founder (Circa, 238-148 BC), as well as to the historical Keblouti whose mythic origins are transmitted by word of mouth in the Keblout tribe to which the author himself belongs. This resort to historical anteriority and tragic myth has at its source in the denial of Algerian history and culture by the French colonizers. To the falsified history of the French colonial establishment, the author opposes historical precedence and the enduring tragic myth of the Keblouti. Nedjma's return to the Nadhor, the first place of tribal memory is significant in this regard. The mythic dimension of this place is signaled by the reference to it as "the place of two breasts" and the qualification of the heroine Nedjma as the "she-ogre with obscure blood. (Ibid.179)" This brings us to Algerian folktales wherein the "she-ogre" (Teriel and Ghoula in the Algerian vernaculars) though a terrible monster is often portrayed as the adoptive mother for heroes who manage to approach her and suck her huge breasts that she always keeps thrown back on her shoulders. Psychologically speaking, the Algerian she-ogre fulfils a function of emancipation from repressive parental authority. The geographical inscription of such a myth

in Kateb's novel comes out as an assertion of Algeria as a native land of adoption for the Keblouti tribe.

The two cities Constantine and Bone in *Nedjma* are the two cities where the characters wander in the same manner though, for a longer time, as Bloom and Stephen Dedalus in *Ulysses*. The wandering of Lakhdar in the city of Bone is captured in the following quote:

> Plus d'un passant s'exaspère, croit buter sur la fixité de ces prunelles de veau évadé, et donne du coude au vagabond sans réaction, qui ne se rend vraisemblablement pas compte qu'il tourne en rond; il a de nouveau l'horloge de la gare à sa gauche, mais on le devine sollicité par la montée de la Place d'Armes, à la façon dont de sa démarche dévie et s'alourdit, tandis que le fumet des brochettes retient sa respiration; il s'arrête devant la montée; son orientation se confirme en cette halte pensive, et il se remet en marche, avec un masque de patient fuyant sur un tranchant de lame quelque passé d'enchantement et de cruauté, savane de chloroforme poussant sur un jeune corps insensiblement attaqué.
>
> (Kateb, Yacine, 1956, p.97-98)

In the quote above Lakhdar has escaped from prison because of his participation in the demonstrations of May 8, 1945. It describes his wandering in the zone reserved for the colons in the modernized town of Annaba, which in the novel stands in contrast with the town of Constantine is more or less Conservative, the author's birthplace and also the seat of the *Association of the Ulema,* led by Sheik Ben Badis, and fighting the maintenance of the authenticity of the Algerian personality. I have already underlined how Kateb ridiculed the *Ulema* in *La Poudre d'intelligence*. In the quote, Lakhar is described as groping his way in the colon section of Annaba. The collision and elbowing with the other pedestrians in the manner of a calf makes them turn back in a fury. Seemingly he is stranded in this colonial zone, which as Fanon says, is built in opposition to the zone of the native Algerians, the Casbah. It is said that he is walking in circles since in his wandering in the town he has come back to the same point, the station clock, still standing today as a witness of the hybrid Moorish style of architecture introduced at the turn of the nineteenth century, in the combination of Western and oriental styles of its architecture. The clock shows the regulation

of the activities of colonial town according to the French colonizers' conception of time superseding the ritual conception of time symbolized by the hybridized Moorish style of the station clock with its art deco imitation of a minaret. Being principally a mining town, the train station suggests economic exploitation, whereas the Place of Arms points to the history of the military occupation of Annaba by the French. Such Places of Arms can be found in all the major cities of Algeria, including the capital Algiers, where the Place of Arms was renamed the Place of the Martyrs or of Government after independence in 1962.

However, I would argue that Lakhdar's wanderings in the zone of the French settlers are not so much a symbol of stranding in that circular time supposedly peculiar to oriental town as a reconnaissance of the terrain somewhat in the manner of a scout locating its major landmarks. As an escapee from prison, he is not supposed to know the town. He has read it in both physical and historical terms before moving easily in it since the colonial zone of the town is a new terrain for him. It is of crucial importance that he spends nearly six months in Annaba wandering between the chic quarters of Cours Bretagna and the port center, also a symbol of economic exploitation. What is remarkable in these wanderings is that they are often deviated in their trajectory by the attraction by the slope of the Place of Arms from where "the smell of the roasting food" or brochettes in French come from. The smell of the roasted "brochettes" in the Place of Arms serve both as a place for military drills and also as a leisure place is an ambivalent symbol standing for the hybridization of food ways as well as a harbinger for the resistance of the occupation of the colonial zone of Annaba by the Algerian natives. Fanon argues that the colonized in the zone of natives look with envy at the settlers' zone waiting for the day of making it their own.

Lakhdar's attraction after his recognition of the terrain both historically and topographically speaking is just one such Algerian native fully aware of the injustice of the colonial occupation, and with a knife in his pocket waiting for the time of assault on the zone of the

colonial settlers. The other characters in *Nedjma* who have moved to Bone intrude in the same manner as Lakhdar into the colonial zone of the town. All of them rebels and lovers of Nedjma who keeps moving between Bone and Constantine, i.e., between modernity and conservatism, this intrusion into the terrain of the settlers town is rendered in a military tone. It is symbolical of the encirclement of the settlers' town zone by a shift in demography in favor of the native Algerians who flocked into the peripheral slums in search of work. The notion of terrain or topography as Michel Foucault writes it in one of his writings is at its essence a military notion. Ibn Khedoun's notion of the cyclical violent change of dynasty in North Africa is re-deployed not in order to legitimize the military occupation of Algeria because of the presumed incapacity of the native Algerians to rule themselves, but to in order to signify that the beginning of the end of the French presence in Algeria is in the offing. The novel, as noted earlier, ends with the start of the Algerian Revolution in November 1954. It covers a span of time going from 1929 up to 1945 with the 8th of May massacres marking both the halt of the political and legalist approach of the Algerian nationalist movement and the progressive radicalization of the movement into military action symbolized by the dispersed characters in *Nedjma*.

In parallel to Lakhadar's arrival to Bone after his escape from prison, we have the arrival of Rachid in Constantine. The latter does not experience the same difficulty as Lakhdar since Constantine is his birthplace and also the birthplace of the author himself. It is more or less easy for him to read the town house by house though some of the landmarks of the town have known some transformations but not as radical as those of Bone for the simple reason that its topography, being located on a rock that apart from a breach at the entry of the city, did not allow for the total penetration of the colonizers into the core of the ancient city. It is said that Rachid's house "faisait frontière entre le ghetto et la ville ancienne. (p.38)" It is for this reason that it is called "Constantine ad-dahma," or Constantine the crushing in English. As he

wanders in the town he evokes the city's conquest by Lamorcière in 1837 and describes it as practically as a character with a long history that dwarfs the French presence in Algeria. As he contrasts the Amazigh ruins in Cirta and the preserved Roman ruins in Lambèse-Tazoult, an old colonia where Napoléon built a transformed a prison for political dissidents as follows:

> Pas les restes des romains. Pas ce genre de ruine où l'âme des multitudes n'a eu que le temps de se morfondre, en gravant leur adieu dans le roc, mais les ruines en filigrane de tous les temps, celles que baigne le sang dans nos veines, celles que nos portons en secret sans jamais trouver le lieu ni l'instant qui conviendrait pour les voir: les inestimables décombres du présent. … J'ai habité tour à tour les deux sites, le rocher puis la plaine où la plaine où Cirta et Hippone connurent la grossesse puis le déclin dont les cités et les femmes portent le sempiternel, en leur cruelle longévité de villes-mères; les architectes n'y ont rien à faire, et les vagabonds n'ont pas le courage d'y chercher plus d'une nuit; ainsi la gloire et la déchéance auront fondé l'éternité des ruines sur les bonds des villes nouvelles.
>
> (Ibid, p: 164-165)

It is in such passages that we can note that Kateb, just like Joyce, wrote his novel with (to paraphrase the Irish author's words) "with what is in his blood and not what is in his brain." His reference to "the ruins… steeped in the blood of our veins/ les ruines … qui baignent dans le sang dans nos veines" also point to the hybridization of the Algerian blood with which he wrote his novel. There is a hidden polemics in the quote above with the clash over the referent of "ruins" for the Algerianist authors like Louis Bertrand and more or less to the French-Algerian authors of the Ecole d'Alger like Albert Camus employ to legitimize the presence of the French settlers in Algeria. For Kateb, the real ruins are not "the kind of ruins, where the soul of the multitude has only time to waste away, engraving their farewell in the rock, but the ruins watermarked from all time, the ruins in the blood of our veins, the ruins we carry in secret, without ever finding the place or time for seeing them." As we read the rest of the quote, the image of the Beni Boublen that Dib gives us in *L'Incendie* wherein the living live under the graves of the dead comes to mind when Kateb says that the "glory and defeat have founded the eternity of the [blood] ruins upon the growth of new cities." Hence, the

French archeologists who attempted to nostalgically restore the Roman presence in Algeria by excavating their ruins is contested by the metaphor of the recessive gene of the Algerians which announce the sprouting of the ancient cities, e.g. Cirta, and their submergence of the new Frenchified cities of the present time.

Linguistic Hybridity in Joyce and Kateb

In *A Portrait an Artist as a Young Man*, Stephen in his discussion with the English dean of his university leads him to think how strikingly "different are the words home, Christ, ale, master, on his lips and mine.(Joyce, p.189)" Stephen's reflection reminds us of these words by Frantz Fanon in *Black Skin, White Masks* where he speaks of the importance of the phenomenon of language and alienation in the first chapter of the book. "To speak," Fanon writes, "means to be in a position to use a certain syntax, to grasp the morphology of this or that language but it means above to assume a culture, to support the weight of a civilization. (Fanon Frantz, 1968: 17-18)" However, in the case of Stephen, the phenomenon of learning another language that of the colonizer does not necessarily lead to alienation, but to appropriation of that language by investing its words with other meanings, giving birth to what Bakhtin calls linguistic hybridity. This accounts largely for the definition of words borrowed from Irish English in the notes pages of the recent publications of *A Portrait of the Artist as a Young Man*. Irish English is regarded as being a variety of English, distant enough from British English to deserve a kind of apposition we are familiar with in postcolonial novels like those of Achebe. I would argue that the broken syntax, the unusual compounds as well as some other linguistic idiosyncrasies that we find in the novel participates in Joyce's attention to reproduce the accentuated English of the Irish people. The vernacular form of English that he uses in the novel is not there to make much more complex the novel but to indicate an assumed linguistic hybridity in the face of those Celtic Revivalist in their

desperate attempt to revive the so-called original language which Irish variety of the Gaelic language.

Bakhtin defines linguistic hybridization as "a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other fact. (Mikhail Bakhtin, 1992: 358)" What Bakhin wants to underline in the citation is the capacity for language to be simultaneously the same and different. This is in short what Stephen's reflection about the hybrid nature of Irish English means. The English words that he uses in his conversation with the Dean are indeed the same but their meanings are quite different loaded as they are with the experience of the Irish ways of life, in other words, with their Habitus (the word belongs to Pierre Bourdieu, 2013). There is another remark worth making about linguistic hybridity in Joyce, since Stephen's reflection also seems to be made in his capacity as a would-be writer wishing to develop a hidden polemics. Bakhtin, it has to be noted, distinguishes between two types of linguistic hybridity, the unintentional, or unconscious hybridization and intentional hybridity. The former is described as an organic hybridization wherein the linguistic "mixture remains mute and opaque, never making use of conscious contrasts and opposition (Ibid., p. 360)" whilst the latter is defined as an intentional hybridity, wherein the "word" is "double accented" or "double-styled" in such a way that each voice in the word can unmask the other.

I would contend that Joyce employs linguistic hybridity with the two-fold meanings that Bakhtin gives to the concept. It is at once organic in the sense that he uses the vernacular version of English that people use in Ireland, but also intentional since the vernacular English that he uses is also meant as a hidden polemics with both the English colonizers on the imperial presence in Ireland and with the Celtic revivalists' quest for their restorative nostalgia of a supposedly original language. For Bakhtin, the hybrid word can be a single

word, just as it can be a sentence, or a lengthier discourse such as a novel. So in the light of what I have already said about the employment of *The Book of Conquests* in his characterization, and the reference to Homer's main character in *The Odyssey* as a title for his *Ulysses*, we can say that Joyce's "word" or novel is a "double-accented" or "double-styled" novel wherein the vernacular tradition of The Book of Conquest" and the Helenic Tradition represented by Homer's *The Odessey* are contrasted or read in a contrapuntal manner, with each unmasking the other. The purpose of such contrapuntal reading or misreading is to develop a hidden polemics with the Celtic Revivalists who misappropriated the binary racial divisions established by such British scholars as Mathew Arnold, making the Irish people subservient to the English colonial desire for a shot of adrenaline of Celtic music or poetry the better to support the crass materialism of the English Middle class.

Linguistic hybridity occupies the same important place in Joyce's *Ulysses* as in Kateb's *Nedjma*. It has to be observed that the issue of language in Algeria in colonial and postcolonial periods is as complex as the one that had prevailed in Ireland, particularly during the period of the Celtic Revivalist movement. In an interview with Lia Lacombe (1963), Kateb says what follows about the French language and other languages: "Il y eu la guerre, entre la France et nous. Bon! Mais celui qui combat ne se posera pas la question si le fusil qu'il manie est français ou allemand ou tchèque. C'est son combat qu'il sert. (Kateb, quoted in Abdoun Ismail, 2006 : 258)" Hence, at the beginning of his career, French is a booty of war, and an instrument of combat for a colonized country like Algeria with a native population constituted of 80 per cent of illiterates. This shows that Kateb wrote his works in French including *Nedjma* with the intention of fighting the colonizers and their stooges, sometimes critically anticipating the recuperation of the Algerian Revolution by the Arabo-Muslim faction of the powers that be after independence. However, one has to also to observe that the French language deployed in *Nedjma* is hybridized in such a way that a French reader

will have a very harsh difficulty in understanding, for example, what he means by “les gens de la lune” in Nedjma, a transliteration of the Arabic expression Banu Hillal, the that is to say “the people of the moon.” The Banu Hillal, as I have said earlier, is one of the peoples from Arabia who invaded North Africa in the twelfth century. The words “les gens de la lune” are French but outside of the historical context in which Kateb uses them they sound differently. This is a linguistic hybridity of the intentional type indicating the hidden polemics that Kateb, for example, develops against Albert Camus’s *The Stranger*.

Though Kateb moved to writing and staging his plays in Arabic later in his career, he did not resort to classic Arabic that he regards as the language of small alienated elite bowing to the ideology of Arabism founded on the belief of the existence of a mythical Arab Nation. He employed instead the vernacular Arabic, a hybridized or creolized language which has absorbed a huge number of French, Italian, and Spanish words, reminders of the languages of the colonial settlers who came from different European nations. This hybridity call be called an organic hybridity since it reproduces the language of the Algerian people who came into contact with the French settlers for a period of 130 years. Though Kateb shifts from the writing of novels, poetry, essays, and plays in French to staging plays in vernacular Arabic, he never rejected the linguistic community which uses French for communication in the name of the so-called mission of desalinating the Algerians by making them re-gain their Arab identity. The French language, he says, “nous appartiens. (Quoted in Ismail Abdoun 2006: 263)” Kateb gives a great importance to the other vernacular Berber languages which in his view should be developed. Kateb’s defense of linguistic hybridity has made very popular for both the Arabic- and Berber-speaking Algerian populations.

Conclusion

It follows from the above discussion that Joyce and Kateb are very concerned with the way that their books will be read. If Joyce has tried to avoid misappropriation by revising the

original version of his novel through the omission of the subtitles of the chapter taken Homer's *The Odyssey*, Kateb has done the same thing the French authors belonging to what is called The New Novel by going back to Joyce for an inspiring model of writing. In addition to this critical resistance to misappropriate, Joyce and Kateb have drawn heavily on the carnivalist culture of folk humor. Folk culture in *Ulysses* and *Nedjma*, to use one of my favorite metaphors, is invited to sit side by side with literary myth. Apart from carnivalization, Joyce and Kateb have written their novels with their blood and not with their brains, and that this blood meaning the vernacular tradition is predominantly a mixed blood because of the various conquests that Ireland and Algeria had known in their respective histories. Paradoxically, by drawing heavily on the vernacular tradition, Joyce and Kateb shared this characteristic of being both nationalist and cosmopolitan writers. Finally, the emphasis on the vernacular tradition also gives rise to what Bakhtin calls organic and intentional hybrid in terms of culture and language.

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Chapter Six

Family Romance: The Carnival in Joyce's and Boudjedra's Works

Introduction

Although Mikhail Bakhtin's notion of the carnivalesque explained in *Rabelais* and the carnival, translated into English as *Rabelais and his World* (1984) is always associated to medieval and Renaissance historical and literary texts, yet the world and politics of the carnival may be transposed into modernist literature. The following chapter then explores Mikhail Bakhtin's theoretical and analytical concept of the "carnivalesque" in James Joyce's *A Portrait of the Artist as a young Man* (1916), and Rachid Boudjdra's *La Répudiation* (1968). In other words, the present chapter attempts to trace the carnivalesque narrative discourse in Joyce's and Boudjdra's novel by putting emphasis on the carnivalesque features of profanation, gender reversal and grotesque realism with degradation and debasement. The chapter unconvers also Joyce's and Boudjedra's portrayal of the Irish and Algerian family romance with a particular focus on the skewed relationship between father-son, husband-wife, and father-daughter and so on. I doing this, I shall resort to Frantz Fanon's *A Dying of Colonialism* (1965) and his *The Wretched of the Earth* (1968) as an approach to situate the ongoing debates and talks that featured the Irish and Algerian literature in their categorization of crucial issues related to the definition of Irish and Algerian family romance and the carnival.

One of the key arguments in this chapter is that both Joyce and Boudjedra as (ex) colonized writers, and like their fictitious characters were under the constraints and ideological confinements of Irish and Algerian nationalism, politics, religiosity, as well as gender conditions. In other words, Joyce's and Boudjedra's novel are not concerned only with the

routine of everyday life of the characters, but with the timely exploration of the discursive cultural conditions and ideological forces in shaping the Irish and Algerian modern subjectivity.

Although Joyce and Boudjedra are two distinct writers who are separated by time and space and whose people had different beliefs, cultures, religion and speak different languages, yet the two share many literary affinities and similarities. They were educated respectively in the English and the French colonial schools at young ages, and both of them were exposed to the English and the French educational systems. Despite the difficulties they encountered in their respective families as Joyce's financial problems, and Boudjedra's repudiation of his mother, both of them were prolific writers and able to succeed. they have arguably been impacted by François Rabelais's *Gargantua and Pantagruel* in their use of what Bakhtin calls grotesque realism, and therefore deployed it to portray the "hallow sounding voices" of colonialism, religiosity and the social orthodoxies of their respective countries. To support this idea, Louis Montrose has suggested in his *Professing the Renaissance: The Poetics and Politics of Culture* (1986) that the subjective self is "created within history, culture, politics, institutions, class and gender conditions (Montrose, Louis, 1986: pp: 16-17)". This means that language is influenced by the shifting tides of cultural and discursive patterns or models. Since the self is constructed through language; so we can say that subjective identity absorbs influence and exists in a continual process of constant change and instability. This idea parallels what many historians and literary critics said about the complex relationships between the colonizer and the colonized.

The highly ambivalent and hybrid status of many Irish and Algerian writers and intellectuals like Joyce and Boudjedra "anticipate the postcolonial writer precisely to the extent that they themselves, *as subjects*, have been colonized by hegemonic discourses to which they offer forms of resistance (McGee, Patrick 1992)". In this way, Joyce and Boudjedra see the

complex sense of historical forces, as colonialism, culture, politics, and religious fundamentalism as influencing both the perception and the behavior of individuals in the Irish and Algerian societies. Therefore, these historical forces unable the native individual to build his/her own identity since their inner psyches are inhibited by these forces.

Joyce and Boudjedra: Family Romance and the Carnival

> "For a long time, political action in a colonized country is a legal action that is carried on within the parliamentary framework. After a certain period, when official and peaceful channels are exhausted, the militant hardens his position. The political party passes over to direct action, and the problems that the son faces are problems of life or death for the country. In a parallel way, his attitude toward his father and the other members of the family frees itself of everything that proves unnecessary and detrimental to the revolutionary situation. The person is born, assumes his autonomy, and becomes the creator of his own values."
>
> (Frantz, Fanon, 1965, p: 101)

By using the above extensive quote of Frantz Fanon, I shall start this chapter by saying that for fully understanding the function of Bakhtin's carnivalesque discourse in Joyce's *A Portrait of the Artist as a young Man*, and Boudjedra's *La Repudiation* one has to place the two texts within the historical circumstances of their writing and take into account the fact that the authors'use of a carnivalesque narrative is meant to break, debase and degrade all the socio-cultural, political and religious hierarchies which operate to oppress the construction of a distinctive artistic identity in Ireland at the turn of the nineteenth century and post-independent Algeria. For these discursive oppressions and confinements are epitomized first in Joyce's novels by the creation of carnival characters like Stephen Dedalus, the main character, who wants to break down, degrade, debunk and go beyond the official discourse and the authorities represented or rather imposed either by his immediate environment (family), his religious upbringings or by extension British imperialism, and second by Boudjedra's protagonist, Rachid, who like Stephen struggles against the official orthodoxies of the Algerian society embodied by his phallic father Si Zoubir and the fanaticism of the Islamic religion.

As regards James Joyce, it has to be noted that, like many of his Irish fellow intellectuals, he grew up in late Victorian Dublin, a city marked not only by social wretchedness, the dramatic rise of Irish Catholic fundamentalism and British rule, but also by the rising currents of 'nationalitarianism', spiritualism, and women's right organizations. Joyce sees that the changing currents of language and culture have had a deep impact on the forging of an Irish subjective identity. This is made clear in his famous essay "Ireland, Island of Saints and Sages," (1907) where he argues that the Irish civilization as well as national identity are "convenient fictions" based on the immutabilities of race and language and of "blood and human world (Joyce, James, quoted in Richard Ellmann, 1989, p: 166)". This shows us clearly the instability of Irish identity and alludes to the metaphorical relationship that exists between culture and identity (Schwarze, Tracey, 2002). However, throughout his various works, Joyce plays variation on the multifaceted and discursive narratives of Irish Victorian and Edwardian culture embodied in strikingly different rhetorical patterns of national, political, religious and gender conditions. Ultimately, he constructs characters whose identities are shaped by the force of the rhetorics exerted on them.

In *A Portrait of the Artist as a Young Man*, Stephen Dedalus, the novel's protagonist is described at the very beginning of the novel as being fully plunged and controlled by the discourse of the prevalent politics, language, and religion. He is seen as being contained within the cultural discursive narrative and by extension of the predominant Irish ideologies of his family, home, church and country. From his first awakening and conscious moment in the bedtime of his father's tale at the beginning of the novel, the young Stephen is caught by the power of political and religious dogma.

Like in Bakhtinian carnival where *Rabelais* managed to dialogize the official, classical medieval ideology and that of folk humor embodied in sacred texts and official religious rituals during the time of feasts and the various medieval celibrations, Joyce's first

outstanding example of carnival and folk humour takes place during the Christmas's dinner party, an official religious ritual where young Stephen listens silently and diligently to the disputes and quarrels between his elders at home in relation to the power of the Jesuit Catholic institution and Irish romantic nationalism as well. It is during the dispute of his elders that the position of religion and British colonialism started to lose their authorities in Stephen's mind.

In this part of the novel, the reader notices that Simon Dedalus (Stephen's father) and Mr Casey openly attack and criticize the power of the Catholic Church, while Dante (Mrs Riordan) a highly devoted catholic undermines and vindicates the power of the church. In their quarrels about the Jesuit religious corruption and their responsibility over Parnell's failure, Mr. Casey says:

> Let him [Stephen] remember too, cried Mr. Casey to her from across the table, the language with which the priests and the priests' pawns broke Parnell's heart and hounded him into his grave […]. Didn't the bishops of Ireland betray us in the time of the union when Bishop Lanigan presented an address of loyalty to the Marquess Cornwallis? Didn't the bishops and priests sell the aspirations of their country in 1829 in return for catholic emancipation?
>
> (Joyce James: 32-37)

Simon Dedalus further carries on by saying "When he [Parnell] was down they turned on him to betray him and rend him like rats in a sewer" (Ibid), whilst Dante maintains her defensive position of the church: "The priests were always the true friends of Ireland," to which Mr. Casey roars in outrage: "Didn't the bishops of Ireland betray us in the time of the union?....Didn't the bishops and priests sell the aspirations of their country in 1829 in return for catholic emancipation" Didn't they denounce the fenian movement from the pulpit?" (Ibid, p: 38). Since the debate about Ireland is entrapped within the authoritative voices of two master –the British monarch and Catholic Church- I contend to say that it is during the feast of Christmas's that Joyce in the paths of Bakhtin's *Rabelais* creates a carnivalesque laughter or parody, where the authorities of the Catholic Church and British colonialism are

momentarily and temporally suspended, because in Bakhtin's *Rabelais* the carnival "marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and removal […] carnival as opposed to the official feast, one might say that carnival celebrated temporary liberation from prevailing truth and from the established order"' (Bakhtin, Mikhail, 1984:12). In other words, Simon Dedalus and Mr. Casey disputes with Dante during the Christmas table dinner lead them to reach a temporal liberation from the confinement of Irish Catholicism. This dispute which is directed against the church and Ireland's established hierarchies creates a kind of mockery and carnival humor in front of the family members who were observing as young Stephen. Hence, Stephen is not only observing, but he is asking himself many questions as for instance why his elders are quarrelling? Who is right and who is wrong? Why Dante is a catholic?, Why Mr. Casey is against religion?. Stephen's questions and constant dialogue with his mind can be considered as a Bakhtinian 'ideological becoming' and the first step in Stephen's building up or construction of his own distinctive identity, since later in the novel we read that Stephen "by day and by night he moved among distorted images of the outer world […] He returned to his wanderings" (Joyce, James, p: 87).

Stephen's position as an individual is of an alienated in relation to the various hierarchies of his immediate environment. Until near the end of the second chapter, young Stephen is ignorant of the realities that confine him and therefore, his is just observing all what is happening around him. However, as the Bakhtinian carnival which sought the "study of social processes, not isolated individuals" and where "ideology is part of a social process, and can only be understood by analyzing its social and interactive essence" (Freedman and Ball, 2004: 29), everything started to change when young Stephen interacts with other people and other young children as when his father sent him to the Clongowes Wood College or the Jesuit School. There, he discovers the authoritative power of the religious institution (Jesuit School)

which forced him to subdue to its established or defined hierarchical laws, as when he was forced with the rest of the children to pray before going into bed. This scene makes Stephen trembling and afraid: “He [Stephen] blessed himself and climbed quickly into bed and, tucking the end of the nightshirt under his feet, curled himself together under the cold white sheets, shaking and trembling. But he would not go to hell when he died; and the shaking would stop (Joyce, James, p: 22). Further, Stephen discovers the crippling boundaries of the Catholic Church after committing a sin with a prostitute and therefore he goes to confess in the chapel and listens carefully to the priest’s sermon about hell “There, by reason of the great number of the damned, the prisoners are heaped together in their awful prison, the walls of which are said to be four thousand miles thick […] as Saint Bonaventure' says, one of them alone would suffice to infect the whole world” (Ibid, p: 114). Hearing the priest’s sermon, Stephen becomes a pious believer of religion and he wished to become a priest and accept the offer because “to receive that call, Stephen, said the priest, is the greatest honour that the Almighty God can bestow upon a man. No king or emperor on this earth has the power of the priest of God” (Ibid, p: 141).

Indeed, his confessional act of what he considers a sin is rather an ironic and subversive practice because when he goes at the university and talks with the dean who is British, he comes to realize that this disguised religious institution with its discrepancy is just an agent which serves the interests of Britain. He realizes that the religious life constitutes a threat to his artistic aspiration, “threatened to end for ever, in time and eternity, his freedom” and wanders how he can live in accordance with such Irish Catholic fundamentalism (Ibid, p: 175). He refuses to enter the order, thinking that if he will become a priest “he would fall, he had not yet fallen but he would fall silently” (Ibid, p: 188). He diametrically opposed their religious, ‘national’ and political belongings. Thus his critical views allowed him to gain a notorious position in the eyes of his peers and even the college president as he says:

> The soul is born, he said vaguely, first in those moments I told you of. It has a slow and dark birth, more mysterious than the birth of the body when the soul of a man is born in his country there are nets flung at it to hold it back from flight, you talk to me of nationality, language, religion. I shall try to fly by those nets.
>
> (Ibid, p: 206)

Joyce's early letters and essays written during his brief and short stay in France from 1902 to 1903 as medical student shows his keen anxiety of the oppressive, paralysing and assimilating forces of the Irish culture and history. Throughout the letters addressed to his brother and his wife, he repeatedly stresses the fact that colonial politics, religiosity and gender strictures are the dominant forces of his time, acknowledging the difficulties and sometimes the impossibility of living or existing outside their influences and agendas. In 1904, for example, Joyce sent a letter to his wife Nora Barnacle explaining to her that he is "fighting a battle with every religious or social force in Ireland (James, Joyce, quoted in Stuart Gilbert, 1957, p: 52)", and that he is very conscious about the component of these forces. Joyce claims: "my mind rejects the whole present social order and Christianity-home, the recognized virtues, classes of life, and religious doctrine […] I cannot enter the social order except as a vagabond" (Ibid).

Moreover, Joyce's cleavage and disdain with the nativist attitudes of the Gaelic League and their aspiration for 'de-Anglicising' the Irish mind is shown in the employment of the English language in the novel. When Stephen was confronted to the this issue, we learn that he feels uneasy with using both, his Irish mother tongue, and the English one, because both languages do not seem to be adequate for his artistic needs and aspirations. He tells Davin the following: "My ancestors threw off their language and took another. They allowed a handful of foreigners to subject them. Do you fancy I am going to pay in my own life and person debts they made? What for?" (Ibid, p: 204). However, Stephen Dedalus has also misgivings about the British, notwithstanding his mastery of that language of education. When he meets the Dean, an English man converts to Catholicism at the university, he abruptly questions him

about the apparatus relation between the world "funnel" and "tundish in Lower Drumondra where they speak the best Englsih" and explains that:

> [...] the language with which we are speaking is his before its mine. How different are the words home, Christ, ale, master, on his lips and mine! I cannot speak or write these words, without unrest of spirit. His language so familiar and so foreign will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language.
>
> (Ibid, p: 190)

Stephen's experience of language and the oppressive culture that sublimates his own identity leads to his embitterment and anger, and also to his growing awareness of the meaning and function of language. In fact, Dedalus' ambivalent and linguistic hybridity on the issue of language reminds us of Fanon's native intellectual caught between "two worlds", the "national" and the "assimilated", but not in the way the men of the same nation are. (Fanon Frantz, 1968, p: 139). For Stephen/Joyce, the aim is not to clean the Irish language from the influence of Englishness and the traps of the English colonizer, but to use this language at hand (the English) as a tool to fight and perform his resistance against the oppressors.

Joyce's exercise of will and power is clear in several aspects of his artistic career. He wrote in English which he thought of as something to be mastered and chosen. However, his use of the English language is not to be considered as a process of perpetuating the old traditions or as a continuous creative collaboration with the Irish tradition to which he had an easy access, or with the British tradition with the values this tradition embodied. This means that, unlike many of his fellow Irish writers who all manifested their sense of belonging to the English writers and poets as it is the case of William Blake, Joyce as a colonial author and subject refused to do so. He does not want to choose any of the Irish and English ways of being a genius, but only a European way. This is what Denis Donoghue in *We Irish, Essays on Irish Literature and Society* (1986) explains in the following extensive quote:

> So it was inevitable that Joyce would choose any of the Irish way of being a genius, but a European way [….]. The truth is that he was not driven, unless we

> mean that he was driven by fretting and chafing sense of any conditions offered him the collusion of chance and choice made Joyce the kind of artist he became: chance by making him an Irish man, and keeping him in that condition; choice, by which I mean his choosing to become an artist of European scope and grandeur, blood-brother, to Dante, Shakespeare, Swift, Flaubert, Pater, Wagner, and Ibsen
>
> (Denis, Donoghue, 1986, p: 98)

The manifestation of Joyce's rejection of the Gaelo-centric past is further evidenced in the novel by Stephen's relation to his family circle and mainly with his father, Simon Dedalus. The latter operates as a sentimental dreamer who still lives with the memories of a nostalgic past and struggles to revive and remember his Gaelic origin. However, each time Simon Dedalus recalls his memories of the past, his young son is embarrassed and feels unsympathetic to his father's constant recalling of the past. Stephen considers him as someone who is far from the good model of manhood. In the episode when they go out from home into the Jesuit Boarding School and passed through the anatomy theater, the resentful Stephen describes and carnivalizes the scene in the following words:

> They passed into the anatomy theatre where Mr. Dedalus, the porter aiding him, searching the desk for his initials. Stephen remained in the background, depressed more than ever by the darkness and silence of the theatre and by the air [….]. A vision of their life which his father's words had been powerless to evoke. Stephen name was called. He hurried the steps of the theatre so as to be far away as he could be and, peering closely at his father's initials, hid his flushed face.
>
> (Joyce, James, p: 95)

In fact, Stephen sees his father as an unsuccessful man and a failed model of manhood, a bankrupted man whose only pleasure of life lies in glorifying his past. While his young son spends the money he receives as a literary prize to his family, the house and the other frivolities, his father is not able to afford his family anymore. Litz, A Walton describes part of the episode as follows:

> Then comes the Whitsuntide play and the half-humoro us demand to "admit!"—a demand which reminds Stephen of earlier submissions. This incident is followed by the visit to Cork: while Mr. Dedalus searches the desks in the anatomy theater, Stephen discovers the word "Foetus" cut in the dark wood and begins to brood on the mystery of paternity. The entire scene

> confirms Stephen's sense of alienation from his father and underlines the stifling nature of his environment. Sick in heart and mind, Stephen is in desperate need of new authority, of some new source of strength; and he feels that salvation may lie in the flesh.
>
> (Litz, A. Walton, 1996, p: 65)

Unlike Stephen, his friend Davis is an antithesis who develops altogether different attitudes towards the Irish Gaelic nostalgia. He is described as a highly devoted Irish nationalist who even dares to ask and advice Stephen to join the nationalist movement and to be one of them. His Irishness is expressed with the revivalist glorification of the Irish past which he openly vindicates and advices Stephen to follow. However, for Stephen confining himself in Irish traditions was what Joyce throughout his life refused and repudiated, "I cannot express myself in English without enclosing myself in a tradition" (Zweig, Stefan, 1968, p: 275). In the novel, the scene when Dedalus discusses the Elizabethan world "Tundish" with the University Dean of studies functions in fact as a carnivalized or parodied comment on those Irish people who were still living with, and using a distant language (old English) which is not theirs. He says "That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel! What did he come here for to teach us his own language or to learn it from us (Ibid, p: 224). In this way, Stephen mocks and refuses to submit to the authoritative discourse of his dean, because he is merely representing the colonial British.

Moreover, throughout the novel, Stephen Dedalus experiences the "hollow sounding voices" of Irish nationalism, catholic fundamentalism, and even masculinism that echo constantly throughout his consciousness mind. In this regard, Tracey Teets Schwarze in *Joyce and the Victorian* (2002) states that Dedalus considers the Irish cultural history "as a convergence of multiple discourses" (Schwarze Tracey, 2002, p: 18)" which urged him to be a "gentleman" and a "good catholic above all things", "strong, and manly and healthy" and "true to his country (Joyce James, p: 83)". It has to be observed that, Stephen Dedalus is happy only when

he finds himself removed from the layers of cultural discourse and the monologic religious voices, far from the "nightmares of history" when he is "beyond their call, alone (Ibid, p: 84)". In the same manner as Fanon's native intellectual, Joyce's Stephen Dedalus becomes the awakener of his fellow Irish men and women, since he must embrace life with experience, for it is through experience that he will struggle to break free in order to awaken his people. He contends at the end of the novel:

> I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use –silence, exile and cunning
>
> (Ibid, p: 281)

Stephen struggles to build and develop his destictive cultural identity far from the voices and Celtic-revivalists' discourse. Within this regard, Bakhtin in *The Dialogic Imagination* (1981) argues:

> [….] the importance of struggling with another discourse, its influence in the history of an individual coming to ideological consciousness is enormous […]. The process is made more complex by the fact that a variety of alien voices enter into the struggle for influence in the individual's consciousness, just as they struggle with one another in surrounding social reality.
>
> (Bakhtin, Mikhail, 1981, p: 348)

This native cultural awareness and consciousness made of Stephen/Joyce not even to imagine and fear of being left alone in his native country by his fellow men as Stephen claims it: "I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a life, long mistake and perhaps as long as eternity too" (Joyce, James, 1914, p: 273). Stephen's dreams are rather more promising than those of the Irish people who exaggerated in the glorification and valorization of Irish past history who become "barspongers and dropsical imposters" (Joyce, James, 1922, p: 1692). In this way, Stephen's innovative aspirations will not merely lead him to forge a new life and create an absolute original individuality, but also allow him first to correct

previous mispresentation of the Irish "national character", and secondly avoid him to fall in the conventionalized, stereotyped discourse of colonialism:

> His soul had arisen from the grave of boyhood […] Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable.
>
> (Ibid, p: 154)

At the end of the novel, Stephen evokes among other things an image of an old Irish peasant whom he clearly rebounds and mocks:

> *April* 14. John Alphonsus Murlrennan has just returned from the west of Ireland. Eoropean and Asiatic papers please copy. He told us he met an old man ther in a mountain cabin. Old man had red eyes and short pipe. Old man spoke Irish,. Murlrennan spoke Irish. The old man and Mulrennan spoke English. Murlrennan spoke to him about univers and stars. Old man sat, liste ned, smoked, spat. Then said:
> -Ah, there must be terrible queer creature at later end of the world.
> I fear him. I fear his redrimmed horny eyes. It is within him I must struggle all through thisnight till day come, till he or I lie dead, gripping him by the sinewy throat till… Till what? Till he yield to me? No. I mean to harm.
>
> (Ibid, p: 287)

However, we come to know that at the end, Stephen feels the call of many voices urging and calling him to leave his Ireland. Not to fly and escape from his native country and Irishness, but to seek out new transcendent life for redefining his identity and his art:

> The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone. Come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth.
>
> (Ibid. p: 273)

Joyce not only exposes the social and historical forces at work on shaping identity, but he also interrogates whether modern Irish subjectivity and consciousness can resist the ideological forces of the culture and history that produced them (Tracey, Schwarze, 2002). It follows that, although Joyce spent a long time in Paris, Trieste, Rome, and Zürich, with only occasional and brief visits to Ireland, his native country remained basic to all his writings. His willed exile can be accounted for an intellectual quest of an Irish identity that departs from the

paralysis and stasis of stay-at-home authors. For, it is in exile that Joyce remained faithful to his artistic mission by forging in "the smithy of his soul, the uncreated consciousness of his race". By doing so, Joyce moved away from "the centralizing authorities toward the margins, where (he) sees the things that are usually lost on minds that have never traveled beyond the convention of the comfortable" (Said, Edward, 1993, p: 124). His absence did not mean to diminish his wry affection for his Dubliners, nor disqualify him from his nation-love. As Seamus Deane puts it "Joyce became the professional exile from a home he never, imaginatively speaking, left. (Deane Seamus, 1990, p: 56)".

In parallel ways to Joyce's *A Portrait of the Artist as a Young Man*, characters in Boudjedra's *La Répudiation* are assigned the same roles. The author benches and gives an altogether revolting facet of the life and conditions of women in post independent Algeria. Thus, unlike traditional Algerian women who were under the constraints and the confinements of patriarchal authority and religious fundamentalism, as childhood-puberty or imposed marriages, the women of post-colonial Algeria witnessed a shift in their lives by going beyond the limits of the male dominated society. These are epitomized by the two main female characters Zoubida, and Ma. Zoubida, being a victim of Si Zoubir's feudal patriarchy, she revolts against him by fornicating and committing incest with her son-in law, Rachid, who the latter also wants to avenge his mother's repudiation. Her sexual intercourse with Rachid may be considered as an assault towards the patriarchal husband, but also against the religious fanatic system and traditional orthodoxies of post-independent Algeria. While Ma, her fighting and struggle is evoked through the affirmation of her intimate life and resorts to male masturbation "ma mère est une femme répudiée. Elle obtient l'orgasme solitairement" (Boudjedra, R, 1969, p. 44). This rebellious act is used by Boudjedra as a means to express women's personal identity, and departure from the old established order, whereby women were simply living in nod at males' orders and dominations, and used as objects of sexual

satisfactions. This glaring change in women's position can be explained by the fact that after independence, the Algerian new women become more conscious about the heroic roles they played in the revolutionary war of independence alongside their male counterparts. These Algerian new women started to fight against the narrow mindedness norms of the Algerian patriarchy geared by males. In this way, the Algerian author Rachid Boudjedra creates a kind of a carnival culture through which the Algerian new women evades and opposes "all existing forms of the coercive socio-economic and political organization" (Bakhtin, M, 1984, p. 255). Therefore, these new independent women forged and looked for a new place. They transformed their participation and roles in the national liberation struggle into a radical reorganization and reexamination of the familial structure of the Algerian post independent society, as Fanon asserts: "The old fear of dishonor was swept away by a new fear, fresh and cold—that of death in battle or torture of the girl. Behind the girl, the whole family—even the Algerian father, the authority for all things, the founder of every value—following in her footsteps, becomes committed to the new Algeria" (Fanon, Frantz, 1965, p. 60). In their struggle, the veil which has been for many years a symbol of sexual subordination and gender confinement, is now transformed into a mighty weapon to defy all tradition and hierarchal customs with their complete consciousness " without preliminary instruction," without a previously known "character to imitate." (Ibid, p. 50). In *A Dying Colonialism* Fanon further explains this idea in the following quote:

> […] freedom of the Algerian people from then on becomes identified with woman's **liberation**, with her entry into history. This new woman who, in the avenues of Algiers or Constantine, would carry the grenades or the submachine-gun chargers, this woman who tomorrow would be outraged, violated, tortured, could not put herself back into her former state of mind and relive her behavior of the past; this new woman who was writing the **heroic pages of Algerian history** was, in so doing, bursting the bounds of the narrow world in which she had lived without responsibility, and was at the same time participating in the destruction of colonialism and the birth of a new woman […]. It was this militant woman who constituted the points of reference around which the imagination of Algerian feminine society was to be stirred to the boiling point. The **woman-for-marriage progressively disappeared,** and

> gave way to the **woman-for-action**. The young girl was replaced by the militant, the woman by the sister.
>
> (Fanon, Frantz, 1965, p. 232, my emphasis)

However, I would argue that Boudjedra's portrayal of the revolting women in his novel does not only stem from the political, economic and even cultural consciousness of the Algerian women, but this shift can be explained by the psychological and deep hatred feeling expressed against the father figure as well as the morbid, hypocritical conducts and codes of the Algerian Arabo-Islamic society. Thus, in *La Répudiation*, the author develops a great revolution against the corrupted, hypocritical males (father) who all pretend to play and assume the roles of honest Muslims. Within this context, Boudjedra says the following :

> Je vais vous parler un peu à bâtons rompus de mon expérience d'écriture d'écrivain, de mes livres, de ce qu'est la littérature pour moi. Je serai parfois trop sincère, c'est un peu un défaut, hélas. C'est pourquoi, dans les interviews, il m'arrive d'être désagréable, parce que j'essaie de dire souvent la vérité. La franchise coûte très chère, dans tous les pays du monde, j'imagine. Si je n'avais pas été franc depuis le départ, c'est-à-dire depuis l'enfance, je n'aurais d'ailleurs pas écrit ! Je crois que j'ai écrit -particulièrement au début- parce que j'ai été **rebelle à mon milieu, à mon pays, à ma religion**. Tout cela revient à dire que j'ai été **rebelle au père**, je me suis rebellé contre lui, dans tous les sens du terme, c'est-à-dire sociologiquement et psychanalytiquement. Cela a donné la nécessité et l'urgence d'écrire […].J'étais issu d'une contradiction fondamentale : une famille très riche matériellement, très bourgeoise et très intellectuelle en même temps. Mais vivant les contradictions et les pressions que peut produire une **socio-religion comme l'islam**. Voilà pourquoi je pense que j'ai voulu écrire tout jeune.
>
> (Boudjedra, R, 1992, quoted in Le Matin, 2003, my emphasis)

The above extensive quote indicates clearly that the authors shows no esteem for his father who humiliated, repudiated his wife because of his polygamy "j'ai été rebelle au père: cela à donné la nécessité et l'urgence d'écrire" (ibid).

In the novel, we learn that Si Zoubir's repudiation of his first wife, Ma, and his second marriage with Zoubida has created a kind of distress and discomfort within the family. His marriage has brought disorder and instability to the existing harmony and way of life for the narrator. In fact, this changing reality and split within the family circle parallels the

evolutionary character of the Algerian family after independence as it is explained by Frantz Fanon:

> […] the family, from being homogeneous and virtually monolithic, has broken up into separate elements. Each member of this family has gained in individuality what it has lost in its belonging to a world of more or less confused values. Individual persons have found themselves facing new choices, new decisions […].The father questioned by the child explains, comments, legitimizes.
>
> (Fanon, F, 1965, p. 101)

Having a second wife is seen by Si Zoubir as an act of triumph, victory and rebirth, while for the rest of the family, it has created on them anger, frustration, obsession, and even narcissism which is manifested mainly by his two sons Zahir and Rachid, and his wife Ma: "Ma était mortifiée par l'ingérence de Si Zoubir dans sa vie intime. Le patriarche réalisait ainsi une victoire totale […] viol de ma mère là ou elle était venue puiser l'eau, par terre, à la manière des moutons de mon enfance que j'avais vus tuer et dépecer", (Ibid, 1969, p. 45). Although a repudiated and neglected woman, Ma still continues to be a victim of Si Zoubir's tyranny. She still lives under his primitive control, financial and moral will:

> Répudier, elle restait sous la dépendance financière et morale du père, car une femme n'est jamais adulte. Elle ne sortait que rarement, pour rendre visite à des amies, ou pour aller au bain maure, à la fin du cycle menstruel. Chaque fois ma mère demandait l'autorisation à mon père qui ne l'accordait que parcimonieusement […]. Il traitait Ma de putain syphilitique. Egrenait son chapelet. Demandait aide et protection à Dieu. Son visage se ratatinait. Nous ne le reconnaissions plus. Il baillait, gesticulait […], nous giflait; ahanait […] crachait sur nous, nous culbutait, nous reprochait notre lâcheté. Nous étions terrifiés et n'avions plus d'âge, tellement nous étions éberlués par la danse du père autour de notre enfance saccagée. (Ibid, pp. 40-97)

A Bakhtinian grotesque body is also shown in the grotesque description of women's body. It is related to the narrator's (Rachid) sexual relation and practices of incest with his father's second young wife, Zoubida. The "marâtre merveilleuse" and Céline. Rachid describes this particular moment as follows:

> (Zoubida) donnait l'impression illusoire de dormir et son corps : le nombril comme un deuxième sexe, plus infernal encore ; le touffe entre les jambes […] le bébé, dans l'autre chambre, pleurait et elle s'en allait toute nue lui donner un

> sein encore meurtri par mes caresses et humide de ma bave ; puis elle revenait dégoulinante du liquide lacté qu'elle essayait en vain d'arrêter.
>
> (Boudjedra, R, 1969, pp. 118-119)

Furthermore, Boudjedra's symbolic revolt of the new Algerian women is expressed through Zoubida and Celine's sexual freedom and incest. For example, Zoubida's practices of incest with Rachid can be considered as a revolt against the dominating father and against the Algerian patriarchal orthodoxies which confined and imprisoned women. In this light, Rachid describes his first sexual intercourse with Zoubida with a Freudian 'parricide pleasure' in order to destroy the patriarchal horde of Si Zoubir and his supposedly preserved female harem: "Grace à mon ombre, je parvins facilement à glisser ma main sous sa chemise de nuit et lui pétrir les cuise qu'elle avait très fort. Je la caressai avec violence qui la fit gémir et, un instant, j'osai lui toucher le sexe, mai ma main ne racontera qu'un renflement de poils humide […] (Ibid, pp: 51-52).

More than this, to compensate his anger as castrated child by Si Zoubir's hostile virility and violence, Rachid commits incest with this mistress in his father's bathroom. In this way, his sexual paractice is considered by Rachid as an avenging act because of his parricide pleasure, and an assertion of victory over the patriarch Si Zoubir. He describes the scene as follows : "Nous nous baignons ensemble dans la salle de bain vert turquoise du mari bafoué qui, à ces moments-là, perdait tous les liens qui me rattachaient à lui. Elle comprenait d'instinct comment j'avais été brutalisé dans ma conscience et calcinée dans mon affectivité, écrasé comme une chenille trop clairvoyante" (Ibid, 139).

The fact that Si Zoubir and other male patriarchs of the Algerian society are socially, and religiously sublimated by absolute rights to confine and repudiate women, it becomes clear that for Rachid, his father represents a weighty obsession and an omnipresent castrating figure: "Les hommes ont tous les droits, entre autre celui de répudier leurs femmes […]. Elle reste seule face à la conspiration du mâle allié aux mouches et à Dieu"(Ibid: 39).

However, this obsession developed by Rachid, his brother Zahir and sisters lead them to a kind of reciprocal feud and rivalry against their phallic father. Aware of hatred attitudes of his children, Si Zoubir behaves and uses verbal and physical violence with them as the following quote shows:

> Lorsqu'il nous avait assez battus, il s'en prenait à son coffre fort, y donnait des coups de poing. La haine nous lancinait.
> Petits morveux! Vous voulez me ruiner… me tuer. Tuer Zoubida ... Tuer son enfant.
> Vous vautrez sur nos corps… Ahhh! La haine vous brûle jusqu'à la racine des cheveux… crapauds. Tous petits crapauds.
> […] Il partait alors dans un grand rire sauvage, inhumain, calamiteux […] son horrible ventre tressautait, ses yeux giclaient une lumière coupante. Sa tête brinquebalait dans tous dans tous les sens. Nous voulions rire avec lui pour lui faire plaisir et manifester ainsi notre soumission totale au chef incontesté du clan…
> Il nous menaçait de tout. Nous tremblions. Supplions que nous l'aimions […] Si Zoubida, devant notre désarroi, se déchaînait, il devenait grossier; parlait à tort et à travers; il traitait Ma de putain syphilitique. Egrenait son chapelet. Demandait aide et protection à Dieu. Son visage se ratatinait. Nous ne le reconnaissions plus. Il baillait ,gesticulait (…), nous giflait; ahanait (…) crachait sur nous, nous culbutait, nous reprochait notre lâcheté. Nous étions terrifiés et n'avions plus d'âge, tellement nous étions éberlués par la danse du père autour de notre enfance saccagée. (Ibid: 92)

As the above quote demonstrates, I think that in the novel Boudjedra makes is clear that his oppressive father embodies connotative and allusive values of castration against his family. A Symbolic castration against the child (male), a social and emotional castration against women, mother, wife and daughter as well.

However, it has to be noted that Boudjedra's wrote his novel in the period of 1960s, a period which symbolizes the socio-cultural realities of the imprisoned and confined Algerian women. Within this context, Nadget Khadda argues that "le sexuel, le politique et le religieux constituent particulièrement des éléments actifs dans le contexte socioculturel qui serrent de référent à l'œuvre" (Khadda, N, 1987, p. 33). Therefore, his main concern is to free, to liberate and to challenge the old established order of patriarchy symbolized in the novel by his dominating father. In doing so, Boudjedra's aim in *La Répudiation* resembles too much the

Bakhtinian aim in *Rabelais* in the sense that both of them wanted to rebel and struggle against the social, political, religious and the gendered endorsed forms of hegemony and domination which confined and limited individual freedom and liberty "face à cette perception de voir le malheur géré, en particulier, par les femmes (par la mère), j'ai voulu écrire très jeune pour refuser cela" (Boudjedra, R, 1992, quoted in le Matin, 2003) . To clarify more this similarity, I think that the reader of *La Répudiation* has to take into consideration Boudjedra's overriding symbolic description, and irony of Rachid's and Celine's sexual relation and the grotesque images which stand to represent women's nightmares and disillusionment after the Algerian independence:

> Mais cela, c'était l'habitude, tellement prenante que **nous oublions vite que nous étions en paix décrétée** depuis quelques instants ; nous nous affalions ; soupirs sur son cœur fiévreux parvenus à la limite de l'impatience qui rendait notre désir l'un de l'autre hargneux et vorace, faisant fi de la couleur de la peau, parcourue de petit grains violacés qui auguraient déjà l'intensité des caresses douloureuses ; et nous appréhendions ces retrouvailles de la chair, pare ce qu'au lieu de nous prendre il s'agissait pour nous , surtout lorsque la happer avec une telle virulence que nous engendrions le **cauchemar**, surtout lorsque la femelle jaillie de sa propre sève. (Ibid, p. 10, my emphasis)

Although the above quotation provides us with one of Boudjedra's unveiling grotesque images symbolized by Céline's body, I think that this does not mean he is against her emancipation, but rather he wanted to liberate and free her, as he says "chez moi la femme est un être, un corps!" (Boudjedra, R, quoted in El Watan, 2005). Being a foreigner and like the rest of the imprisoned Algerian women, Céline, Rachid's mistress falls also victim of the patriarchal and religious strictures of the Algerian society:

> Je rêvais de la cloîtrer, non pour la garder pour moi et la préserver de la tutelle des mâles qui rôdaient dans la ville abandonnée par les femmes, à la recherche de quelque difficile et rare appât (non, je ne pouvais pas être jaloux dans l'état d'extrême confusion où je végétais depuis, ou bien avant, ma séquestration par les Membres Secrets dans une villa bien connue du peuple; non ce n'était pas du tout là mon but), mais pour lui faire toucher du doigt la réalité de la ville dans laquelle elle avait l'illusion de vivre [...].
>
> (Boudjedra, R, 1969, p. 107)

As a victim of the Algerian social, political and religious hierarchies, Céline needs protection and help “il fallait que je le défende, car elle aussi une victime au même titre que les autres femmes du pays dans lequel était venue vivre” (Ibid, p. 13). Howver, Boudjedra makes of his narrator a metaphorical substitute of the prophet Mohammed, while Céline stands to represent his wife, Khadija, whom Rachid considers as a muse of inspiration, but of provocation agaisnt his father and the religious faith he vehicles: “dans notre mansarde, je lui racontais ma vie comme on moud du café” Céline’s profanation as “the other” and as a foreigner is another way of parricide pleasure used by Rachid in order to avenge his patriarchal father: Du coup, je saisissais toute l'ampleur de notre cohabitation, non pas amoureuse, non pas sociale mais en quelque sorte biologique: Céline me ressemblait !” (Ibid, p. 17).

Boudjedra’s novel also sounds to be polyphonic, because it carries a double discourse, where characters, themes and language (imagery) are presented in a fragmented and disjointed way through their subversive presentation and attitudes expressed towards the familial, cultural and religious discourse.

In his family environment, Si Zoubir is described by his son Rachid as a feudal, phallic father who dominates the family and the clan and whose power is a divine-like. He is portrayed in the novel as a successful feudal merchant whose power and domination goes even beyond his family circle, because his fame reaches all the corners of the of the capital “Toute la ville parlait de cette noce fastueuse” (Ibid, p. 66). He is a descendent of what many historians consider as “les vieux turbans” (Ruedy, J, 2005, p. 99). As a feudal chief and leading patriarch, after his second marriage, he lives separately in a luxurious villa with Zoubida, while the rest of his family live in a large house. The character of Si Zoubir is used by Boudjedra to parody the new emerging Algerian bourgeoisie who after independence replaced the French colons because of their irregular possessions and fortunes. His way of thinking, clothing and behaving are grounded and granted by his religious beliefs “pour répudier Ma, Si

Zoubir se fondait sur son bon droit et sur la **religion**" (Boudjedra, R, 1969, p. 37, my emphasis). As a devoted Muslim, and because of this established order, Si Zoubir has the right to posses, and the absolute power to repudiate his wife, to control the destiny of his children. Ironically put, the relation of this man with his daughters is a bothering one, "les filles l'inquiétait plus encore, ells avaient dépassé l'âge de la puberté et annonçaient des poitrine splendides" (Ibid, p: 85). In fact, the unmarried status of his daughters haunts and renders him ashamed, because at such an age of puberty "the girl who reaches puberty in Algeria and does not marry prolongs an abnormal situation […], and the father is haunted by the fear of dying and abandoning his daughter without support and therefore unable to survive" (Fanon, F, 1965, p. 107). This reminds us again about the narrow-mindedness of the traditional and conservative Algerian family circle particularly the life of the Algerian woman who unlike the European one "does not develop according to the three periods known in the West-childhood, puberty and marriage. The Algerian girl knows only two stages, childhood-puberty and marriage" (Ibid). While for marriage, is considered by the Algerian woman as a means of self liberation, as "a deliverance, as achieving finally her balance" from the anxiety and precarious experiences in her father's house (Ibid). However, in the eyes of Rachid, and his adolescent brother Zahir, this established order has created tensions, relation of enmity and 'parricide pleasure' "Entre nous, le père disposait une barrière d'hostilité qu'il s'ingéniait à consolider. Effarés, nous allions nous abîmer dans cette lutte difficile où les couleurs ne sont jamais annoncées: la recherche de la paternité perdue", claims Rachid (Ibid, pp: 46-47), This parricide pleasure and enmity lead the narrator and his brother Zahir to revolt, to mock and ridicule their father's behavior, superiority and even his body. They even wished his death because they are "obturés par l'amour violent de notre mère, qui nous mettait à portée de l'inceste et du saccage, dans un monde demeuré fermé à notre flair de mauvaises graines dispersées au sein de la maternité dévorante" (Ibid, p. 221). As a result, to rebel against their

phallic father who repudiated their mother, and against the religious orthodoxy which granted him absolute power, Zahir as a homosexual adolescent man commits adultery with the Jew, while Rachid commits incest with Zoubida and takes alcohol to debunk and demystify the monstrous religiosity which his father vehicles:

> J'érigeais l'érection en système verrouillé d'automutilation, à tel point que, dans ma rage de confondre les choses, j'associais à la douleur physique […] **la coupure définitive avec le père** […]. Nous n'avons d'autres recours que dans la rapine, **l'inceste et le vin.**
>
> (Ibid, p 49, my emphasis)

Rachid's religious revolt is directed against the skimped, fanatic religion which creates injustice and alienation insofar as it ensures, grants and legitimizes his father's patriarch position both in the family as well as the whole community or clan.

Borrowing from the Algerian popular and local culture, Boudjedra renders of the deceased grotesque body of Si Zoubir as one of the Bakhtinian carnivalesque *Gargantua*, because instead of creating or to use Bakhtin's word "crowning" Si Zoubir's character and body, he symbolically destroys him through an "uncrowning" process which involves both physical and mental deformity and magnifying. In a satirical and parodied way, Rachid describes the grotesque body of his father with the following words:

> Il étrennait tout les jours des djellabas flamboyantes, en soie pure, qui lui tombait sur les mollets ; et par un souci de coquetterie, il se rasait en cachette le bas des jambes. Il était petit, râblé, et son visage lui dégringolait sur le menton à cause de son appendice nasal particulièrement développé, qui obstruait tout ; ses yeux étaient plissés et noyés dans la graisse des paupières volumineuses. Des qu'il se mettait en colère, ses prunelles flamboyaient soudainement et immobilisaient l'interlocuteur- c'était là sa force […]. Le chef de la tribu n'était plus qu'un squelette, mais il gardait sa badine ; il se la flagellait, se la mordait ; ses os craquaient à cause de l'effort ; puis tout à coup, il nous appelait et nous le délestions de son ventre. (Ibid, pp. 70-71-93).

As in Bakhtin's *Rabelais,* Rachid's description of the grotesque body of his father is full of exaggeration, magnifying, distorted and uncrowning images, which allowed him not only to overcome fear, but also this uncrowning process has created a kind of carnival laughter in order to ridicule the otherwise all too serious united body of his father, because "it is a body in

the act of becoming, never finished, never completed; it is continually build" (Arnold, Edward, 1994, p. 2). In this way, Rachid can assault his superiority over his father and goes beyond his various threats in the form of laughter: "Il partait alors dans un grand rire sauvage, inhumain, calamiteux(…) son horrible ventre tressautait, ses yeux giclaient une lumière coupante. Sa tête brinquebalait dans tous dans tous les sens. Nous voulions rire avec lui pour lui faire plaisir et manifester ainsi notre soumission totale au chef incontesté du clan […]" (Ibid, p. 92).

Comic scenes and laughter finds expression also in Rachid's description of Si Zoubir's grotesque body which he associates with the image of an animal, and precisely to that of a cat: "Mon plaisir parricide béait. Tuer tout les chats" (Boudjedra, R, p. 139). This animalistic image of the father has a double valence. One the one hand, he is an egoist, irresponsible father and an enemy in the eyes of his wife, sons and daughters, a companion, a generous, and sensual man with his mistress on the other:

> Le chat ! Il continuait à s'étonner de l'opulence des formes et à son allure raide, je devinais qu'il avait envie de lever la patte et de pisser sur la culotte de la marâtre imprudemment laissée à la garde du félin qui ne cessait de la renifler […] Ma n'aimait pas Zoubida. Le gros chat, voilà l'ennemi réel ! Il fallait le détourner de mon amante et pour cela j'utilisais Nana, la chatte de ma mère, sinon : le châtrer ! Perversion animale.
>
> (Ibid, p. 137)

As in Freudian psychoanalysis, such grotesque imageries, comic scenes and laughing used by the narrator to describe his father's presence/body allows him in fact to free and purge himself from the different distressing energies.

As far as the skewed relationship in the family, and in similar ways to Fanon's definition of the brothers in the "*Algerian Family*", Zahir, the adolescent brother of Rachid is also described as someone who is frustrated and dissatisfied by his father's second marriage. Like his brother, he suffers and fights in "the same unit". During his father's wedding, he is absent, and his sisters feel unhappy and regret his absence, "Zahir n'avait pas paru à la fête. Mes sœurs avaient de vilaine robe et des larmes aux yeux" (Ibid, p. 64). Zahir feels deeply upset,

mentally disturbed and psychologically tormented. Like Rachid, he too wants to kill his father, but he could not do the act, since the old established order of things and reality requires Zahir not to kill him and after all even God is complicit and in the side of his father "a le bon Dieu de son coté":

> Le père pouvait toujours ahaner au-dessus du corps glabre de sa jeune femme. Il,' aurait plus de paix! Traquenard. Je jurais haut, niais Dieu, la religion et les femmes. Zahir haïssant la tribu et pissait dans l'eau qui servait à, l'ablution des saints hommes et des lecteurs du Coran. (Ibid, p. 73)

Interestingly expressed, we find in the novel the fact that Boudjedra fuses the element of death with that of life and regeneration, epitomized by Si Zoubir's ceremony of marriage and wedding day with Zahir's death and funeral. To explain more, Rachid and Zahir's revengeful attitudes and hatred feelings against their father lead them into an imaginary death. Ironically, this desired death is accentuated only when the father feels happy, rejoiced and dances when his son, Zahir dies as if he is freed from a weighty burden:

> Le gros commerçant exultait bruyamment et ne cachait pas sa joie d'être venu à bout du fils lapidaire qu'il avait toujours craint plus que n'importe qui … le patriarche méfiant qui se vengeait sur nous en nous ridiculisant aux yeux des anciens fœtus parvenus, grâce à quelque prodigieux miracle, jusqu'à l'enfance, malgré le lait empoisonné par l'haleine du maton , boiteux, malgré tous les grillons.
>
> (Ibid, p. 172)

To show their religious hypocrisy and the fact that his dead body represents a pagan faith, a drunkard and a non-Muslim man, the "Imam", the "cadis" and the religious members of the "muftis" were niether participating in airing Zahir's dead body nor coming close to his coffin because Zahir, "haïssant la tribu et pissait dans l'eau qui servait à l'ablution des saints hommes et des lecteurs du Coran" (Ibid, p. 73). It is then his close friends (homosexual) who dirge his funeral banquet, as it is stated earlier in the novel by Rachid: "Eux, barbus de toute espèce et de tout rang, se souvenaient de ces fêtes vespérales que nul païen ne saurait entrevoir, pas même en songe" (Ibid, p. 22). In this way, Boudjedra caricatures the Cadis, because in the

French Algeria he could rightly represent a collaborator of the French colonial administration, while he perceives the Islamic religious orthodoxy represented by the Imam and the Mufti as a castrating one, because it dominates the life and the body of the individuals whom it ties, locks up and which consequently leads to the individual perversity and hypocrisy. Ineluctably, this pragmatic religion determines in advance the individual's way of thinking, behaving, speaking and relationship with the other, it has thus solidified this same individual.

Characteristically, as in Bakhtin's *Rabelais*, the feast and the wedding of Si Zoubir is followed by the death of Zahir which appears nearly at the end of Boudjedra's novel. However, Zahir's death is never a completion as Edward Arnold explains in *The Bakhtinian Reader* (1994):

> […] the fact is that a 'feast' and 'a wedding', put together in the nuptial banquet, offer a completed picture: the potentiality of a new beginning instead of the abstract and bare ending […] death is never such a completion in the folktale, even if it appears at the end of the story. It is followed by a funeral banquet (as in the *Iliad*) which forms the true epilogue. This form is related to the ambivalence of folk images. The end must contain the potentialities of the new beginning just as death leads to a new birth.
>
> (Arnold, E, 1994: 230)

In a Bakhtinian carnivalesque, Boudjedra debunks the subversive cultural and political hierarchies of the new Algerian bourgeoisie, whom like his father and other members of the political clan replaced the colonial officials:

> L'angoisse me prenait en montant les marches (…) mais je me trompais à chaque fois et cela avivait ma haine contre le clan […] l'entrevue journalière avec les membres secrets brisait en moi toute énergie et toute velléité et me laissait en proie an désespoir le plus violent car je ne comprenais pas où ils voulaient en venir, ni ce qu'on me reprochait exactement.
>
> (Boudjedra, Rachid, 1969: 289)

Parodying and mocking the sacred religious ritual, feasts and spectacles are also characteristics of Boudjedra's carnivalesque writing of *La Répudiation*. These carnivalesque features create a kind of debased and grotesque images, of carnival, folk humor, laughter, and comic scenes in ceremonies, madness and billingsgate language within the marketplace. In

other words, like Bakhtin's *Rabelais* where the official religious discourse is degraded and debased, in Boudjedra's novel, the religious fundamentalism of Islam and its sacred, serious rituals such as the annual feast of Abraham or Aid, the holy month of Ramadhan and funerals are highly parodied and mocked and sometimes vulgarized in order to narrate their profane, blasphemous and irreverent realities which lead to a sort of transgression. Boudjedra's debasement and degradation of religion is achieved through the brilliance use of meniappean satire, metaphor and mainly profanation. The latter is defined by Bakhtin as: "carnivalesque blasphemies, as whole system of carnivalesque debasing and bringing down to earth, carnivalestic obscenities linked with the reproductive power of the earth and the body, carnivalestic parodies on sacred texts and sayings" (Bakhtin, Mikhail, 1984: 123).

The feast of Aid is an annual holy event wherein the Muslim community commemorates the willingness of Abraham to follow God's command to sacrifice his son. During this ritual and feast, every house should sacrifice a sheep and sometimes a cow to show respect and obedience to God's will and orders. Brilliantly however, in the novel Boudjedra parodies the feast of Aid which takes another degrading meaning represented by the sheer happiness of Si Zoubir's sacrificing of his son, Zahir, and his strong feeling of victory after his lamentable death. The author presents sacred religious rituals in the Muslim tradition with a certain irony and reverence. This annual sacrificial rite of Abraham is felt with a terrifying cruelty by Rachid. Used by the father in the name of religion, this rite offers a macabre image of blood; of smell of died animals broken and slaughtered with pleasure. As a small child, Rcahid is painfully traumatized and feels an outstanding emotional crack:

> Lamentation de l'un d'entre nous, arrêté net par une gifle qui laisse sur la joue une marque visqueuse, ainsi naissait en nous la brisure totale, dans l'odeur de ces matières fécales qui formaient des rigoles à l'orée de notre enfance désabusée par tant de sadisme et de cruauté scintillante, une cruauté qui érodait toute l'innocence dont nous étions capables, ouvrant dans nos mémoires des brèches béantes aux traumatismes agressant nos jeunes mentalités consternées par l'inexistence du père révélé abstraitement, de fête en fête par les

> réminiscences d'une voix hurlant les louanges à Dieu et les psalmodies venues des ancêtres.
>
> (Boudjdra, Rachid, 1969, pp. 224-225)

In the novel, Boudjedra describes this sacred day of Aid with filthy, dirty images of rot, excrement, vomit, blood and odor in order to degrade the feast of sacrifice, which stands also on the general filthy, dirty situation of all the Algerian society after independence. Rachid describes the event with a kind of discomfort and anxiety:

> Les tuer dans un rituel somptueux de sangs, d'encres et de cris. L'Aid représentait pour nous l'épreuve la plus terrifiante, car on nous obligeait à assister la cérémonie durant la quelle on tuait plusieurs bêtes, pour perpétuait le sacrifice d'un prophète prêt à tuer son fils pour sauver son âme.
>
> (Ibid, p. 193)

It is also interesting to see how Boudjedra mocks and vulgarizes at same time the sacrifice of the sheep during the ritual of Aid into that of a woman's vagina. Rachid compares the blood of the sheep to that of a vagina, and he states that such subjects are tabooed, prohibited and not allowed to speak about in the Muslim society. In this sense, Boudjedra's lowering, parody and degradation of the sacred rite of the Aid typifies the one used by Bakhtin in his *Rabelais* as he claims: "the essential principle of grotesque realism is degradation, that the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of earth and body in their indissoluble unity" (Bakhtin, M, 1984: p. 103-104). In parallel to Bakhtin's words, Rachid, the narrator describes the scene as follows:

> Au fond, à chaque sacrifice, nous avions peur pour les femmes ; nous craignions leur mort lente due à se saignement vaginal pernicieux dont nous nous ne comprenions pas la nécessité. Nous n'avions pas eu d'enfance, car nous avions toujours mêlé le sang au sang sans faire la différence, et voila que l'on nous obligeait à regarder gicler l'abominable liquide à l'assaut du ciel ; nous étions chavirés par le râle et le chyle et l'odeur de graisse jaillie de grosse toison inondée de sueur, par l'expression intense d'effroi mortuaire renouvelé à chaque bête immolé, frappe soudainement à mort par le couteau levé et abattu à une vitesse vertigineuse et tailladait la chair fraiche jusqu'à l'os blanc comme du sel et brillant ; et le boucher reprenait sans cesse son geste fort, faisant gicler le sang dans un bruit de gorge éclatée en une onomatopée d'une abstraction saugrenue, à l'heur du massacre et du rite, à l'heur de la venaison envahissante […] le sol ou gisait la victime expiatoire dont la sève allait féconder la maison de Si Zoubir et la rendre plus que jamais prospère ; sa grosse voix emplissait la

> cour d'un écho terrifiant ; L'hommage a Dieu (Dieu est grand ! Dieu est grand) ; et les femmes, qui n'en pouvais plus de tant de violence, de massacre et de bris, lançaient leur cri de guerre qui crépitait entre les murs blanc éclaboussés de taches rouge.
>
> (Ibid, p. 94-96)

If I have extensively quoted the above passage it is in order to stress the image of blood which is related to the auction and crowned Muslim society that turns to be an obsession and a personal phantasm for Boudjdra. For it reminds him first about his adolescent life during the bloodshed Algerian War for independence, when he joined the freedom fighters and the FLN member, and when he was wounded and had suffered because of his injured leg, and second, it recalls in mind the religious feast of his own circumcision's which he too considers as a mutilation:

> Quand j'ai commencé à écrire, j'avais ce rapport extrêmement traumatique, extrêmement obsessionnel avec le sang. Ce sera dans tous mes livres une blessure symbolique […], parmi les constituants du traumatisme central par rapport au sang, quelque chose qui s'appelait la circoncision. J'avais été circoncis, douloureusement aussi, l'enfant rebelle que j'étais, avait refusé d'être circoncis. J'ai fugué, on m'a ramené le lendemain. A la fin, on a été obligé de m'attacher avec une corde pour pouvoir m'arracher un bout de chair, c'est-à dire le prépuce. Mais à vif.
>
> (Boudjedra, Rachid, 2005)

Parodying all what represent the Islamic culture is also revealed through the narrator's attitudes and views towards the sacred month of fasting. The month of Ramadhan as it is called in Muslim countries is considered as a month of fasting and of highly religious piety and devotion to God and his prophet Mohammed. However, as it is revealed in the novel, this month loses its religious connotation and sacredness by becoming just another ordinary festive day or banquet like other days of the year. Rachid describes it in the following words:

> Te dire que je n'aimais pas le mois de Ramadhan serait mentir. Nous savions guetter la lune. L'attente du mois sacré était bénéfique. Zahir s'arrêtait de boire pendant un mois. Ma reprenait espoir. La maison avait un air de fête. On badigeonnait à la chaux toutes les pièces et en particulier la grande cour. On stockait pour un mois des comestibles rares et couteux. La crème n'était qu'un prétexte pour bien manger durant un long période, car on se rattrapait la nuit sur l'abstinence somme toute factice du jour. Ripailles. Paix tacite avec les oncles. Le banquet s'organisait chaque jour selon un rite strict et précis. Les

> femmes s'excitaient chaque fois à l'approche du crépuscule annonciateur de délivrance.
>
> (Boudjedra, Rachid, 1969, p: 19)

In the novel, Boudjedra seems to say that all the isotopic ideas referring to God and the iterative of the skimped Islamic religion are expressions of psychological, emotional shocks and moral distress which the narrator Rachid undergoes from his early childhood, because of a castrating authority of his father and the obsolete traditions of the post-independent state of Algeria as well as the laws which operate to alienate him. The fact that Rachid sees the easy accessory of his father to the world of God and religion leads him to revolt. Paradoxically, this revolt is not directed towards the petrol of religion itself, but against the practices, abuses which are made by this religion. It is with opposition to this skimped and fanatic religion whom Rachid raises because he considers it as a source of injustice and alienation.

Conclusion

It follows from the above analysis that both of Joyce's and Boudjedra's work are very concerned with the carnivalization of the official discourse of religion, politics. Through the studied texts, both authors break out the barriers or confinements of caste, property, profession and age existing between people.

I can say that Joyce's works of *A Portrait of the Artist as a Young Man* seeks to liberate the Irish modern consciousness from the authoritarian strictures of nationalism, religion, gender and even morality, by a strong commitment to what Fanon calls the literature of combat. Unlike "assimilationists" and a return -to- the source authors, Joyce the author of combat literature puts his finger on the sole points on the pathologies of his fellow nationals, the better to awaken them to the reality and complexities of modern life. This is what Joyce has accomplished in *Ulysses*, by the goal of leaving the memory of the dirty Dublin so delineated that "it could be reconstructed out of [his] book" (Joyce, James, p: 68). Yet, far beyond the physical reality of Dublin, that particular city has become part of the universal that lives far

beyond the Irish shores and encompasses the universe of every man and woman.As for Boudjedra and his *La Répudiation*, I think that through the use of Bakhtin's carnival, the author has shown the various ills of post-independent Algeria, such as the narrow minded religious thinking, and patriarchy.

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General Conclusion

As a general conclusion to the whole analysis, and as it is already shown, the study falls in the field of what is commonly known as comparative cultural poetics by emphasizing on the many parallels and common literary bonds between the literary works of the Irish author James Joyce most notably in *Dubliners*, *A Portrait of the Artist as a Young Man* and *Ulysse*s, on the one hand, and the Algerian authors writing in French as Mohammed Dib's trilogy *Algeria*, Yacine Kateb's *Nedjma* and Rachid Boudjedra's *La Répudiation* on the other hand. In other words, this doctoral research as a whole has given and added a new perspective for reading Joyce's works through Algerian eyes using the works of native Algerian francophone writers. Bearing in mind the fact that Joyce's works can be read and analyzed by various individuals belonging to quite different societies throughout the whole wold, I hopefully endeavored to contribute and make a new Algerian postcolonial reading to the great deal and huge bulk of literary criticism already available on Joyce's literary works and critical sholarship.

Throughout the whole research, it has been shown that despite the difference of cultures, languages, religions and geographical locations, the reading of Joyce's works with that of the native Algerian authors writing in French as Dib, Kateb and Boudjedra is first justified by the same historical context and similar political, cultural and literary events which deeply shaped the colonial history of Ireland and colonial Algeria. The comparison is also justified by the possible literary influence and confluence of Joyce on his Algerian counterparts by taking into account Joyce's world-wide literary fame and large influence over many European and non-European writers and also by the Algerian writers' use of an 'English and American slant', notably Dib and Kateb as aesthetic models in their works to describe the different and current concerns of their times as colonialism, paralysis, and the quest for a destinctive identity or belonging. However, the study has revealed also that in comparing Joyce's works with that of

Boudjedra, the comparison is not only made because of literary influence or confluence, but rather it is because of the similarity of context and a possible impact of Mikhail Bakhtin's carnivalesque concepts of grotesque realism and parody as it is expressed in his *Rabelais and his World*, or *Gargantua and Pantagruel.* Indeed, having been analyzed and approached Joyce's, Dib's, Kateb's and Boudjedra's selected works from different postcolonial scholarship as proposed by the pioneers of the field as Frantz Fanon, Edward Said, Homi Bhabah and Robert Young to name but few, I have come to the first conclusion that despite the way these selected authors reported the historical rhetoric and the current tracks of their respective countries, colonialism and western imperialism in general, were and remain as the fundamental causes of the sufferings, alianations and paralysis of the Irish and Algerian people.

As it has already been mentioned, the present doctoral research is divided into six chapters. The first chapter has shown that the colonial history of Ireland with that of Algeria is very close and similar. In this chapter, I have gone through the colonial history of both countries by studying the constraints of European and foreign colonizations; British and French colonization respectively. I have come to the conculusion that Irish history as much as the Algerian one were deeply marked by many culminating historical, cultural and literary events that ushered or opened ways toward revolutions and independence like the Easter Up Rising in 1916, the Literary Revival in Ireland and the bloody events of eighth May 1945 in Algeria which resulted with the birth of the Algerian Nahdha (Renaissance) and a prolific literature in the second quarter of the twentieth century and the 1954 Revolutionary War of Independence. To say it more clearly, the first chapter is meant to supply the historical context, the literarry and cultural politics or politics of culture from where Joyce, Dib, Kateb and Boudjedra draw their materials and subjects by making many cross-refrences from the studied works.

In the second chapter which is a comparison between some of Joyce's selected short story of *Dubliners* with that of Mohammed Dib's *La Grande maison* of the trilogy *Algérie*, I have shown that both works constitute a chapter of colonial Ireland and colonial Algeria, by putting emphasis on the colonial pathology of paralysis which in the case of Joyce's *Dubliners*, resulted from the various discursive patterns of the British colonialism, the religious fundamentalism of the Irish Catholocism, and the radical nationalism of the Celtic-revivalists. While in the case of Dib *La Grande Maison* it is mainly because of the French colonialism. I have demonstrated that although Joyce's *Dubliners* comprises different short stories, yet the book can be read as a plural autobiographical novel since it stretchers from childhood to reach adult and pblic life, just like Dib's *La Grande maison, L'incendie and Le métier à tisser* which were originally written in a single book before Dib devided it into three books to form the trilogy "Algerie". More than this, I have explored for instance how in Joyce's Dublin the Christian religion epitomized by the Irish Catholic institution is so diverted from its basic and fundamental religious role, and turned instead to be in Joyce's point of view a corrupted, obscure and rigid institution causing paralysis which counterfeits and destroys the life of Dubliners.

Also, I have demonstrated how life in the dweller of Dib's Dar-Sbitar, Tlemcen in Algeria was so difficult and suffocating whose inhabitants were reduced to mere objects because of the French colonial occupation. In other words, throughout the chapter, I have provided the possibility of drawing together the two settings (Dublin and Dar-Sbitar) as embodying an atmosphere of decay which epitomizes the paralytic sate of the Irish and Algerian under colonialism. A particular stress is also made on Joyce's and Dib's use of a realist-naturalist mode of writing of the nineteenth century European writers as an appropriate means or tool to express very clearly the pathological conditions, sufferings, the degree of degradations and mortifications of the inhabitants of Dublin and native Algerians under colonialism.

This goes without saying that both authors have not only put their fingers and pointed directly to the colonial pathology of paralysis engendred by the British and French colonialism, but in the view of the two authors this pathology had to be resisted. Therefore, in the third chapter, I have shown that Joyce's *Dubliners* and Dib's *La Grande maison* and its sequel *L'incendie* belong to what Frantz Fanon calls the fighting or combat literature, since both authors neither try to assimilate or absorb the literature of the Empire nor a return to the sources, but rather they played the role of awakeners in their attempt to awaken their fellow Irish and Algerian people through the denounciation of their contemporaries (the Celtic Revivalists and "Gaelo-centric" for Joyce and the Algerian Nahdha with the first Algerian authors wrting in French for Dib). At this first satge, I have qualified Joyce's and Dib's critical attitudes as a form of cultural resistance against the cultural nationalism of colonial Ireland and colonial Algeria as well.

All along the third chapter, I have also stressed the fact that we can basically read *Dubliners*, *La Grande Maison* and *L'incedie* as anti-colonialist works. In doing so, I have elaborated on the way Dib is too closer to Fanon than Joyce, in the sense that likewise Fanon in his *The Wretched of the Earth* placed the Algerian peasants at the forfront of the Algerian revolution, Dib too in his *L'incendi*e has stressed the leadingt role of the rural peasant class during the struggle for independence against the French colonial occupation. However, as far as Joyce is concerned, this does not mean that he is not Fanonian. But rather he also in his own way has criticized the little priveldged Irish colonial bourgeois class because of their soft commitement or resistance against the Roman Catholic clergy and the Brtish Empire. In studying these two ways of resistance in Joyce's *Dubliners* and Dib's *L'incendi*e, it has to be underlined that both authors make use of Georg Lukacs' typicality in their description of Irish and Algerian conditions and their portrayal of the different characters, which allowed them not falling in the snare of phtotographic and pedestrian realism. The chapter also has

discussed the carnivalesque expression of Dib's *L'incendie* relating it for instance, to the Menippean Satire and Socratic Dialogue, while *Dubliners,* I have discussed Joyce's use of irony and intertexts to show his crafty portrait of Ireland's moral history.

The fourth chapter is a comparison between Joyce's *Ulysses* and Kateb's *Nedjma* in the light of T.S Eliot's exploration and elaboration of the Joycean mythic method. The focal piont has been made first on Joyce's and Kateb's choice of the novel form which expresses the spirit of carnivalist culture and folk humour. Second, many example were taken either from *Ulysses* or *Nedjma*, in order to clarify and understand Joyce's use of Homer's *Odyssey* and Kateb's *tribal myth of the Keblouti*. Thus, unlike Eliot's critical claim, it has been revealed that the two authors' usage of myth was rather to debase and debunk the authority of the modern literary myth and therefore not to stabilize or shore up the fragment of the contemporary futility and disorder of modernity. The chapter has looked also to the two author's view and treatments of issues related to nationalism, cosmopolitanism and colonialism in Ireland and Algeria, by discussing particularly Joyce's hidden nationalist leaning and attitudes towards the British colonization and Irish Catholicism.

The fifth chapter has investigated Joyce's and Kateb's hybrid imaginations of the Irish and Algerian nation-building. As cosmopolitan and postcolonial authors, Joyce and Kateb have tried to avoid misappropriation in the sense that while Joyce revised the original draft and version of his *Ulysses* by omitting many subtitles from the chapter of ancient Homer's *Odyssey*, Kateb has also omitted and slimmed down the volume of his *Nedjma* first by the suggestion of his director and the publishing requirements of the Seuil edition, and second, because of his literary inspiration from the New Novel (le nouveau roman) which is seen a new departure that allowed him to express deliberately his will on both the level of creative writing and the socio-historical context, before abandoning his function as a novelist and dovoting himself to the promotion of the Algerian Theatre in the everyday language in order

to reach a wider audience. In addition to their critical resistance to misappropariation, it is revealed also that in *Ulysses* as much as in *Nedjma*, Joyce and Kateb respectively have put side to side the the carnivalist culture of folk humour with the literary myth. We have also seen how in *Ulysses*, Joyce has employed *The Book of the Conquests* to contrast it with the Helenic tradition represented by Homer's *The Odessey* in order to show the "double-styled" world of the Irish and the misapproparation the Celtic Revivalists, and how Kateb in the paths of Joyce, has used in his *Nedjm*a a hybridized French language full of local Arabic expressions. It is made clear that their aim above all things was to show the hybrid character of respective nations with a their strong attachment to their ancestral folkloric cultures, language, and the history of their nations by describing the various conquests of Ireland and Algeria with a very vernacular tone and tradition creating therefore an organic culture and an intentional hybrid language.

The sixth and the final chapter has uncovered the issue of family romance and the world of the carnival in Joyce's *A Portrait of the Artist as a Young Man*, and Rachid Boudjedra's *La Répudiation*. Joyce's and Boudjedra's conceptions of family romance have been approached first from a Freudian psychoanalytical perspective by shedding light on the Freudian famous notion of "parricide pleasure". We have seen for instance how family relations between fathers-sons, fathers-daughters, mothers-sons and husbands-wives have been shaken or disturbed by colonial and postcolonial pathologies and conditions in the Irish and Algerian society, creating relations of enmity, revenge and division between the same members of a single family.

In Joyce's *A Portrait of the Artist as a Young Man*, as much as in Boudjedra's *La Répudiation*, the sacred nature of family had lost its value and sacredness. The point here is that the family moved from being homogeneous, united and virtually monolithic into divided, broken into separate elements to use Fanon's words. As an example, in Joyce's novel the

image of the broken family is shown through Stephen's refusal and critical views against his nation (Ireland) or his questioning and disavowing to follow the paths of his father in his radical nationalism and the glorification of Irish past or history, while in Boudjedra's *La Répudiation* it is shown through the skewed relation between the narrator Rachid with his father Si Zoubir or for instance between this fallic father Si Zoubir with his wife and daughters as well. This skewed frantal relation and the higher postion of this patriarch father as the novel shows are used as tools to unmask the politico-ideological aberrations of the Muslim traditionalism in contemporary Algeria.

In addition to this, through the use of critical or analytical categorization and insights of the Algerian family during the French colonization of Algeria, Frantz Fanon in his *A Dying Colonialism*, we come to understand that in *La Répudiation*, Boudjedra revisits first the social and cultural conditions of the Algerian people and also expresses his dissidents thoughts of traditional Algerian patriarchal society sumbolized by Si Zoubir and his clan which are engulfed in the coming period of neocolonialism. Second, what is Fanonian in Boudjedra's selected novel is of course the right of man and woman to live in dignity, eqauality and social justice; it is the Algerian woman's veil, her harem and her liberation. It is progress, prosperity and justice which constituted the ideals of life in the whole globe as well as in the Algerian context.

The deployment of our critical tool has lead us to realize that no matter the masks they wear, British and French imperialism and later nationalitarianism have the same horrible and negative impacts on colonial and postcolonial societies. In other words, while Joyce's works express his keen disillusionment with Irish Catholicism, Celtic Revivalism and British colonialism, in Boudjedra's novels we have seen the extent of his disillusionment not only against French colonialism, but also his weary anxiety on the Algerian Revolution which in his own opinion had been diverted from its ideals and original course because of its

unfulfilled promises, with the emergence of a new “totalitarian” and shortcoming regime that would replace colonialism, and also because of the petrification of the new empowered leaders who retained economic and political power over the Algerian people.

Besides, it seems that the dialogue between Joyce and Bodjedra resiside not only in denouncing all forms of colonial and post-colonial oppression, but also in their use of grotesque realism, exaggeration and parodic discourse in their texts. This parodic discourse is expressed in their disillusion which is conveyed through a grotesque and carnivalesque discourse which debase, debunk all taboos and official or sacred beliefs which allowed them a temporar liberation from the prevailing truth and from the established world order and by the suspension of all hierarchichal rank, privileges, norms, and prohibitions. For, the carnivalesque offers an opportunity to express iconoclastic tendencies where all barriers and social herachies are broken. Higher classes and official cultures are reduced and mocked on; people constitute a unity in which the body becomes the subject of laughter. On the one hand, we may say that Joyce’s and Boudjedra’s carnivalesque themes and characters serve as useful elements or vehicules to humorously espose and parody the idealistic beliefs and ideologies of the Irish and Algerian societies such as religion and patriarchy as well as individual’s ugly human nature and unpleasant behaviors. On the other hand, I contend that the grotesque laughter and exaggeration are used as tools to respond to some preceeding Irish and Algerian writers or widely spread discources that did not fit the aspirations of the two writers.

The last, but not the least, I may say that the negative leveled criticism on Joyce and many Algerian authors like Boudjedra and others on the basis of their personal, literary and fictional works which accused them of not being fully commited and nationalists authors is an under-istimation or an oversimplification of their literary success and universality. Because I consider that whatever their motivations in writing were, I do calaim that both authors have rightly put their fingers on the real disease and problems of their societies and were

disappointed of the bygone principles for which they have ever dreamed of. I may also say that although these selected authors have all lived their historical moments, hence, their different works still continue to resonate wherever the English and French languages are spoken, and whenever literature in general is debated.

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Résumé

Le présent travail de recherche a pour but de faire une étude comparative entre *“Dubliners”* de James Joyce, *“A Portrait of the Artist as a Young Man”* (1916) et *“Ulysses”* (1922), et les œuvres littéraires algériennes écrites en français, à savoir “La Grande Maison” de Mohammed Dib (1952), *“Nedjma”* de Yacine Kateb (1958) et *“La Répudiation”* de Rachid Boudjedra (1969). Cette étude comparative révèle que, malgré les différences de culture, les croyances et les langues qui séparent Joyce de ses homologues algériens, leurs œuvres sont assez similaires. Pour atteindre les objectifs de l'étude, nous avons emprunté certaines notions analytiques de théories postcoloniales et études littéraires critiques telles que celles mises en avant par Frantz Fanon, Homi Bhabha, T. S, Eliot, Robert Young et Mikhaïl Bakhtine., pour répondre aux questions liées au colonialisme, le cosmopolitisme, l'hybridité, la religion fanatique et carnavalesque. En conséquence, la recherche est divisée en quatre chapitres. Le premier chapitre nous présente les antécédents historiques et littéraires de l'Irlande coloniale et de l'Algérie coloniale, en mettant l'accent sur les événements les plus importants qui ont profondément marqué l'histoire des deux pays. Le deuxième chapitre est consacré à une comparaison entre *“Dubliners”* et *“La Grande maison”* de Dib avec un accent particulier sur la pathologie de la paralysie et la résistance culturelle qui a suivi comme moyen. Le troisième chapitre porte essentiellement une lecture comparative de *“Nedjma”* de Kateb et « *Ulysses”* de Joyce pour tenter de faire la lumière sur les thèmes du nationalisme, le cosmopolitisme, l'hybridité culturelle et linguistique. Le quatrième et dernier chapitre se concentre sur l'étude de la romance familiale dans *”Ulysses”* et*“La Répudiation”* de Boudjedra. Le thème de la romance familiale est abordé sous l'angle de la psychanalyse freudienne et du carnavalesque bakhtinien.

ملخص

الغرض من هذا البحث هو اجراء دراسة مقارنة بين بعض الروايات للكاتب الايرلاندي "جيمس جويس" وبعض الروائيين الجزائريين. الإشكاللأساسي هو محاولة معرفة مدى "دابلنرز" "صورة لفنان كشاب" و"يوليسيس" للكاتب "جويس" قد اثرو على رواية "البيت الكبير" للكاتب الجزائري "محمد ديب"، "نجمة "لروائي "كاتب ياسين" وكدا "الطلاق" "«لراشيدبوجدرة". الدراسة حاولت قراءة هده الاعمال الفنية والادبية من خلال عيون جزائرية. تكشف هده الدراسة انه على رغم من الاختلافات الثقافية، اللغوية والمعتقداتتبقى اعمالهم الأدبية شبه مقارنة. لبلوغ اهداف هذه الدراسة قمنا باستعارة بعض مفاهيم التحليلية ما بعد الكولونيا ليه على غرار الدراسات النقدية "لفرانز فانون" "هومي بهابها" " تي.اس.اليوت" " روبرت يونغ" "ميخايل بختين". ينصب التركيز الرئيسي للبحث على وجهات نظر المؤلفين المتشابهة حول القضايا المتعلقة بالاستعمار، التعصب الدني والكرنفال.