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**Ideology and Alienation in Mouloud
Mammeri's *Le sommeil du juste* (1955) and Heinrich Böll's
The Clown (1963)**

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Dedication

To the memory of my English teacher in the middle school Miss
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Abstract:

This research work is a comparative study of two literary works: Mouloud Mammeri's *Le Sommeil du juste* (1955) and Heinrich Böll's *The Clown* (1963). The main purpose of this study is to show how Ideology is reflected in both novels during the Second World War and Post Second World War in both Algeria and Germany, despite their cultural and language differences. To achieve my goal, I have relied on Louis Althusser's two concepts "ideological subject" and "State Apparatuses" of Ideology developed in his essay *Ideology and Ideological State Apparatuses* (1971). The study has revealed that the two authors share the same view about the dominating ideologies of their times at the level of characters and themes. Taking into consideration that the two novels are written in a period of strong ideologies. First, concerning characters, the protagonists of the two novels Arezki and Hans have rejected the imposed ideologies (Nazism) and (Colonialism) which are portrayed in their actions and deeds with their families and societies. This is marked as a great failure for the two systems. Second, the imposed ideologies have led the two protagonists to be subjects of alienation. In other words, Arezki and Hans have become separated and detached from their families and societies as well. In addition, this study has revealed, that each political system has relied on a specific means to justify a violent act and legitimate it (War), in both societies, Algeria and Germany, and have led people to participate in it.

Key words: Mouloud Mammeri, *Le sommeil du juste*, Heinrich Böll, *The Clown*, Louis Althusser, Ideology, state apparatus, alienation, legitimization of war.

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General Introduction:

The world has witnessed the outbreak of the Second World War or what is known as WWII from 1939 to 1945. It is considered as “the bloodiest [...] as well as the largest war in history” (Royde-Smith, 2018). This terrible event is defined as “a conflict that involved virtually every part of the world during the years 1939-45” (Ibid). During that period, the world was divided into two parts “the Axis powers- Germany, Italy, and Japan- and the Allies- France, Great Britain, the United States, the Soviet Union, and, to a lesser extent, China” (Ibid).

The Second World War is ranked among the most horrible events that humanity has known. Radical changes happened in people’s lives because of this war that reshaped many societies. Moreover, the war not only altered people’s lives, but also in societies and cultures as well. Authors in their writings have portrayed the effects of war on people’s lives, as they revealed many atrocities caused by the conflict.

Mouloud Mammeri’s *Le sommeil du juste* (1955) and Heinrich Böll’s *The Clown* (1963) are two narratives, which depict the effects of the Second World War on two different places, Algeria and Germany. In *Le sommeil du juste*, Mammeri addresses mainly the French colonial system by telling the story of his country during the French colonialism. In addition, he speaks of Algerian youth’s involvement in the Second World War and how they, unwillingly, participated in this conflict. It is worth to mention, that the Second World War was one of the main reasons, which incited Algerians to revolt against the French colonialism, and proclaim their freedom. This was followed by the French massacre of the Algerians in the 8th May 1945, the day when Europe celebrated the end of the war.

In *The Clown*, Böll narrates the story of Germany during the Second World War and the post war era. It focuses on the German society under Hitler’s dictatorship and the Nazi system after the leader’s death.

Both *Le sommeil du juste* and *The Clown* were written in periods marked by strong ideologies. Therefore, they portray literary ideological systems meant to rule and control people. Since ideology is a “system of ideas that aspires both to explain the world and change it” (Cranston, 2018), the dominant classes in the novels use several ideological institutions to change and explain the world, as they want it to be. Ideology is best defined in Louis Althusser’s essay ‘Ideology and Ideological State apparatuses’ where he studies how it functions ideology in society.

Review of literature:

Mouloud Mammeri’s *Le sommeil du juste* (1955) and Heinrich Böll’s *The Clown* (1963) have been the center of interest of several studies. As for the first selected novel, *Le sommeil du juste*, it is mostly read in the light of the colonial situation in which it was produced. For example, Amhis-Ouksel writes :

[...] dans *Le sommeil du juste*, nous ne sommes plus dans l’imaginaire. La réalité est là avec ses contraintes : la colonisation, la guerre, l’univers clos d’Ighzer, les nombreux tabous d’une organisation patriarcale qui ne fait aucune place à l’individu [...]

(Amhis-Ouksel, 2010 :85)

In the quotation, Amhis-Ouksel underlines very important themes that are exposed in the novel. For her, Mammeri’s novel is not a world of fiction; it is rather a real one where colonization, war, the enclosed world of Ighzer, and several taboos of an organization that tear apart individuals, are depicted in a vivid way. This situation is created and maintained by the colonial system and worsened by the Second World War, when France was ruled by the Nazi regime.

Sellin Eric, in “‘Arezki’s Bookburning in Mouloud Mammeri *Le sommeil du juste*” comments on the work from a social and cultural perspective. He writes:

Le sommeil du juste, a tale of the disintegration of values in the rural culture of Ighzer [...] The elders hold to such traditional customs as the male code of honor [...] The youths, exposed to the culture shock of Aroumi education, have become alienated, have become "strangers" (Iroumien), and have, to the bewilderment of the elders, embraced atheism, socialism, syndicalism, and the like.

(Sellin ,1983:3)

Sellin undercovers the breaking of ideals in the Kabyle village of Ighzer. According to Sellin, the novel shows two different reactions, the elders’ attachment to their customs and traditions, and the youths’ assimilation of the “new” culture, the “French one”, which causes the disintegration of their own worldview and changes their values and principles.

Furthermore, Aitel in her comments on Mammeri’s *Le sommeil du juste* tackles an important point linked to Mammeri’s resistance to colonial domination, and argues:

In his next novel, *Le sommeil du juste*, [...], Mammeri directly questions the French Colonial presence in Algeria through the portrayal of Arezki, the French Educated Berber protagonist who rejects Berber values and traditions only to realize that the Western values he embraces are but illusion [...]

(Aitel, 2014:65)

For Aitel, Mammeri throughout his novel focuses on the presence of the French colonizer in Algeria and the resistance to it. His narrative unveils the assimilation policy of the French colonizer, and expresses the transformation of the youth’s perception of their culture and their relations to it. Thus, for Mammeri, the French assimilation of values and proclamations are only lies and mystifications.

Additionally, Benbrahim in “Mouloud Mammeri (1917 – 1989): l’écrivain.”, focuses on the frustration of Algerians towards the French colonizer, especially, those who are called ‘IMANN’. He states :

[...]La guerre de libération se prépare dans les esprits et dans les faits, la prise de conscience s'accroît chez les colonisés. Le terme "IMANN" (indigène musulman algérien non- naturalisé) est ici un symbole de la Situation batarde et de la recherche d'identité des Algériens. [...]

(Benbrahim: 02)

The above quotation underlines the awakening of the colonized Algerian people. Mammeri takes in particular the 'IMANN', the non-assimilated that is formed by the French colonizer to be a loyal servant. He demonstrates their aim to change the terrible situation, as colonized, misled and lost people. The Algerians' 'rise of consciousness' pushes them to get rid of the bounds of colonialism through what is called liberation war.

The Clown, too, has received a great deal of criticism. In his "Rome to Cologne", Sarnoff foregrounds alienation at the heart of the Novel:

[...] I found that the book had a remarkable evocative quality written in the first person narrative style of the story and an aging postwar West German clown unfolded. Alienated and increasingly cynical about his nation's Nazi past, the clown sought to hold together his marriage, his religious faith, his political identity, and his act. [...]

(Sarnoff, 1984: 75)

The critic focuses in his analyses of Böll's novel on the historical aspect. He considers the protagonist 'the clown' as rebellious against the political and social norms inherited from the Nazi regime. For him, the clown stands as a rival who challenges and breaks up the German social norms. Besides, Sarnoff argues that through the character 'the clown', Böll marks his political position towards traditional standards. He states:

[...]In telling his story, the clown elicited strong emotions because Böll was so effective at interweaving political and historical themes with the plainest events of everyday life, such as smelling and tasting a cup of freshly brewed coffee on

a cold, damp night in dreary, sleepy German city. [...] (Ibid)

For Sarnoff, Böll's novel (1963) is a remarkable work, which criticizes the German past under the Nazi control, through the life of an alienated and skeptical clown. He also says that Böll has succeeded in linking historical and political issues in relation to everyday life, which is a prominent technique in modernism.

In *Understanding Heinrich Böll*, Robert C. Conrad affirms:

The Clown treats in a broad sense the question of freedom. In the case of the main characters Hans Schnier and Marie Derkum, the matter is localized within the context of love and centers on the issues of what constitutes marriage, of who legitimizes couple's living together, and who controls social aspects of marriage

(Conrad.R:1992, 79)

Here, Conrad explores another topic in Heinrich Böll's '*The clown*', which is marriage. For him, Böll extends this issue and relates it to freedom. Through two characters Hans and Marie as lovers, Böll discusses the issue of social authority and control, on not only the exterior part of life but also the interior part in choosing 'a wife or a husband'. Their choices as individuals in German society are limited and bound to a construction that shape a marriage relationship.

Aloysius-Gonzagas. Ikechukwu. Orjinta in his thesis *Womanism as a Method of Literary Text Interpretation: A Study of Emergent Women's Images under Religious Structures in Selected Works of Heinrich Böll* writes that, "With regard to the motive behind the novel, Böll hints at the biblical role of the prophet as defined in the prophecy of Isaiah." (Orjinta, 2013: 152). He adds:

Above all, Böll explains that the clown sees with the eye of the author and indicates that those eyes are not afraid to remain in prophetic solidarity with those who have been forced by the Church and political leaders to be outsiders.

(Ibid)

From a religious perspective, Orjinta affirms that Böll's voice appears through his protagonist Hans to criticize the Catholic Church and political leaders. Not all people have accepted the policies imposed on German society, especially those of the church. Therefore, Hans is a character who represents the discomfort of several persons and their alienation in the Nazi society.

Eamon Maher, in "Casting a Critical Eye on his own Church: Heinrich Böll's *The Clown*", is the other critic who studies Böll's attack on Catholic hypocrisy in *The Clown*:

The Clown (1963) is a novel which is scathing in its attack on hypocrisy, conformity and self- satisfaction among the Catholics who feature in it. The main consciousness through whom the story is narrated, Schnier, a Clown by profession, is shown to be the most discerning of all the characters. [...]

(Eamon: 2007, 17)

The identification of Eamon concerning Hans Schnier is quite important. He affirms that Hans, who has "no church affiliation" (Böll, 1963:9), is the most conscious character in this novel comparing to others. The reason that makes him depicted in this way is the "Catholic hypocrisy" when using religion to serve their own interests, so that Hans appears more committed to his values than the Catholics to their faith.

The critics above consider Heinrich Böll's *The Clown* (1963) as a critic of the German society during the Second World War and post Second World War, precisely, when Germany was under the Nazi control. The novel tackles different issues, such as, history, religion, politics and love. Böll represents all these issues in Hans the main character, as well as the narrator of this story.

Issue and working hypothesis:

From the review of the literature about Mouloud Mammeri's *Le sommeil du juste* (1955) and Heinrich Böll's *The clown* (1963), it is clear that both works have been studied from different perspectives. However, as far as I know, the two fictions has never been put together in order to explore the concept of ideology that shapes the political systems both in Germany and colonial Algeria. Therefore, one may ask, how the two novels highlight the ideologies on work and the systems that control the individuals in their society.

My objective in this dissertation is to study the two novels by involving the concept Ideology, in its Althusserian sense. It is clear that Mammeri's *Le sommeil du juste* and Böll's *The Clown* events belong to post Second World War literature. However, each writer provides an original depiction of his society. In order to infer each description, I will use Althusser's concepts of ideology, political consciousness and alienation. For Althusser, ideology has no history but it can easily produce and shape history. This philosophy is presented in the first chapter of this dissertation, which also presents the works under study and the biography of each writer. Next to that, the second chapter explores the working of ideology in each novel through their representations of characters. The third, and last chapter, extends the analysis to themes of Alienation, the ideological legitimization of war, in order to draw a clear picture of the working of ideology in Mammeri's and Böll's respective fiction.

Method and Materials:

Theoretical Framework

To achieve my task I am going to support my research work with Louis Althusser's theory of "Ideology" introduced in his essay *Ideology and Ideological State Apparatuses* (1971). As a start, it is quite important to know what the word ideology means. It happens that the term ideology takes different interpretations. For instance, in *A Dictionary of Cultural and Critical Theory* (2010), it is defined " [...] as any set of opinions, beliefs, attitudes [...] of a social group or class [...] a more or less conscious system of ideas [...]" (Payne, 2010:340). For Payne ideology represents ideas, thoughts, principles and attitudes that construct and guide lives of people in their society. The word ideology has been also defined in *Critical theory today A User-Friendly Guide* (2006):

[...] an ideology is a belief system, and all beliefs systems are products of cultural conditioning. For example, capitalism, communism, Marxism, and patriotism, religion, ethical systems, humanism, environmentalism, astrology, and karate are all ideologies.

(Tyson, 2006: 56)

For Tyson, Ideology is also seen as a set of beliefs that shape every system exists in life. It can be found everywhere even in a simple system as 'Karate', and its main source is culture. In addition, Ashcroft in his "Post-Colonial Studies The Key Concepts", states:

[...] subjects are 'born into' ideology, they find subjectivity within the expectation of their parents and their society, and they endorse it because it provides a sense of identity and security through structures such as language, social codes and conventions. [...] subjects collude with ideology by allowing it to provide social meaning [...]

(Ashcroft, 2007:203)

From what is quoted above, it can be deduced that individuals are never and will never be separated from ideology. It is considered as an essential system of society because it provides

individuals with identity and this happens according to the social norms and even language. In other words, subject is systematically derived to follow an ideology that forms one's identity. In addition, this operation happens by the will of the subject and without any pressure or imposed rules.

Louis Althusser is a French theorist who has developed the theoretical concept of 'Ideology'. In his essay '*Ideology and Ideological State apparatuses*', he believes that ideology is "the imaginary relation of individuals to their real conditions of existence" (Althusser, 1971: 162). He also asserts that :

The ideological representation of ideology is itself forced to recognize that every 'subject' endowed with a 'consciousness' and believing in the 'ideas' that his 'consciousness' inspires him and freely accepts, must act according to his belief [...] (Ibid, 167)

Althusser's quotation denotes that society cannot deny the fact that the individual acts' and deeds' are related to consciousness. The subject behaves according to his consciousness. As a result, he constructs his thoughts, principals, and doctrines that guides him in life according to what he believes in .

Moving to another concept of Althusser's theory, which is 'State Apparatuses'. In his essay *Ideology and Ideological State Apparatuses*, Althusser states:

The State apparatus, which defines the state as a force of repressive execution and intervention 'in the interests of the ruling classes' in the class struggle conducted by the bourgeoisie and its allies against the proletariat, is quite certainly the State, and quite certainly defines its basic 'function'.

(Althusser: 1971, 137)

The above quotation indicates that the State is divided into two sections. The first one is the upper class or the ruling class, and the second one, is the lower class or the proletariat. In this case, the State apparatus serves the upper class interest and makes sure to keep the upper class in state of power unlike the lower class. He adds:

In order to advance the theory of State it is indispensable to take into account [...] another reality which is clearly on the side of the (repressive) State apparatus, but must not be confused with It [...] the ideological State apparatuses.

(Ibid: 142)

Moreover, he stresses the fact that the State has of two apparatuses that keep the ruling class in power, the Repressive and the ideological State Apparatuses. Concerning the two apparatuses, their functions are different. Althusser writes, “the Repressive State apparatus functions ‘by violence’, whereas Ideological State Apparatuses function, ‘by ideology’” (Ibid: 145). He also adds more details about the two apparatuses, saying, “the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc, [...] constitute [...] Repressive State Apparatus” (Ibid: 142,143). Moreover, he mentions that the ideological State Apparatuses consist of several institutions ,such as, the religious ISA, the educational ISA, the family ISA, the legal ISA, the political ISA, the trade union ISA, the communication ISA, the cultural ISA.(Ibid:143)

Thus, all what has been said above is related directly to society and it is clear that society cannot stand without the individual. The latter has had a fair space to be part of ideology as a theory. In this regard, Althusser writes, “An individual believes in God, or Duty or Justice, etc. this belief derives [...] from the ideas of the individual concerned.i.e, from him as a subject (Ibid: 167) he adds:

[...] I only wish to point out that you and I are always and already subjects and as such constantly practice the rituals of ideological recognition, which guarantee for us that we are indeed concrete, individual, distinguishable and (naturally) irreplaceable subjects.

(Ibid: 172, 173)

In these quotations, Althusser highlights that individuals are all considered as subjects to ideology, and since we are characterized so, as individuals we are systematically going to follow certain rituals and acts that reflect and embody our ideology. For Althusser, the formula

(individual = subject) derives from ideology. In his essay, he introduces it saying, “all ideology hails or interpellates concrete individuals as concrete subjects [...]” (Ibid: 171)

The present work will focus on the following concepts ‘Ideological subject’, and ‘state apparatus’, in order to show how Mouloud Mammeri and Heinrich Böll portray the adopted systems of their societies in their novels. The former will help me to analyze the dominated ideology in the society of each novel. Exactly, which institution in both (‘Algeria’ as a colonized country and ‘Germany’ as a capitalist country) has been used as a tool to control individuals. The latter, will help me to know how individuals can be subjugated to their ideology. In addition, I will support my analyses with the concept of ‘Alienation’ in order to reveal how the imposed ideology has affected individuals’ lives.

Materials

My selected novels are Mouloud Mammeri’s *Le sommeil du juste* (1955) and Heinrich Böll’s *The Clown* (1963). Therefore, I believe that it is quite important to summarize both works

Summary of *Le sommeil du juste* :

The story of *Le sommeil du juste* (1955) takes place in Algeria, exactly in a Kabyle village ‘Ighzer’. This story depicts crucial events that Algeria has witnessed during the French colonialism and the Second World War. On the one hand, Algeria faces the French colonizer and the French cruel system. As a colonized country, Algeria goes through terrible crisis. In their long way to independence, Algerians lose their properties, jobs, and suffer from famine. On the other hand, the youth are obliged to serve in a war that is not even theirs (Second World War). These events are depicted through the ‘Aït Wandlous’, a traditional father and his three sons ‘Mohand, Arezki, and Sliman’ joined with other minor characters.

‘Arezki’, as the main character of this story, will undergo several transformations. A young boy from a small-enclosed village ‘Ighzer’ loves to read French books and enjoy writing letters in French language. One day, Arezki reveals his disagreement with his culture and religion to his father. His father takes his firearm and shoots a random ball on him. Arezki, in his turn runs away to ‘Tasga’ to escape his father’s anger. Then, his teacher ‘Mr. Poirée’, who has been supplying him with French books during all this period, registers him into a French school. Once in school, Arezki meets a new horizon, different relations, and different worldviews, particularly the ones of his teacher ‘Mr. Poirée’. Later on, Arezki goes to serve in the Second World War under the idea of ‘Freedom’ and ‘Humanism’ that he has learned from his French teacher.

After this long journey and due to many unexpected incidents, Arezki addresses to his teacher through a letter, where he expresses his disillusionments and disappointments from what he has lately endured and seen; especially in war. The injustice and the bad treatment that he has been through opened his eyes to the mystified reality of the colonial school. Arezki, at the end decides to return to his rejected culture and family, throwing away the French culture that has mislead his thoughts.

Summary of *The Clown*:

The Clown or Views of a Clown (1963) is a story a young man called Hans Schnier. This story is told throughout several phone calls and many flashbacks. Hans belongs to a wealthy German family, who lives in Bonn. The Schnier family consists of father (Mr. Schnier), mother (Mrs. Schnier) sister (Henrietta), Hans and the brother (Leo). This story portrays two periods of Hans’ life. His childhood during the Second World War, and his life as an outsider in the post war period. However, none of these two periods are stable in his life.

Hans as the narrator of the story tells about his problems in accepting his family way of life. Despite their wealth, his parents are so thrifty. For instance, sweets and balloons are considered as extravagance. They even refuse to prepare enough food, whether for themselves or the rest of the family. Besides, he does not support his mother's worldview and values that once have made him lose his sister 'Henrietta'. For him his nanny 'Anna' knows him and takes better care of him more than his own mother.

At school, Hans meets a Catholic girl called 'Marie Derkum' and he considers her as the love of his life. When Hans decides to leave home and becomes a clown, Marie has accompanied him to live together outside Bonn. Wherever Hans goes, Marie follows him especially during his artistic trips. However, this relationship did not last for a long time, because Marie is a Catholic and Hans has no religion. For Marie, the fact of living with an unreligious man bothers her so much. Therefore, she chooses to abandon Hans and marry a catholic man called Züpfner, leaving behind all their beautiful moments.

After Marie has left, Hans becomes depressed, alcoholic, lazy and jobless. Hans tries many times to have Marie back. He decides to call his relatives and friends on phone and hopes to know where Marie is. His friends refuse to help him and each time they remind him of their sin as a couple and neglect their own. Despite his hopeless situation, Hans never gives up on protecting his beliefs and defending his love relationship with Marie. Whenever someone tries to contradict him, he immediately attacks him and mentions his hypocritical religious thinking and deeds. At the end, he hopelessly takes his guitar to the train station and plays to collect money from passengers.

Biographies of the Authors

Mouloud Mammeri's biography:

The Algerian author Mouloud Mammeri is born in December 1917, Taourirt-Mimoun, (upper kabylia), and died in a car accident in February 1989. His mother tongue is Kabyle and he has learned the French language in the colonial school during the French colonization of Algeria, the language in which he wrote at school. Mammeri is educated in Morocco, Paris, and Algiers. He is also mobilized during the Second World War by the French army to fight in France, Italy and Germany. Through his literary works, Mammeri succeeds to keep the Algerian culture and national identity.

Mouloud Mammeri's pen is French, his novels are written in the French language, but their core is definitely Algerian. For instance, his trilogy, which consists of '*The Forgotten Hill*' (1952), '*The Sleep of the just*' (1955) and '*In Opium of the stick*' (1982) tell the Algerian history by tackling different interesting themes and topics; such as the upheavals that Berber traditions have witnessed throughout time, the French colonization and the movement toward independence. He has also promoted and celebrated Berber language and culture as he has published translations of Berber poems, tales, and grammar.

Moreover, this Algerian author is not only a writer; he also has his part in other activities such being a professor at the University of Algiers and a director of a research center (Centre de recherches anthropologiques, préhistoriques et ethnographiques). Beside his loyalty to his culture and roots during his life, Mammeri bequeathed a great legacy to Algeria after his departure.

Heinrich Böll's biography:

Heinrich Theodor Böll is born in December 21, 1917, Cologne, Germany and died in July 16, 1985, Bornheimen-Merten, near Cologne West Germany. The German writer won the Nobel Prize for Literature in 1972. Böll is a son of a cabinetmaker; he graduated from high school in 1937, and went to the compulsory labor service in 1938. He also served for six years in the German Army, then, came back to his native Cologne.

Böll's works have made a great progress in German society and in other societies too. This is due to his successful depiction of Germans' issues of an important era in their lives. As all writers who have experienced war and particularly witnessed the Nazi system, Böll has shaped his world vision through literature. The Nazi system and its leader Adolph Hitler has been and still are striking topic in the German society. However, Böll has always been known as a pacifist person. Therefore, his antiwar and nonconformist point of view wildly appear in his novels.

Among his respectable works, one may mention the collected short stories in '*wanderer, kommst du nach Spa* (1947)' (*Traveller, if You Come to Spa*), '*Der Zug war pünktlich* (1949)' (*The Train Was on Time*), '*Wo warst du Adam?* (1951)' (*Adam Where Art Thou?*), '*Das Brot der frühen Jahre* (1955)' (*The Bread of Our Early Years*), '*Billard um halb zehn* (1959)' (*Billiards at Half- Past Nine*), and '*Ansichten eines Clowns* (1963)' (*The Clown*), beside other great works that are not mentioned.

Results

My research work focuses on Ideology and Alienation in Mouloud Mammeri's *Le sommeil du juste* (1955) and Heinrich Böll's *The Clown* (1963). The study has revealed that the two authors have criticized the ideological systems of French colonialism and Nazism that are practiced in their different societies by using Louis Althusser's concepts of *Ideology and Ideological State Apparatuses*. The two authors draw through their prominent protagonists Arezki and Hans the failure of the imposed systems, and they disclose the harsh consequences of the war on individuals. They also show how their countries Algeria and Germany have been devastated during and after the Second World War. For instance, in *Le sommeil du juste* the out-rooting process has made Algerian youth deny their culture and their participation in war that has cost them their lives. Similarly, in *The Clown*, the Germans have subdued to Hitler's tyranny and dictatorship that has made them loose the unity of their community.

I have devoted the first section of my discussion to analyze the characters in both novels. This analysis has revealed that both writers have used two main characters to depict the breakdown of the established systems by the ruling class. My analysis has shown that 'Arezki' and 'Hans' as the main characters in *Le sommeil du juste* and *The Clown* undergo serious transformations such as the rejection of their culture and belonging. Both protagonists challenge the social norms of their communities by defying their entourages systems and adopting new ideologies, which liberate them from the traditional ones.

The second part of this dissertation deals with the thematic study in both novels. My focus is centered on two important themes: 'alienation' and the 'legitimization of war' and how they are perceived and portrayed by the two authors. As far as alienation is concerned, the two protagonists are detached and separated from their families and social group to liberate themselves, because the regular systems have restricted their ambitions and wills. Arezki's

alienation first appears in his refusal of his family's ideology, then his inability to accept the army rules. Moving to Hans, his alienation just as Arezki has shown in his denial and refute of his family's ideology. It is also revealed in his frustration after his lover's departure.

The analyses of the theme of legitimization of war has demonstrated that war has gone through a specific process to be legitimized. Political leaders – 'subjects of ideology' have used particular means to convince and gain their people's support in war and to picture it as a legitimate one. For instance, the teacher in *Le sommeil du juste* has used his knowledge as a means to justify war and make it saint. In *The Clown*, the mother stands for a pure nationalist who instructs her children to devote themselves to answer the call of duty. These 'ideological system (s)' are used by French and Germans, to mislead people, in order to achieve their goals. This analysis has allowed me to identify the psychological and social changes of characters and how the ideology of war has pushed people to accept and participate in such a violent and unhuman acts.

Chapter I: Characterization in Mouloud Mammeri's *Le Sommeil du juste* and Heinrich Boll's *The Clown*

The aim of this chapter is to study four selected characters from the two novels '*Le Sommeil du juste*' and '*The clown*' in the light of Althusser's developed concepts 'State apparatuses' and 'Ideological subject'. In order to achieve this, I will examine each character personality, speech and thinking. Finally, I will know how an ideology can control the real world, and shape individuals through its foundations and systems. Besides, how can an individual find his own way to his ideology?

I-1- Characterization in Mammeri's *Le sommeil du juste* :

I-1-1- Teacher-Mr. Poiré and Student-Hans

Student- Arezki:

Arezki is an intellectual person and well open to the French culture. He reads and writes French language. In his village 'Ighzer', Arezki is known by everyone, thanks to his ability to read letters for peasants:

Quand il avait été grand il s'était même fait une espèce de métier, presque de métier utile : il lisait les lettres des ouvriers de France et y répondait, si bien qu'il était devenu pour tout le village : Arezki- nnegh, notre Arezki, l'Arezki de tout le monde en quelque sorte.

(Mammeri, 1955: 12)

His difference is well shown through his every day acts. Instead of taking care of a flock of sheep, he chooses to write a letter or read a French book, "il devait écrire la lettre de quelque veuve ou lire d'interminables livres qu'il rapportait de Tasga." (Ibid) His character and appearance are completely different from his brothers. Mammeri shows this, when he says : "Le jour par exemple ou il était venu avec des cheveux longs [...]" Also in another sentence

“ Aussi la fois qu’il avait rapporté de Tasga des espadrilles qu’il prétendait garder a Ighzer [...]” (Ibid)

Furthermore, as his difference is shown in his appearance, it is also revealed in his thinking and worldviews. This can be demonstrated by his reaction in front of Ighzer’s elders, when he says “je me moque du diable et de Dieu” or when he is explaining “La logique” “logic” to his father by denying God existence “ Dieu n’existait pas.” (Ibid, 10). These quotations show ‘Arezki’s’ influence by the French culture, which is due to the educational system that he is exposed to. Moreover, in a conversation with his friend ‘Meddour’, ‘Arezki’ expresses his relief while he is far from his village. He says “ce coup de fusil a été providentiel: il m’a libéré [...] j’en avais assez d’étouffer à Ighzer [...]” (Ibid, 79). For him, his life in his small village is worthless and his father deed (the shot ball) has liberated him to encounter another world different from the one he is living in.

Kateb Yacine comments about the French education and precisely its objectives towards the indigenous people “d’introduire un enseignement plus moderne par le biais de la langue française, afin de limiter l’influence [...] des confréries religieuses sur la masse de la population indigene.” (Kateb, 2014:12). For Kateb, the aim to introduce a modern education through the French language is to make an end to the influence of religious brotherhood of the indigenous people. As it is already mentioned, Arezki has been registered in school as soon as he has arrived to ‘Tasga’. This institution ‘school’ is for him a complete new life. However, he was always criticizing his village and comparing it to his current world. His distrust is never hidden when he talks about ‘Ighzer’:

Quand j’ai quitté l’endroit de la terre ou un chiche destin m’avait fait naître et semblait devoir cantonner mon existence, j’étais, je m’en souviens, à l’image de ceux qui autour de moi usaient leurs jours à tracer, inlassablement comme les bœufs de leurs champs, le même sillon indéfiniment comme aussi vainement répété. Ils appelaient cela vivre et je faisais comme eux

(Ibid. 82)

The way that ‘Ighzer’s’ people live is a killing routine and has no sense at all, for Arezki. He also dares to compare them to their oxen while farming lands, and he says that he was just acting like them instead of living a real life. Unlike when he talks about his teacher or the French school, a great optimism and joy follow his words.

However, Arezki’s appreciation of his teacher, will not last for a long time. As soon as he goes to war and discovers another world, different from the one mentioned in his books he realizes that the fact of being educated in a French school means nothing. Besides, the image of ‘l’homme’ ‘man’ that his teacher has been talking about the last few years exists in no form. On the contrary, new words will be added to ‘Arezki’s’ vocabulary, such as injustice, inferiority, unhuman, and cruelty. Starting by the binary words ‘Européen, indigène’ in English ‘Européen, indigenous’, these two words create two classes of soldiers, (superior, inferior), so that the former controls the latter. As the sergeant in the barrack says : “Les européens devaient être servis les premiers.” or “c’est le règlement...” and “le gardé indigène doit obéissance au gardé européen” (Mammeri, 1955: 87, 88). Moving to the unhuman and cruel scenes of war, when he describes a young German laying down and bleeding by his side, calling for his mother. Arezki writes :

[...]L’Allemand, sur les jambes duquel j’étais étendu, était très jeune. Il appelait sa mère [...] je ne savais pas si le sang qui faisait floc sur mes doigts était à lui ou à moi. J’avais soif ; je soupesai mon bidon : il était vide. Au cours d’une accalmie je secouai l’Allemand : « Wasser ! » dis-je. Il me montra sa gourde et se remit à appeler sa mère. [...]

(Ibid. 103)

Facing the real world, Arezki starts doubting all what he has received and learned the last few years from his teacher. All those philosophies and discourses now seem to him lies. Once in the barrack, ‘Arezki’ encounters several realities that were mystified by the French school and his

teacher 'Mr.Poiré'. His disillusionment appears in his 'letter' ,when he adresses his teacher : “ Au terme de ce bref rappel de souvenirs qu’il n’est même pas en mon pouvoir d’oublier, j’ai la désagréable impression d’avoir été... comment dirai-je, mystifié. ” (Ibid. 93)

Furthermore, while 'Arezki' tries to find balance in his current world, another word appears 'Imann' (Indigène Musulman Algérien Non Naturalisé) in English (Indigenous Algerian Muslim not Naturalized) to make him question his identity. After reading many books trying to find where an 'IMANN' belongs, he deduces that this kind of people do not belong to any group of people, he says “IMANN, mes frères, il n’y a nulle trace de vous dans tout ceci. Vous êtes morts, bien morts, si morts qu’il faudrait pour vous tirer de la tombe une force plus qu’humaine. ” (Mammeri, 1955 :95). Through these words Arezki reveals that everyone who is called so 'IMANN' belongs nowhere, or even worst, he does not exist, using the word , 'mort', 'dead'.

At this moment, 'Arezki Aït Wandlous' awakes from the mystified world. Mr. Poiré's words suddenly have vanished, none of them can be heard anymore, precisely when he says about his letters “ce journal sera [...] au milieu des ténèbres la flamme qui veille [...]” (Ibid. 81). 'Arezki' writes back to his teacher, a few expressive words “«Elle s’est éteinte, la flamme! »”(Ibid.85). the last expression 'It is put out the flame' shows the teacher's failure, his mission to create an obedient subject is not accomplished. Concerning this, Fanon states:

Every native won over, every native who had taken the pledge not only marks a failure for the colonial structure when he decides to lose himself and to go back to his own side, but also stands as a symbol for the uselessness and the shallowness of all the work that has been accomplished

(Fanon, 1963: 221)

Arezki decides to go back to Algeria, exactly to his native town 'Ighzer'. The last incidents have made him uncomfortable and annoyed. For him the only way to take now is the way home. As Fanon states in his book, '*The Wretched Of The Earth*' about the native intellectual:

In order to ensure his salvation and to escape from the supremacy of the white man's culture the native feels the need to turn back toward his unknown roots and to lose himself at whatever cost in his own barbarous people. Because he feels he is becoming estranged [...]

(Fanon, 1963: 217,218)

Once 'Arezki' moves away from the French culture and turns back to his own culture, close to his family, the feeling of security and belonging will assure his comfort again.

Teacher-Mr. Poiré:

'Mr. Poiré', the teacher in the novel is a French man, who teaches philosophy and pedagogy in "L'École Normale", a French word, which refers to Teachers' Training School. As a proficient teacher, he always helps his student 'Arezki' to go further with his studies. In addition, he makes sure that he and his friend 'Meddour' receive the appropriate education. 'Mr. Poiré' has a strong relationship with his two students, so that he calls them "mes disciples", my disciples. (Mammeri, 1955:79). Moreover, both 'Arezki' and 'Mr. Poiré' keep sending letters to each other, even when Arezki goes to serve in war.

As a teacher, 'Mr. Poiré' shows attention towards 'Arezki' by registering him in school. He helps him to get his certificat d'études and a scholarship to follow his studies as the following quotation demonstrates, "L'instituteur avait fait passer à 'Arezki' son certificat, puis sa bourse, puis il l'avait envoyé à l'école primaire supérieure de Tizi-Ouzou pour préparer l'École Normale." (Ibid, 13) This relationship lasts for a long time, while 'Arezki' and 'Meddour' are preparing to go to serve in war, their teacher writes them a letter to tell them to stick to their beliefs and fight for their ideals no matter what happens, he writes:

[...] nous ne sommes ni anges ni bêtes et le malheur veut que pendant la guerre ce soit surtout la bête qui s'éveille en nous. Un homme digne de ce nom fait que la bête s'éveille mais ne se déchaîne pas. Il se doit d'être bestial avec lucidité, et devant le grand tumulte, derrière les cris de la bête, sait écouter la voix de l'ange. Je vous conseille donc de tenir de vos faits et gestes, voire de

vos pensées, un registre précis, détaillé [...]

(Ibid: 81)

The teacher keeps instructing his disciples, despite the distance between them and the two different paths that they take. By using philosophical ideas about humanism, such as, ‘homme’ man, ‘bête’ beast, and ‘ange’ angel he guides his students’ steps. In other words, the Teacher Mr. Poiré as a part of French colonial school, he promotes false consciousness through the transmitted knowledge.

Althusser, in his essay ‘Ideology and Ideological State apparatuses’, states, “[...] no class can hold state power over a long period without at the same time exercising its hegemony over and in the State Ideological Apparatuses” (Althusser, 1971: 146). In other words, Althusser argues the ruling class, in order to stay at the top of the ladder and preserve its position; it needs to go through a domination process. Therefore, according to this concept, ‘Mr. Poiré’ as a French institutor who represents ‘the colonizer’ and the educational system aims to make his students assimilate the French culture. Bucchus comments about colonial education in his book *Education for development or underdevelopment*, and states that: “[...] the aim was to produce people who were loyal, cooperative, relatively docile, and believing in the superiority of the colonizer [...]” (Bucchus, 2010:206). This is displayed through the French Colonial School whose main objective is to fill the Algerian students’ minds with restrictive system to debase the Algerian values throughout language and knowledge. The latter will systematically eradicate the Algerian identity. As a result, to keep power the teacher has to control his student ‘Arezki’ who stands as ‘the colonized’, by what is called ‘Ideological State Apparatuses’ which is in this case the ‘educational system’. While instructing ‘Arezki’, the teacher is going to transmit the ruling ideology that enables him to control and dominate his student peacefully.

‘Mr. Poiré’s’ ideology is implemented from the first days when he met ‘Arezki’ and ‘Meddour’, he has been modelling his students mind for three years at school “ M.Poiré avait été pendant trois ans à l’École Normale leurs professeur de philosophie et pédagogie [...]”

(Mammeri, 1955 : 79). His attention to create disciples has succeeded; the two students are in a young age and faraway home. Their only contacts are with their teacher and the French school. Therefore, it is important to mention that the 'Educational State apparatus' is a sensitive institution as well as an important one. Among all the institutions it works silently and in a peaceful way, as Althusser states "one ideological State apparatus certainly has the dominant role, although hardly any one lends an ear to its music: it is so silent! This is the School." (Althusser, 1971:155) As for the category that this institution targets (children), he adds:

It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', [...] it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy)

(Ibid)

This quotation suggests Althusser's view about the ideology used by the teacher. He demonstrates that an ideology is based upon the use of effective means such as the 'French language' as a new method or 'philosophy' as an old one. In addition, what makes this ideological State apparatus successful, according to Althusser, is 'the universal reigning ideology of the school', because it is known as a 'neutral environment' (Althusser, 1971:156). In other words, he argues:

School a neutral environment [...] where teachers respectful of the 'conscience' and 'freedom' of the children who are entrusted to them (in complete confidence) [...] open up for them the path to the freedom, morality and responsibility of adults by their own example, by knowledge, literature and their 'liberating' virtues.

(Althusser: 156,157)

For Althusser, the universe sees the school as a boundless organization. It is not related to the other spheres of society in any way. Teachers are seen as creators of a better world. Hence, for Arezki and Meddour, Mr. Poiré is their Master, all what he says is right and should be applied. Arezki, always in his letter, shows this when he writes: “je vous devrai mon cher maître d’être né à la vie” (Mammeri, 1955: 82) he also says:

Et puis vous êtes venu, mon cher maître, et je vous ai connu. Vous brisâtes les portes de ma prison [...] votre parole me révélait d’horizons nouveaux et plus j’apprenais à en découvrir moi-même avec émerveillement, plus de portes s’ouvraient devant moi.

(Ibid)

The above quotation expresses Arezki’s prodigious gratitude to his teacher; he declares that he has given him the chance to know a better world through knowledge. In addition, this has helped him to know himself better and to see the world differently. At this concern Fanon states

[...]Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures, and destroys it. [...]

(Fanon, 1963.210)

This quotation describes Arezki’s feelings toward his past, so that he pictures it as ‘prison’ and he believes that his teacher is his savior. Thanks to his teacher now, he can discover himself and the world also, because many doors have been open.

As soon as ‘Arezki’ receives the transmitted ideology, his ideas, acts and life will be shaped according to it. Because “each mass ejected en route is practically provided with the ideology which suits the role it has to fulfil in class society [...]” (Ibid. 155). This is clearly shown in Arezki’s answer to his teacher letter when he says “ Je vous promets, mon cher maître, que je m’y battrai sans faiblir pour le triomphe d’une cause que je sais être, malgré

vous, la vôtre.” (Mammeri, 1955:83). Arezki’s promise to his teacher to keep fighting for the reasons that he believes are right and confirms the acquirement of ideology. His agreement to serve in war and fight for ‘freedom’ and ‘humanism’ are strong evidence “il a accepté « avec enthousiasme», persuade qu’il allait se battre pour des idées d’homme libre” (Amhis-Ouksel,2010:33)

At this level the teacher’s mission is accomplished, his disciples obey his orders that are clad as advise “je vous conseille” (Mammeri, 1955:81) , at the same time he finishes his sentence by making a call to his deep rooted ideology “[...] de tenir de vos faits et gestes, voire de vos pensées, un registre précis, sans complaisance.”(Ibid) assuming that their future acts are their owns.

I-2-Characterization in Heinrich Böll’s The Clown:

I-2-1-Son-Hans and Mother-Mrs. Schnier

Son- Hans

Hans Schnier is a young man from Bonn in Western Germany’. He is a son of a wealthy German family, who refuses to support its children with money. While Hans remembers his past, he describes several times his mother’s attitudes. He never appreciates her philosophy of life, and he is unable to accept or follow her principles, or even the way she directs their life as a family. For instance, Hans remembers his mother’s words trying to convince him and his brother , fighting the ‘Jewish Yankees’ is part of their responsibilities and he describes his reaction toward this, he says: “[...] I burst into tears, threw down my fruit knife and ran upstairs to my room.” (Böll, 1963:25). The fact that Mrs. Schnier has two small boys does not prevent her rationality to show up, in each word or sentence she says.

Hans’ mother is not only rational but also depicted as a harsh person. In revealing one of her deeds, Hans says:

It was not till some days later that I discovered who it was who might have claimed to be the originator of “Jewish Yankee”: Herbert Kalick, then fourteen years old, my Hitler Youth leader. My mother had generously put our ground at his disposal so we could all be in the use of bazookas.

(Ibid, 25)

Mrs. Schnier dares to put her territory under the power of a military man, in order to train her children and others too, to learn how to use ‘bazookas’. Mrs. Schnier, as a character, embodies the loyal German citizen by handing her own children to Kalick to prepare them to be young soldiers. She neglects their need for joy and happiness, as well as her role as a mother who should protect her children from any harm or danger. She strictly applies what has come in the principles of the Nazi ideology that “[...] it is the duty of every German man and woman to render service to the fatherland.” (Vashem: 5), all what she is doing is considered as a duty toward her country.

Few years later, Hans decides to liberate himself from his mother’s tyranny and his family in general, just like Arezki when he has left his family and entire village, because “All ideological state apparatuses, whatever they are, contribute to the same result: the production of the relation of production, i.e. of capitalist relations of exploitation.” (Althusser, 1971: 154) Therefore, Hans goes out from his family ISA frame by first quitting school and choosing ‘Clown’ as a profession. Then, he leaves ‘Bonn’ to go with his lover ‘Marie’ and settles in ‘Cologne’ to make his performances. By doing so, Hans escapes and rejects ‘family ISA’. As a result, his profession ‘Clown’ makes him adopts a new ideology that is ‘cultural ISA’. Althusser mentions this kind of ISA in his essay “Ideology and Ideological State Apparatuses”, he writes: “[...] we can for the moment regard the following institutions as Ideological State Apparatuses [...]” and one of them is the cultural ISA that gathers “(Literature, the Arts, sports, etc.).” (Althusser, 1971: 143). In this quotation, one can notice the word ‘Arts’ that is related directly to Hans ISA which has made him take another path, different from the one of his family.

Unfortunately, few years after leaving 'Bonn', his lover abandons him to marry a catholic man, claiming her inability to live with an unreligious man. He goes through several hardships, but never gives up his life ideology. While 'Hans' is facing an economic crisis, he makes many phone calls to ask for help, but never from his parents, or his mother specifically. He says, "You're probably afraid I'll ask you and father for money, but don't you have to worry...you wouldn't give me any way." (Böll, 1963:33) 'Hans' makes sure to never receive any kind of help from his parents, which denotes Hans' resistance and opposition to his family.

At the end, Hans realizes that none of his family members, relatives or even friends may support him with money. Consequently, he puts his makeup of a clown, takes his guitar and goes to the train station. Completely disappointed, Hans starts playing guitar and waiting for passengers to throw some coins. Despite his bad situation, the clown refuses to surrender to his society willing. Nor his parents neither his friends have made him give up his 'Art', because for him the fact of being a clown is the only thing that distinguishes him from his abandoned social group.

Mother-Mrs. Schnier:

Mrs. Schnier and her son Hans are two main characters in Heinrich Böll's novel who attract reader's attention. Instead of being a lovely adored mother, Hans describes her as a cold and distant person. She always follows strict principles and doctrines, claiming that she sees things differently. As for Hans, he strongly disagrees with her way of dealing with things, especially the way she treats her members of family.

The German mother derives from an aristocratic family. She is considered as a superior person in such a society. As Hans says, "[...] my mother's mother was an aristocrat, a Von Hohenbrode, and to this day my father feels like a graciously accepted son-in-law [...] Germans today are even more infatuated with titles than in 1910." (Böll, 1963:106) Moreover, the Schniers are known for their great wealth, which comes from the mines of coal that they earn

since a long period. He says, “a good proportion of brown-coal mining shares has been in the hands of our family for two generations.” (Ibid: 25). These quotations denote that Hans’ family particularly his mother, are considered as nobles, and at the same time ‘aristocrat’ individuals, who belong to the upper class.

Mrs. Schnier’s hypocrisy is well shown in the novel. On the one hand, as a ‘president of the Executive Committee of the Societies for the Reconciliation of Racial Differences she goes to “the Anne Frank house in Amsterdam, sometimes even to America, and lectures to American women’s clubs about the remorse of German youth” (Ibid: 29). On the other hand, as a social nationalist woman, she asks her children to fight out the ‘Americans’ and encourages them to serve in war. She says: “everyone must do his bit to drive the Jewish Yankees from our sacred German soil” (Ibid. 24). Whenever Hans remembers his past, he mentions, the way his mother speech and acts. For instance, when he asked her about his sister Henrietta’s destination, she said:

[...] she has gone to Bonn to volunteer for the Flak. Don’t peel your apple so thick [...] and she actually took the peel from my plate, snipped away at it, and put the results of her frugality paper thin slices of apple, into her mouth. [...]

(Böll, 1963:24)

For Mrs. Schnier, the thickness of the paper’s apple is more important than her son’s concerns about his sister, who has volunteered to serve in war. (Ibid. 49) The nationalist mother prioritizes her country interest even if she has to scarify her family members, as she did with her daughter ‘Henrietta’. Because ‘Deutschland’ or ‘Germany’ always comes in the first place for Nazi.

At this concern, Althusser states that: “Alongside the church there was the family Ideological State apparatus, which played a considerable part, incommensurable with its role in capitalist social formation.” (Althusser, 1971:151). In this quotation Althusser introduces a new institution which is family ISA .Unlike the educational ISA in *Le sommeil du juste*, Mrs. Schnier

in *The Clown* represents Family ISA. This institution has a crucial role in forming a society, because ‘family’ is considered as a small social world itself. It is where children learn behaviors and morals, virtues and discipline. Moreover, ‘family’ represents the first environment, where the child starts forming his personality. As a result, parents are used by the ideological system to be the first participants in forming future obedient ‘Subjects’. However, it is worth mentioning that family ISA cannot be separated from educational ISA, as Althusser writes in his essay “Ideology and Ideological State Apparatuses”:

[...] Hence I believe that good reasons for thinking that behind the scenes of its political Ideological State Apparatuses, which occupies the front of the stage, what the bourgeoisie has installed as its number-one, i.e. as its dominant ideological State apparatus is the educational apparatus [...] one might even add: the school-Family couple [...]

(Althusser, 1971: 153,154)

The above quotation mentions an important relationship between two societal institutions, family and education. It shows up that these institutions work together by combining the words ‘school and family’, because family in its turn represents the first instructive institution in children’s lives. Therefore, the ruling class depends on family members such as (mother), as first subject to form future obedient subjects.

Furthermore, the mother, Mrs. Schnier, is not only a severe person but also a stingy one. As a bourgeois, her main interests are to keep the prosperity of her wealth. Therefore, she always makes sure to avoid any conversation ends up by giving any sort of material support, even to her own children. (Böll, 1963: 105,106) To show her stinginess, Hans says in a conversation with his father:

Mother regarded balloons as pure extravagance [...] but we couldn’t possibly have been extravagant enough to blow all your stinking millions skyhigh in the form of balloons. And those cheap candies Mother had such clever intimidating

theories about, proving that they were absolute poison. But then, instead of giving us non-poisonous ones, she didn't give us any at all. (Ibid. 149)

The entire mentioned characteristics draw the hard portray of a strong Nazi individual and a loyal citizen. As a German woman, Mrs. Schnier embodies the Nazi ideology that was formed by the German leader 'Hitler' during the Second World War. Her thinking and acts with her family members draw a direct attention to the pure German race which aims to form the best State ever.

Chapter Two: Thematic Study in Mouloud Mammeri's *Le sommeil du juste* and Heinrich Böll's *The Clown*

In this chapter, I will try to explore the main issues introduced in the two novels. These issues will show the ideological effect of domination in relation to Althusser's concept of ideology. To start, I will examine the individuals refute of their belonging to their societal ideology and become 'Alienated'. Then, I will show how an ideology, through its apparatuses, can shape any image it selects and makes it appropriate to its subjects, in order to accept it and work with it such as 'war'. In other words, how can wars be legitimized throughout ideology?

Encyclopedia Britannica defines alienation as "the state of feeling estranged or separated from one's milieu, work, products of work, or self." (Encyclopedia Britannica, 2018) When 'Alienation' occurs in any given society, it denotes the failure of a system. In other words, when an ideological subject acts against the imposed ideology, and contradicts the ideological State apparatus, this shows the ineffectiveness of the ideological system. Althusser states that: "[...] men make themselves an alienated (= imaginary) representation of their conditions of existence, because these conditions of existence are themselves alienating" (Althusser, 1971:164). According to Althusser, the reason that pushes people to be alienated from their society is the society itself. Because, society follows a collection of selected doctrines and rules

that structure life of its individuals, and sometimes, these doctrines and rules are not accepted by some individuals.

II-Alienation :

II-1-Alienation in *le sommeil du juste* :

Le sommeil du juste is a narrative about the French colonialism in Algeria. This novel tackles specifically the life of the colonized villages. It also narrates how the villages' dwellers deal with the colonial regime. Moreover, it tells about how native people start perceiving their own culture, traditions and principles as substandard and inferior. As a result, this will evoke alienated individuals in their own society. In this story, the theme of 'Alienation' targets in a particular way the protagonist Arezki a young fellow who lives in a small village called 'Ighzer'. Mouloud Mammeri chooses Arezki to show how the colonial system enters a society and dares to change principles and values of its individuals by focusing on a certain category of that society. For example, when Arezki says that 'honor' is only a joke "L'honneur est une plaisanterie." (Mammeri, 1955:8) this indicates his first steps to 'Alienation'.

Arezki is described in the previous chapter as an intellectual person, who speaks, reads and writes French language, his village dwellers always ask for his help when it concerns reading or writing a letter in French. However, these qualities has made him loose this relationship with his people as it is stated:

De Tasga Arezki revenait pour les vacances. Comme il ne savait rien faire on ne lui demandait rien. Il faut dire qu'il était un peu encombrant : on le déplaçait comme un meuble. Si quelqu'un avait besoin de la place ou Arezki s'était par hasard assis il n'avait qu'à le toucher à l'épaule.

(Mammeri, 1955:12)

When Arezki comes back from Tasga to spend the holidays with his family, he is never asked to do something. He is all the time sitting apart as a 'meuble', 'a piece of furniture', and

whenever someone wants him to move away, he has just to touch his shoulder. Each time he gets closer to the French culture, he makes a step away from his own.

The French educational system or 'Education' as an ideological State apparatus is considered as a dominant mode of production. It has succeeded to further and change the individual 'Arezki' from his entourage, by delivering him to its first reliable subject 'the teacher'. Hence, the teacher in his turn subjugated Arezki to the French colonial ideology. This process has made Arezki lose his status as a son and a brother in his family, day after day. To describe this, Mammeri writes:

Vers 10 heures quand les hommes revenaient des champs, les femmes des jardins et les enfants de la rivière avec leurs troupeaux, le père appelait tout le monde pour le déjeuner. S'il manquait Mohand ou Tamazouzt on les attendait, on sait où ils étaient et ce qui les retenait. Mais nul ne s'inquiétait de l'absence d'Arezki."

(Mammeri, 1955: 12)

The above quotation indicates that Arezki's passion toward the French culture whether in reading or writing it, has made his father accept his absence even when the whole family is supposed to join, for example, at Breakfast time. The Father always awaits for his children since he knows where they are, but when it comes to Arezki, none of his father, brothers or sister at home tend to question his absence. At this moment, a shift from one Ideological State apparatus to another happens. Precisely, the protagonist shifts from 'Family ISA' to 'Educational ISA', and this shift created a kind of alienation in Arezki's life.

Arezki's father demonstrates this alteration, when he says to him : "Tu n'as pas d'amis pour te réjouir avec eux, pas d'ennemis à haïr, tu es mort aux choses et les choses mortes à toi. Tu traverses tout comme un étranger..." (Ibid. 92). The young boy's new interactions and sciences that he is receiving at school such as language and philosophy have separated him from his family and entourage.

Furthermore, Arezki's alienation is also seen in his attitude while he is in the army. In his letter to his teacher, he confesses that he is no more protesting when he sees the Europeans bad deeds to the indigene. He writes:

Depuis, monsieur Poiré, je me suis rendu compte que de pareils incidents
risquent de se produire chaque jour. Je m'entraîne à ne pas voir, ne pas entendre.
sans cela il faudrait se bagarrer chaque jour. Et puis de toutes façon cela ne
changeait rien : comme dit le sergent : c'est le règlement.

(Ibid. 87).

Once more, Arezki distances himself from his environment, because his principles do not match with those of the army. As Pontuso states in his article, "we are alienated because forces beyond our control dictate much of our lives." (Pontuso, 2015:4). The 'Army' represents a new State apparatus which is 'Repressive State apparatus' or 'RSA', this apparatus imposes its strict rules by violence as Arezki says 'il faudrait se bagarrer chaque jour'. Since Arezki cannot change the rules, he chooses to alienate himself.

Alienation generates from the misfit of the individual in his society. At this concern, Abdul Saleem, in his article, writes: "In social reference, the meaning of social-alienation is the decay of creative and meaningful relations between man and man and his environment [...]" (Saleem, 2014:72). This is why Arezki is not able to accept neither his family nor the army environment. He is unable to decipher or understand the way that these two institutions work. In other words, Arezki separates himself from both states apparatuses, "family ISA and army RSA", because his Ideological State apparatus is quite different from these two apparatuses. His educational ISA functions differently. All what he has acquired in the French school has made him reject his family ISA as well as the army RSA. Consequently, he cannot even find a small place for himself to be part of one of these apparatuses.

Moreover, it is important to draw attention to the fact that the protagonist Arezki has been twice alienated. His separation from his family occurred when he entered the French school and his misfit in the army when he has faced the injustice and the atrocity of war. All this is due to one thing, the French “educational Ideological state apparatus”.

II-2- Alienation in *the Clown*:

Likewise, in *Le sommeil du juste*, alienation is also a weighty issue in *The Clown*. As it is already mentioned, *The Clown* tells the story of Germany during the World War II and post-war too. It depicts in a particular way how people were living under the German ideology ‘Nazi’, and how individuals keep following it despite the end of the war and the death of its founder ‘Adolf Hitler’. Therefore, Böll depicts all this through Hans’ family the ‘Schniers’. The Nazi ideology has made a radical change in the German society. It has succeeded to form an obedient nation using several state apparatuses. However, this has badly affected some individuals, and has resulted a sort of alienated individual as it is portrayed in *The Clown* through the character Hans.

It is worth to mention that “society is the source of unity and disunity” (Einblau, 1965: 3). Differently speaking, society has the power to bring together individuals as to separate them too. Hans, as the major character of this story, is always in struggle with his society. He has never appreciated the way that his people see the world and he has never agreed on the values and doctrines that they follow, whether his family members, relatives, friends or others. Starting by his childhood, when Mr. Herbert Kalick was trying to teach him, his brother and other kids how to use bazookas, he has dared to make fun of him and curse him. He says:

[...] Herbert Kalick was just telling the story of the boy who at the age of ten had been awarded the Iron Cross, somewhere in Silesia, where he had wiped out three Russian tanks with bazookas. When one of the boys asked the name of this hero, I said: “Superman.” Herbert kalick’s face went yellow, and he sho-

uted, “You dirty defeatist!” I bent down and threw a handful of cinders in Herbert’s face. [...] and in my fear I yelled at Herbert: “You Nazi swine!” [...]

(Böll, 1963:26)

In this quotation, Hans’ words express his feelings toward his people, as well as his bad relationship with his entourage. For instance, through the word ‘Superman’ as an answer to one of the boys’ question, he ridicules ‘Herbert Kalick’s’ story about the hero (a young boy) who exploded the Russian tanks, whom Mr. Kalick has been praising. Adding to this, the phrase “You Nazi swine” that he used to curse back Kalick denotes also Hans’ frustration towards his people. Moreover, when his mother tried to justify his deeds, Hans showed no sign of regret, he says: “My mother, who was crying, said in her soft, stupid voice: “You can see he doesn’t realize—if he did, I would have turn my back on him.” “Go ahead, turn your back,” I said.” (Ibid, 27). In this quotation, two words attract our attention. The first one is ‘stupid’, which reflects Mrs. Schnier severeness that has made her son Hans’ loses his respect for his mother.

These acts are well defined in Einblau’s thesis entitled *Alienation: A Social Process*; he says that it is a “lack of unity where unity “should” be. Whether this dissociation is regarded as one between the individual and society or the individual and himself [...]” (Ibid). From this point, it can be deduced that Hans suffers from a ‘dissociation’ or a detachment from society. As an individual, Hans is not part of his family state apparatus. His mother does her best to make them good future soldiers by the help of Herbert Kalick, but Hans refuses the fact that he has to learn how to use bazookas and tries to make his mother’s plans fail. In this perspective, It can be mentioned that:

[...] Capitalist society, it is said, is one in which the vast majority of people are unable to exercise and perfect their distinctly human capacities. In this account, alienation is principally an evaluative notion. To say that someone is alienated is to say that he is not living a life worthy of his humanity. [...]

(RO, 2012:1)

The above quotation demonstrates how Hans' mother treats her children and others without taking into consideration their 'will or ability'. As it is already mentioned in the previous chapter, Mrs. Schnier gathers between 'family ISA and educational ISA'. So, a woman with such a power imposes her ideology on others, and states what she thinks is suitable to be exercised. This has made Hans lose interest in his 'dictator' mother and say: "[...] my mother is, so to speak, dead for me." (Böll, 1963:29). The way that his mother tries to instruct him has created a kind of frustration inside of him, so that he dares to neglect her existence in his life . As a result, Hans leaves home and takes a clown as a profession, which liberates him from his mother institution.

Once in his new environment, Hans enters into a new institution and follows a new ideological system, different from his mother's one by choosing a clown as a profession. This institution is known as 'cultural ISA', it consists of several domains such as art. Hans, as a clown, is definitely considered as an artist according to what has been said. This new ISA leads Hans to a complete split from his mother 'family ISA'.

Furthermore, the protagonist's alienation does not show only during his childhood; several times throughout the novel, Hans confirms the fact that he is not religious by saying: "[...] I am not religious myself, I don't even go to church [...]" (Ibid, 10). Just like Arezki, when he has denied God existence, Hans also rejects all religions in a conversation with his friend, when he says:

"I don't trust Catholics," I said, "because they take advantage of you."

"And protestants?" he asked with a laugh.

"I loathe the way they fumble around with their consciences."

"And atheists?" He was still laughing.

"They bore me because all they ever talk about is God."

"Then what are you?"

"I am a clown," I said [...]

(Böll, 1963:86)

Hans rejection of all kinds of religions has made him undergo the same situation (alienation) if not worst few years later, when Marie, his Catholic lover, leaves him for a Catholic man and loses his job due to his sadness, depression and drunkenness, he says: “Alcohol does me good, since Marie has gone” (Ibid, 20). Since Marie is a Catholic and Hans is not religious himself, her ‘religious ISA’ has pushed her to get away from her lover, and makes an end to what she considers as sin (her relationship with Hans). Marie’s choice has made Hans experience one more time the unbearable situation of alienation. In a phone conversation with the show organizer, he says: “I saw no reason to break my silence” (Ibid, 12), also “leave me alone [...] shove the envelope under the door and go home.” (Ibid, 14). These words show Hans refuse to have any kind of contact with other people. He prefers to stay alone thinking of his days with Marie rather than talking to anybody.

Hans has crowned his alienation by his cultural ISA. This state apparatus has made him refuse all kind of doctrines except his own. In other words, Hans has rejected in first place his family ISA, and has made from his profession a refuge that liberates and further him from such a system. Then, he has lost his catholic lover ,because he has rejected all kinds of religions, and has made of himself a neutral person by choosing the cultural ISA. As a result, just like Arezki, Hans has been also twice alienated. His misfit with his family is shown as the first one and Marie’s departure, which has caused him a strong depression, has appeared as the second one.

II-2-The legitimization of war:

The Oxford dictionary defines war as “a state of fighting between nations or groups within a nation using military force [...]” (Crowther, 1995:1339). Whenever a State power plans to go through war, it implies the ideology that enables it to legitimate war first. For the State, it is so important to convince its people that going through war is a duty of each individual to solve the raised conflicts. Reyes writes in his article “we often attempt to obtain people’s

support or acceptance by first presenting our proposal as the right thing to do [...]” (Reyes, 2011:782). In other words, whenever people are convinced that the proposed ideas are logic and right, they will easily follow and obey them. As it concerns war, leaders’ first step is to make that war a ‘legitimate war’, “[...] in this respect, legitimization is a justification of a behavior (mental or physical) [...] by providing arguments that explain our social actions, ideas, thoughts, declarations, etc. [...]” (Ibid, 782), i.e. the process of legitimizing war is to make this violent act legal and important in people’s eyes. Therefore, once the State succeeds in making war legitimate it will gain its people support in different manners, which will facilitate the development of this conflict.

II-2-1-The legitimization of war in *Le sommeil du juste*

In *Le sommeil du juste*, the process of legitimizing war is exposed in Mr. Poiré’s letter to his students Arezki and Meddour. Mr. Poiré encourages the two students to go to this war because, for him, it is different from any other war. He writes :

[...] je suis sûr, mes chers enfants, que vous en sentez l’à-propos pour la grande épreuve que vous allez non pas subir mais affronter. Sans doute allez –vous vous étonner de me voir défendre cette guerre, moi qui si longtemps devant vous ai combattu la guerre [...] (Mammeri, 1955:80, 81).

The quotation above denotes Mr. Poiré’s position towards this war by mentioning his certainty that his students know and feel the importance of this experiment that they are going through. Before going any further, I believe it is important to mention that colonialism is “the political, economic, and cultural domination of one group of people to another” (Ryan, 2011:118). The teacher considers this war as being a great and important task that a human being can undergo, because it serves its interests as a character who represents the French colonial system. As a result, Mr., Poiré is a subject to the French colonial Ideology. Despite his previous attitude and viewpoint against the war, he expresses his agreement and support towards it, because he perceives it as a legitimate one. In *La voie des ancêtres*, Amhis- Ouksel states that certain values

have been implanted in Arezki's mind, by his teacher, to face this war like peace, freedom and tolerance. She writes: "[...] croire et lutter pour des valeurs essentiels. Arezki va combattre pour un idéal: la paix, la liberté, la tolérance, [...]" (Amhis-Oukssel, 2010 :38). These ideals have made Arezki accept this war and perceives it as a legitimate one, and be part of it. Here once more, the teacher appears with the colonial Ideological system that is embodied in the 'educational ISA' to justify this war and make it look as a holy one. He makes a call to his delivered knowledge to his two students years ago, and pictures it as ideals that every human being should possess. Therefore, Mr. Poiré describes the participation of Arezki and Meddour in this war as the way that will open the gate for a better and civilized world.

Amhis-Oukssel also comments that the teacher's letter is seductive and it has touched the hearts of the two intellectuals Arezki and Meddour, she writes: " Discours combien séduisant qui va droit au coeur et à l'intellect d'Arezki et de Meddour [...]" (Ibid:37). These words help to show the teacher influence on his students. In this perspective, Althusser states that "All ideological state apparatuses, whatever they are contribute to the same result: the reproduction of relations of production" (Althusser, 1971: 154) and in this case the aim is to create or to result "exploitation" (Ibid). In other words, all kinds of ideological systems function for the benefit of their interests and hinders domination and exploitation as an ideology. This means that the French teacher uses his position to serve his interests as a colonizer. The teacher has the power to manipulate his students thanks to the 'educational ISA', throughout his ideas and opinions, the students become subjects to his ideology. Moreover, Arezki confirms this assumption by writing back to his teacher "[...] Mais vous me laisserez croire que celle-ci est sainte, parce qu'elle vise à détruire les forces mauvaises [...]" (Mammeri, 1955:83). Arezki assertion denotes his teacher's description of the war as being the one which will break all evil powers in the world. Therefore, the students' paths are already drawn and driven by their teacher's beliefs. A man who is known as a humanist and a peace lover as he is portrayed in

Amhis-Ouksel's book *La voie des ancêtres* in which she declares "c'est un homme de paix qui parle, un humaniste" (Amhis-Ouksel, 2010:36). The latter has helped to portray this aggressive act as noble and legitimate one. Because the teacher belongs to school which is identified by Althusser as an innocent and impartial environment (Althusser, 1971: 156). This has made him gain his students compassion and support to venture blindly in a war that is not even theirs.

Furthermore, Arezki's words in the letter reveal and confirm the success of the teacher in justifying this war. He writes "Pendant trois ans vous nous avez parlé de l'homme. j'y ai cru [...]" (Ibid. 94) in this quotation Arezki states that during the three years that he has spent in school, he has never doubted his teacher ideas about man, in contrary he has believed every word his teacher has said. All what Arezki has acquired from his teacher is considered as precious knowledge that should not be only understood but also memorized. Therefore, Arezki has accepted to undergo this war with his friend easily because their teacher has been preparing them for such task from the first day he has met them. The latter is accomplished through the relationship of 'teacher and student' by the 'educational ideological state apparatus'. Amhis-Ouksel defines Arezki's picture for the Second World War. She marks "Arezki voit dans la guerre la réalisation d'un idéal, un moyen de lutter pour des idées d'homme libre" (Amhis-Ouksel, 2010 :86). From this quotation, one may deduce that Arezki has gone to war to fight for the ideals of freedom.

It is worth mentioning that teacher incites his students to serve in the Second World War, which is not any war. In other words, many countries from 1939 to 1945 have been facing different hegemonic powers. For instance, Germany has attacked France in order to dominate it and put it under the Nazi control. Therefore, France has taken advantage from her presence in Algeria and has used Algerian men to go through this war in order to defeat Germany, claiming that whenever France succeeds in defeating Germany it will provide Algeria with liberty in return. However, exactly in 8th May 1945, Algeria has witnessed a terrible day. By

the end of the Second World War, France has attained its liberty. Therefore, in order to reaffirm its domination thousands of Algerian people were killed, as it is mentioned in ‘Rebellion 8 Mai 1945: Massacre de Setif !’ article, “Le jour ou la France est libéré elle réaffirme dans le sang sa domination colonial en Algerie: 45.000 morts a Setif, Guelma, Kherrata, et dans tout le Constantinois...”. (No name, 2013:2) This violent act is hinted to by Mammeri in *Le sommeil du juste* through the character Arezki. He says:

“« Mais que m’importe à moi (et aux autres) le sommeil d’une nuit
..., ou d’un jour...Qu’importe même le sommeil d’une nuit..., ou
ou d’un jour...Qu’importe même le sommeil de tout un an : Il
n’est que la mort dont on s’éveille pas [...]”

(Mammeri, 1955: 174)

In the above quotation, two voices appear, the one of the protagonist Arezki and the one of Mammeri. Arezki states that no sleep matters, not of a night, a day or a year, because all these sleep will end soon or later, accept the one of death. In other words, Mammeri through his character Arezki advocates for change with the hope to be free from the French colonial system. Mammeri in his turn use literature to incite the Algerian people to fetch their freedom through war. For him after the 8 May 1945, the Algerian desire to freedom, and to crash all barriers that prevent them from a normal life became legitimate. Mammeri’s ideology in justifying the liberation war is demonstrated in his cultural ISA. As an Algerian colonized individual, he expresses his ideas through literature as a means to propagate for war. He declares in his *Culture Savante Culture Vecue* when mentioning some authors like Feraon, Haddad, and Djebbar that their works including his too, mainly focus on liberation, he writes “ Mais sans doute, est ce d’une autre façon , pour dire indirecte, que ces oeuvres ont une valeur libératrice dans le context du systeme colonial ou ells ont éclos. [...] (Mammeri, 1991:51). While reading these authors works, we deduce that they encourages their people to fetch freedom through war indirectly.

II-2-2-The legitimization of war in *The clown*

Likewise, in *The Clown* the same process appears. The idea of war is accepted and is seen as a normal process by many characters in this novel. In Germany, the main reason that has helped to this is 'War propaganda'. Hitler has been the leader "The National Socialist German Workers' Party" (Vashem:1) that is known as "(Nationalsozialistische Deutsche Arbeiterpartei, NSDAP or Nazi Party) (Ibid). And this party bases on two ideas, starting by "racial anti-semitism (that Jews were inferior by virtue of their race, or genetic makeup), Social Darwinism (that certain individuals or ethnic groups are dominant because of their inherent genetic superiority)". (Ibid) Therefore, Hitler sees propaganda as an important step to spread these doctrines and prepare people to war. In his book 'Mein Kampf' which is translated to English under the name of 'My struggle', Hitler has devoted several chapters to talk about the importance of propaganda, and how as a leader has benefited from it. He declares :

After my joining the German Workers' Party, I immediately took over the management of the propaganda. I considered this section by far the most important. For the first it was less important to rack one's brain about questions of organization than to impart the idea itself to a greater number of people.^ Propaganda had to precede far in advance of the organization and to win for the latter the human material to be utilized.

(Hitler, 1941:846)

In this quotation, Hitler mentions his first steps in politics when he has joined the German worker party and denotes the significance of propaganda which has helped him to spread ideas and thoughts in all over Germany to be heard and understood by everyone. Propaganda serves as a means of transmitting ideas and convincing people with the authenticity of these ideas to obtain a social support. According to Althusser, Hitler has used 'communications Ideological State apparatuses', which consists of several institutions such as 'Press', 'Radio', 'Television' and the like. (Althusser, 1971: 143). This state apparatus depends on means of communications and propaganda is considered as one of them. Through the main character Hans, Böll tackles

the spread of ideas in society and the obedient of people to them, he writes: “ In those days the girls were being told they ought to volunteer for anti-aircraft duty, and Henrietta did, in February 1945.[...]” (Böll, 1963: 23). This quotation, pictures the way ideas and policies are dispersed in society and applied by individuals during war period. The part ‘were being told’ hints to the manner in which individuals receive information and instructions, i.e. through the circulation of the appropriate ideas, people direct their society. Another part of this quotation should be highlighted is ‘Henrietta did’, this sentence denotes that Henrietta has volunteered to accomplish this duty and she is not forced to do it. Her conscious act makes of her subject to ideology and Althusser explains this in his essay *Ideology and Ideological State Apparatuses*, when he comments:

The individual in question behaves in such and such a way [...] If he believes in God , he goes to Church to attend Mass, Kneels, prays [...] and naturally repents and so on [...] If he believes in Duty, he will have the corresponding attitudes, inscribed in ritual practices ‘according to the correct principles’

(Althusser, 1971:167)

This quotation explains how an individual act according to his ideology without any pressure or force, Althusser mentions two behaviors that cannot be accomplished with the absence of beliefs, the first one concerns religion and the second one is about ‘Duty’. Because for him Ideology is conscious as it is previously mentioned

Furthermore, many characters such as the teacher Mr. Brühl and Mrs. Schnier support the idea of war and incite the others whether family members, relatives or friends to go through it. For instance, Mrs. Schnier tells her children that it is their responsibility to defend and drive the Americans out of the sacred German soil (Böll, 1963:24) appeared several times in the novel and its own aim is to motivate her children to go through war and serve their country as they are asked to do. On the other hand, when Mr. Brühl tells his students: “[...] another deserter had been shot up there in the woods. “that’s what will happen to all those” [...] who refuse to

defend our sacred German soil from the Jewish Yankees”. (Ibid) Each one of the mentioned characters advocates for the idea of war in his own manner, for them this call must be obeyed because their State aims to obtain victory, which will give it the chance to gain once again its German valor.

Henrietta, Mr. Brühl and Mrs. Schnier are among the characters who symbolize German individuals during the Nazi regime. Their conscious acts towards their society reveals Hitler’s success in justifying war throughout propaganda. He states:

The aim which the war was fought was the most sublime and the most overpowering which man is able to imagine: was the freedom and independence of our nation, the assurance of subsistence for the future, and the honor of the nation; something that, despite all [...] is still present today or rather ought to be present, as nations without honor usually lose their freedom and independence [...](Hitler, 1941:228)

Hitler’s use of words such as ‘honor’ and ‘independence’ in this quotation makes the individual feel the importance of the war. As a result, individuals cooperated with him by accepting to raise such a conflict (war) and fetch these values to preserve their country’s dignity. Therefore, “The task of propaganda lies not in a scientific training of the individual, but rather in directing the masses towards certain facts, events, necessities, [...]” (Hitler, 1941: 231). And this what Hitler has done throughout propaganda, in the aim of drawing an innocent picture of war.

Furthermore, Althusser denotes the function of this ideological system, he states “The communication apparatus by cramming every ‘citizen’ with daily doses of nationalism, chauvinism, liberalism, moralism, etc, by mean of the press, radio and television.” (Althusser, 1971: 154) For him, individuals cannot be convinced and driven to what the State wants unless if they are told and reminded about their duties towards their country, their principles , values, goals and benefits which will make them move and act as the State wishes. All this can happen by means of communications that encourage a mass of people to accept and tolerate with the

product that has been propagated for. Thus, as a leader, Adolf Hitler has accomplished his mission in justifying a violent act such as war throughout his Nazi political system which main aim is to dominate whole Europe by using propaganda as a means to establish his political system.

General Conclusion

Mouloud Mammeri's *Le sommeil du juste* (1955) and Heinrich Böll's *The Clown* (1963) are two different novels written by two authors from two different countries. A deep reading of these narratives has revealed that they share noticeable common points. In fact, in the light of Althusser's concepts of ideology developed in his essay *Ideology and Ideological State Apparatuses* Mammeri and Böll use literature to denounce the harsh 'systems' colonialism and Nazism that have dominated their societies.

Among the common points that are shared in both fictions, we find the ideological systems that have had impacts on the main characters' lives. In *Le sommeil du juste*, Arezki under the influence of the French colonial school, as an "Ideological State Apparatus", rejects his religion and his social traditions to embrace civilization that is found in the French culture. In *The Clown*, Hans rejects his family norms and values because of his mother's strict attitude, who embodies the Nazi regime.

Another common point shared between the two novels is the alienation of the two protagonists. In *Le sommeil du juste*, Arezki's contact with the French culture has made him subject to alienation and separated him from his entourage. At school and in the army, Arezki is alienated once again since he is not a European; he even witnesses violent acts in both places. Similarly, in *The Clown*, Hans Schnier rejects his family and its norms since he believes they are incorrect norms. Just like Arezki, Hans experiences a second alienation because he is not religious. Consequently, his catholic lover Mary leaves him to marry a catholic man.

Moreover, the two novels discuss the issue of the legitimization of war. In *Le sommeil du juste*, the colonial school serves as a means to justify the war in order to make the Algerian youth participate in it, against the German Nazism by making them believe that this war is a legitimate one. In *the Clown*, the Nazi system advocates the Germans to support and participate

in war with the leadership of Adolph Hitler. The Germans have been involved in war to maintain power, preserve their race and protect their land from foreign forces that is depicted through several characters in the novel such as Mrs. Schnier and Mr. Brühl.

It is obvious that through these fictions, the two authors condemn the two ideologies: the French Colonialism and Nazism. Through his novel *Le sommeil du juste*, Mammeri criticises the French colonialism, and highlights the effects of the colonial school on the Algerian youth. Through Arezki, Mammeri displays how the colonial school has affected the identity of the young people and has made them alienated individuals.

As far as Heinrich Böll is concerned, through his novel *The Clown*, he criticises Nazism. Via the main character Hans Schnier, the author mirrors the effects of the imposed ideology on the German society that are refused by many individuals, as well as the separations that have been caused by this ideology in families. This study in the light of Althusser's theory of ideology has made me discover how the French colonialism and the German Nazism have dominated societies: the French Colonialism in Algeria and German Nazism in Germany.

Through my reading to the novels, I have noticed that the two novels are replete of mockery, satire and laughter, these concepts are developed in Mikhail Bakhtin's theory of the Grotesque and the Carnavalesque in his book *Rabelais and his World*. Thus, I invite my mates to make a comparative study on these novels on the light of Bakhtin's theory.

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