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*James Joyce's A Portrait of the Artist as a Young Man (1916) and Matoub Lounes's Rebelle(1994) :  
A Comparative Study on Political and Religious  
Commitment*

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## **Dedication**

This work is dedicated to our families and friends.  
To all the teachers who helped and advised us during  
our work and research.

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## Abstract

*This research paper is a discussion of commitment in the case of James Joyce and Lounes Matoub. In the light of Sartre's commitment theory and Greenblatt's New Historicism we target to reflect the writers' attitudes in their respective autobiographical novels, **A Portrait of the Artist as a Young Man** and **Rebelle**. The purpose of this study is to explore the main ideas developed by James Joyce to show his attitude of Irish political, religious domination and identity notion . Besides, we will analyse Matoub's position towards the political policies applied in Algeria, the spread of Islamism and the denial of Algerian cultural diversity. The aim is to compare both authors' contexts, attitudes towards religion and politics in the Sarterian standpoint. The presentation would be also fulfilled in reference to the different impacting events that Ireland and Algeria knew during the production of the two autobiographies **A Portrait of the Artist as a Young Man** and **Rebelle**.*

## **I-Introduction**

The issue of commitment, protest and resistance is still holding a great and important value and interest among many writers and intellectuals. The latter as being at least conscious of their social frame of their time are obliged in a way or another to announce their position, stance and vision about the different causes of their own life, society, nation and race. This can be expressed through writing works. In this frame J.P.Sartre states: “je dirai qu’un écrivain est engagé lorsqu’il tache à prendre conscience la plus lucide et la plus entière d’être embarqué, c’est-à-dire lorsqu’il fait passer pour lui et pour les autres l’engagement de la spontanéité au réfléchi”.<sup>1</sup> Sartre means that a writer as being committed is consciously producing his writings for himself and his readers. He is in fact activating as a guide of these readers when he writes on themes and subjects of his entourage and about his social, national and cultural current affairs. In this case a committed writer is appealing spontaneously to his readers and audience to express their positive or negative attitudes towards their different causes.

Commitment in writing is a highly important activity. Committed writings are among the finest and highest products of human consciousness. A committed writer is an important component of the cultural sphere which is above but not detached from the society’s current affairs and politics. Committed literature reflects and interacts with culture, religion and politics. The basic tool of the writer is the word as it is denotative and connotative. The writer enhances yet his thoughts and words to make precision, subtlety and beauty. There is a sense

of spontaneity in all literary forms but there is also a sense of commitment required by the theme and its development. This is aimed by the writer to guide his reader's minds and express his vision and position. In this sense John Steinbeck declares: "the free, exploring mind of the individual human is the most valuable thing in the world."<sup>2</sup>

We are really keen on tackling the theme of commitment in literature; we intend to show the importance of an intellectual in framing and drawing the attention of other individuals to the different current issues. We are motivated to show the activism and the genius of two committed figures. The Algerian singer and writer Lounes Matoub, and the Irish writer James Joyce who are both good examples of committed writers. They reflect the notion of literary commitment protest and resistance. In fact, Matoub's work **Rebelle** mirrors the sphere of political rebellion and the religious resentment in post independent Algeria besides his appeal to the recognition of the Algerian cultural diversity with its different languages and ethnicities .In addition, James Joyce gets also the attitude of committed intelligentsia in Ireland through his autobiographical novel **A Portrait of the Artist as a Young Man**. He shares his artistic work with his society to put his thoughts to convey his denouncement of the church and the clergy, the endeavor for a political change and non-denial of Irishness.

As a martyr, Lounes Matoub who faced physical and moral oppression either in colonial or post colonial Algeria spent his life in struggle. In this context, Arab Sid Abderahman has explained in his article that Lounes Matoub, as a popular cult figure born and bred in rugged Kabylia Mountains, is the spearhead of the protest movement which has constantly fought the Arabo-Islamic orthodoxy over the past two decades <sup>(3)</sup>. In fact, Lounes Matoub in his novel **Rebelle** dares to denounce loudly and highly the fanatic religion spread in Algeria mainly during the 1990s.He refuses all the dictatorial forms and policies implemented in Algeria by the leaders of post-colonial political system as well as the denial of the Berber culture, traditions and language in the behalf of the Arab culture and Arabic. In

this frame Arab Sid Abderahman adds in his comparison between Ait Djafer and Matoub Lounes “Both were at the receiving end of oppression.”Even this oppression, Matoub continues to struggle openly and bravely keeping his resentment for the refusal of his cause.”<sup>(4)</sup>

For the case of James Joyce, the Irish novelist portrays his role as an artist and individual of consciousness in his novel **A Portrait of the Artist as a Young Man**. He rejects the pitfalls of religious extremism, advocates the need of Irish political current state of his time by awakening the Irish about conflicting views on Ireland, its independence from the English dominance. On this idea James Joyce says: “When a man is born....there are nets flung at it to hold it back from flight .You talked to me of nationality, language, religion. I shall try to fly by those nets” <sup>(5)</sup>. Joyce considers the three nets of nation, religion and language as ways to seek for flying to get free and reach one’s dream. Within the same meaning, he adds: “This race and this country and this life produced me, I shall express myself as I am.”<sup>(6)</sup> In fact, James Joyce’s **A Portrait of the Artist as a Young Man** that rocked the literary world with its peculiar style ,the writer expresses his denial for the Catholic church that was about to dominate his imagination for ever since he was to become a priest for the rest of his life. He rebels against his Catholic bred up among a hard political system of his native land. This is why he escaped priesthood and travelled abroad.

Our aim in this research paper is to study the commitment of both Lounes Matoub and James Joyce as artists and writers through the angle of a comparative study between the two works **A Portrait of the Artist as a Young Man** by James Joyce and **Rebelle** by Matoub Lounes. We intend to excavate and show the rebellion of both writers as their ways to refuse the dominant religions in their countries, reigning politicians and the denial of their races and languages.

## REVIEW OF THE LITERATURE:

Various critics were set and directed to James Joyce's novel **A Portrait of the Artist as a Young Man** since it has been a subject to large criticism. However, the work of Lounes Matoub, **Rebelle**, according to our knowledge, has almost never been put into criticism and only one work has been carried out in the frame of this novel by Karim Kherbouch in his article "Les Trois Mariages de Lounes Matoub"<sup>(7)</sup>. We assert that the some articles and video interviews are to included to discussion part; these are dealing with Matoub's himself and not specialy with his autobiography.

To start with James Joyce's novel **A Portrait of the Artist as a Young Man**, the scholar Hugh Kenner wrote in his review: "every theme in the entire lifework of James Joyce is started on the first two pages of the portrait"<sup>(8)</sup>. As it can be noticed in the cited critic, Kenner identifies the fact that James Joyce expresses in his novel's first two pages his attempt to capture the development of Stephen's consciousness. Joyce's named Stephen is a substantially modeled character on Joyce himself.<sup>(9)</sup>

H.G. Wells considers Joyce's novel as a true literary work that rocked the world of literature and wrote in his article: "**A Portrait of the Artist as a Young Man** by James Joyce is a book to buy read and lock up, but it is not a book to miss....."<sup>(10)</sup> Wells insists on the importance of James Joyce's novel and its context that brings a convincing picture of life that exists of an Irish catholic land and the unfailing reality about the Irish Man.

Last but not least, Mulrooney Jonathan wrote in his initial review "Studies in the Novel" that James Joyce expresses strong reservations through Stephen Dedalus. In fact, Joyce wants to express the limitations from which suffer the Irish. He shows the different impedes in fields of Irish arts and thoughts by the Anglo-Saxons. Mulrooney added in the same article "He lamented in Ireland, island of saints and sages. No one who has any self-

respect stays in Ireland, but flees as far as though from a country that has undergone the visitation of an angered Jove”<sup>(11)</sup>.

Concerning Lounes Matoub’s **Rebelle**, according to our knowledge, the only critical work has already been set around this novel specifically is the newspaper article of Karim Kherbouche “Les trois mariage de Lounes Matoub” in which he says : “Même dans son livre, **Rebelle**, Matoub n’en dit pas grand-chose sur ce mariage ni sur les raisons du divorce.”<sup>(12)</sup> He considers the novel as not being completely autobiographical since Matoub did not mention his three time marriage and the reasons of his divorce. It is worth to mention that the writer and singer, Lounes Matoub, himself has been a subject of study. Said Chemakh has brought light the genius of Matoub in his songs and ideas. He stresses the courage and the dare of Matoub to talk over and denounce things that people could say beneath the burnous.<sup>(13)</sup>

In addition, Yalla Seddiki witnessed the charisma of Matoub and his readiness to die but not to give up his cause. He says that Matoub told him in France: “ En rentrant en Algérie ,j’ai l’intuition qu’on m’assassinera ou on m’emprisonnera. ”<sup>(14)</sup> In the quotation we notice Matoub’s readiness to struggle for his cause and he is not afraid of death or oppression of the enemies of his cause.

### **ISSUE AND WORKING HYPOTHESIS:**

Our review of literature puts emphasis on some major points of James Joyce’s novel **A Portrait of the Artist as a Young Man**, but shows the lack of critical works around Lounes Matoub’s novel **Rebelle**. This is why we intend to put the two novels into perspective together. To our knowledge, no attempt has been for a comparative study between **A Portrait**

**of the Artist as a Young Man** and **Rebelle**. The two writers share political, religious resistance and racial recognition that mark their attitudes of rebellion and vindication.

To achieve our purpose, we intend to rely on Jean Paul Sartre's theory about commitment to discuss and analyze our issue. Sartre, as one of the most engaged writers in the twentieth century tries to answer in his essay "**What is Literature?**", the questions of What is Writing? Why do we Write? For Whom Does One Write? We are also to discuss our issue through the approach of New Historicism that has been developed by Stephen Greenblatt during the 1980s. It demonstrates and evaluates the influence, over a work, by the time during which it was produced by exploring the historical context and understanding the socio-cultural and intellectual history of a given society within a literary work<sup>15</sup>.

#### **METHODOLOGICAL OUTLINING:**

In this research paper, we have followed the IMRAD outline format. We have divided it into four parts. The first one will be devoted to an introduction of our theme of commitment and mentioning the two literary works which we are studying. In the review of the literature we have cited some previous works and critics that we found around the two novels. It includes our issue of commitment which is the study gap that we want to fulfill and the methodology. The second part will include methods and materials; it will contain J.P. Sartre's theory of commitment and Greenblatt's approach of New Historicism on which our work is relying. It includes also the summaries of the primary sources. The third part will consist of the results or the findings of our research paper. The last part will include the discussion and the analysis of our findings around the comparative study between Joyce's and Matoub's autobiographical works. It will be divided into three chapters. The first chapter turns around historical context of the two novels, the second one will discuss secular commitment of the two writers through two sections, and the third one will be devoted to their political protest and finally cultural

vindication chapter. A general conclusion will be as a restatement of our findings and opening new vistas.

## **II /METHOD AND MATERIALS**

### **1/Method:**

This part of our research explores the theory of commitment by Jean Paul Sartre .It was developed in his work **What is Literature?**(1948) to discuss the commitment of James Joyce and Lounes Matoub in their auto biographical novels .This part contains also the approach of New Historicism through which we intend to relate and discuss the historical context of the two novels and their content.

### **A /Sartre's theory of commitment:**

In literature no one can find better than Sartre to talk about commitment and engaged writers. He is one of the icons of committed literature of the twentieth century. He is a French philosopher, essayist, writer and known for Existentialism. He introduced his theory of commitment in his essay “**What is Literature?**” in which he attempts to answer three main questions: What is Writing? Why Write? And For Whom Does One Write?

To begin with what is writing? Section, Sartre distinguishes the writing prose from the other forms of arts such as poetry, painting and music. In fact, the painter or the musician is satisfied and happy to present his work to the spectator. The latter subjects and views the painting or the musical composition as he likes. Meanwhile, Sartre maintains that prose writer uses language and words with deliberation and can guide his reader to grasp his attention. Going further, Sartre distinguishes prose and poetry; he considers poetry the same with painting and music arts because a poet does not use words as used by the prose writer. He

states that the poet considers words as things not as signs <sup>(16)</sup>. He adds that the prose writer makes use of words <sup>(17)</sup>.

For Sartre, prose remains attached to the social, political and historical context of the writer. He believes that the role of prose writer is to be committed in his works by speaking about themes and revealing subjects aiming change. He says: “By speaking, I reveal the situation by my very intention of changing it ...the committed writer knows that words are action. He knows that to reveal is to change and that one can reveal only by planning to change” <sup>(18)</sup>. Thus, a prose writer should produce writings evoking some issues related to politics, social milieu and cultural sphere.

Sartre asks the second question: Why Write? In his essay he answers that the author has a freedom which he can animate and penetrate through writing about his history, customs, institutions and even certain forms of oppression and conflict. He sticks also to the role of readers proclaiming that any reader has total freedom to interpret the author’s text according to his history and ideology. For this reason the interpretation of texts differs from one reader to another.

Sartre continues his answer by declaring that literature should not be an art for the sake of art. He believes that literature is a means of interaction and exchange of ideas between the writer and the reader. In this context he says:

“It is not true that one writes for oneself. That would be the worst blow....The creative act is only an incomplete and abstract moment in the production of a work. If the author existed alone he would be able to write as much as he liked; the work as object would never see the light of day and he would either have to put down his pen or despair... There is no art except for and by others”. <sup>19</sup>

Sartre explains that the reader and the author are interrelated. He says that to write is to make an appeal to the reader.<sup>(20)</sup> He proclaims that one writes in response to a specific

oppression and inequality. He waits for positiveness and happiness in his society. In fact, the motive of literary creation is the need to know how much are we related to our world.

The last question Sartre gives is For Whom Does One Write? Mendaci S. and Ben Aoudia R. explain that for Sartre, the aim of the writer is to write for the whole world. They add that a writer is compulsory to speak to the readers and spectators of his time and culture, since they are interconnected with the same causes and issues<sup>(21)</sup>. The previous mentioned students write in their research that, for Sartre, the role of art is mediation and once a person becomes a writer, he can never avoid the norms of his entourage and milieu<sup>(22)</sup>. In fact, the mission of sending texts is to seek for social change and freedom. He aims to make a change in a positive way by rendering people aware, conscious and convinced to act.

### **B/New Historicism:**

New Historicism is a school of literary theory which was developed during the 1980s and gained widespread influence during the 1990s. In his reference to this theory, Peter Barry states: "New Historicism is a literary approach which is based on the parallel reading of literary and non-literary texts, usually of the same historical context and interpreted accordingly"<sup>(23)</sup>.

New Historicism was first coined by the American critic Stephen Greenblatt in his work entitled: **Renaissance Self fashioning: From Moore to Shakespeare**, published in 1980. It focuses on the understanding of the literary work through its cultural context and looking for intellectual history through literature. Michel Foucault, a French historian and philosopher, influenced the development of the critical theory of New Historicism. He refused the fact that history would be studied and seen as a process of events. For him, any historical event is related to a set of economic, social and political factors.<sup>24</sup>

Greenblatt has introduced his approach where he explains that literature should be understood by considering its historical context. He observes that literature is a creation through the reflection of different cultural and historical events that impacts and shapes the writer's personality. The writer personality is understood through his involvement in his real world. He assumes that texts and contexts are interrelated and should be studied and viewed in parallel.

It is also believed that the theory of New Historicism originates from the French historian and critic, Hippolyte Adolphe Taine's ideas in his introduction of the historical approach and contextual study of arts and literature in his essay *An Introduction to the History of English Literature*. He got a stance that any given product of literature is also a result of its social influence, space, time and race rather than its author's imagination alone <sup>25</sup>.

In our research paper, we will try to apply both Sartre's theory of commitment and Greenblatt's approach of New Historicism. We will try to relate their basic concepts on the two selected texts, **A Portrait of the Artist as a Young Man** and **Rebelle**. Indeed, our analysis in the frame of a comparative study of both novels turns around the writers' religious, political rebellion. They vindicate for identity recognition in under cultural and racial diversity.

## 2/Materials:

### A/Summary of James Joyce's Novel

**A Portrait of the Artist as a Young Man** deals with Stephen Dedalus story in Ireland at the end of the nineteenth century. As a growing boy, he decides to escape his social, familial, and religious constraints to live as an artist. The young Stephen is really influenced by the catholic faith and Irish nationalism. He joins the religious school of Clongowes Wood College. At the beginning, he feels lonely and homesick, but through time he is used to a milieu among other boys. He feels happy to visit home , even though the family institution is highly under tension with the death of Charles Stewart Parnell who was an Irish Political leader.

Stephen's father, Simon, falls in a financial deficit which put his family in a high lack of money and sinks into debt. Stephen learns, after his summer spent with Uncle Charles, that he will never come back to Clongowes since his family cannot afford him money. He is moving to Dublin where he attends Belvedere, a religious day school. He starts to excel as a writer and a man of theater. His first sexual affair with a Dubliner whore makes him feel guilty and shy, as he tries to reconcile his desire and lust with the Catholic morality of his milieu. He ignores for a moment his religious education and inserts himself in life of debauchery. Then, he hears of a trio of fiery sermons about sin, judgment and hell. Being shaken, Stephen devotes his life to Christian piety and begins to attend Masses. His religious devotion pushes the director of his school to ask Stephen to integrate priesthood. After considering the offer, he discovers how priesthood is difficult and incompatible with his

passion of beauty and art. Stephen hears again on his family in moving for financial reasons while he is waiting for his acceptance at university. He anxiously walks on a beach where he meets a young girl. He is attracted by her beauty and realizes that love and beauty should not be a source of shame. He decides to live without the constraints and the limits of his family, nation and religion.

After his move to the university, Stephen establishes close relationships mainly with Cranly. He workkes and tries at university to put his theories of art through a set of conversations .With his friends ,he is more and more determined to free himself and become independent in life from all pressures, he wishes to get wings as the mythic Dedalaus to fly above all boundaries and become an artist.

## B/Summary of Matoub's Novel

The autobiographical novel of Matoub Lounes **Rebelle** opens with the narration of the writer about his childhood and the different acts he committed such as burning the hut. Matoub Lounes depicted the difficult social environment and the lack of life conditions in which he was bred up by his uneducated mother, far from his father who immigrated to France searching for work to gain money. Matoub was instructed by the orality of his space. Matoub described his refusal to go and study in the school since the type of studies is different from his own culture and language. He considered Arabic learning as an act of slavery, the only knowledge he admired is to be taught by the clergy because they used Kabyle and taught realities .He adopts French as a language of substitution.

Matoub tells about the events that marked him in post independence Algeria such as the conflict of the Algerian political leaders, problems of identity and Arabisation policy. He refused Arabic and each time he uses Berber to demonstrate his existence and rebellion .He continues to narrate his experience within the Algerian army where he witnessed the corruption of the Algerian army leaders. He refused to fight against Moroccans and defended the oppressed Kabyles in the casern. He reflected the dictatorship reigning in Algeria during the 1960s and 1970s.

The writer tends also to tell the readers on his adventure in France and his link to music and musical figures such as Idir (Hamid Cheriat). He integrated the BCM (Berber Cultural Movement) after the 1980s incidents and participated in many demonstrations to denounce the government denial and abuses. He also shows attachment to Kabylia and Kabyle culture,

and his pride of his identity. Through the pages of **Rebelle**, we notice the different attempts to stain and defame Matoub Lounes image and reputation by declaring rumors of betrayal on him. The different acts of repression such as the shooting down in 1988 renders him honor with the growth of his admiration by his fans.

Matoub also tells about the judicial abuses from which he suffered ,the different letters of threat he received, he also narrates his days with terrorists after having been kidnapped by GIA(Group Islamic Armé).Then we find the different songs he composed such as *Kenza* as a tribute for Tahar Djaout and *Hymn à Boudiaf* to lament the s latter' death .

### **III/RESULTS**

After introducing our theme in general, presenting some of related works in review of the literature and mentioning the problematic turning around the commitment of James Joyce's **A Portrait of the Artist as a Young Man**, and Matoub's **Rebelle** in the frame of a comparative study, we have introduced the method and the materials where we have shown a short explanation and presentation of both Sartre's commitment and New Historicism theories including short summaries of the novels cited above. In our discussion, we have tried to analyze and establish a comparative study. In the aim of answering our issue, we have compared the main themes sustaining our study.

In the first chapter we have presented the historical background and context of both novels. In the second chapter, we have tried to explore the position of the two authors towards the political systems, tyrannical policies of their own countries. James Joyce and Matoub Lounes have expressed both their resentment of the cultural abuse and rebellion against the political context of Ireland for the former and Algeria for the latter. In the third chapter, we try to show and explain the refusal of the two writers for religious dominance. James Joyce, as atheist, faces the church and its spiritual domination, while Lounes Matoub, the secular, sets himself to combat the fanatic Arabo-Islamic dominance threat. Then to conclude, we have presented the writers' position towards the refusal and the denial of their own culture, language and identity. With the analysis of both writers' attitudes in reference to their respective autobiographies, we tend to find that both James Joyce and Lounes Matoub have been influenced and impacted by the different historical, political and social events happened in their own communities. This impact is well reflected in Joyce's Portrait and Matoub's autobiography; they have mentioned and retraced these influence many times. Our findings also turn around the positive and negative attitudes of the both writers. We find that James

Joyce is committed in a different way than Lounes Matoub. In the Portrait of Joyce we notice that he is committed aesthetically while in Matoub's autobiography we get in touch with his full involvement in all political, religious and cultural events that took place in Algeria.

Our conclusion from the analysis of these two autobiographies is that commitment is an important key through which people understand and guide their own positions towards the different causes of their communities. James Joyce and Lounes Matoub have played an important role to shed light on their different causes. They have paved ways to their readers to be aware and get their political and religious freedom of choice as well as their origins.

## End notes:

- <sup>1</sup>-Sartre, Jean Paul. *Situation II*, Paris Guillmard, 1948
- <sup>2</sup>- Steinbeck, John. *East of Eden*, 1952.
- <sup>3</sup>- Arab, Sid Abderrahman. *Smail Ait Djafer And Matoub Lounes :Iconoclasts*. Revue Compus, ed. 15. Boumerdes.
- <sup>4</sup> Ibid.
- <sup>5</sup>- Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916
- <sup>6</sup> Ibid.
- <sup>7</sup> Kherbouche, Karim. *Les Trois Mariages de Lounes Matoub*, 2010.
- <sup>8</sup>- Kenner, Hugh. *A Portrait of an Artist as a young Man*, 1917 Cited in [http://newrepublic.com/article/91729/james\\_joyce\\_.9](http://newrepublic.com/article/91729/james_joyce_.9)
- <sup>9</sup> Ibid
- <sup>10</sup>- Wells, H.G. *A Portrait of an Artist as a young Man*, 1917 Cited in [http://newrepublic.com/article/91729/james\\_joyce](http://newrepublic.com/article/91729/james_joyce) .
- <sup>11</sup>- Mulrooney, Jonathan. *Studies in the Novel*. Cited in <http://www.questia.com/library/journal/IGI.76427896/stephen-dedalus-and-the-politics-of-the-confession>.
- <sup>12</sup> Kherbouche, Karim. *Les Trois Mariages de Lounes Matoub*, 2010.
- <sup>13</sup> <http://kabyle.com/archives/agenda-sorties/festivals-manifestations/article/journee-lounes-matoub-l-eternel>
- <sup>14</sup> Ibid.
- <sup>15</sup> [http://en.m.wikipedia.org/wiki/New\\_Historicisme](http://en.m.wikipedia.org/wiki/New_Historicisme)
- <sup>16</sup>- Sartre, Jean. *What is Literature? and Other Essays* (United States of America: Harvard University Press), 1988 P29
- <sup>17</sup>- Ibid, 34
- <sup>18</sup>- Ibid, 37
- <sup>19</sup>- Ibid, 51, 52
- <sup>20</sup>- Ibid, 54
- <sup>21</sup>- Mendaci Samah, and Ben Aoudia Rahima. *Commitment and Protest in Bertolt Brecht's Mother courage and Her Children (1939) and Kateb Yacine's L'Homme aux Sandales de Caoutchouc (1970): UMMTO*, 2015/2016. p11
- <sup>22</sup>- Ibid
- <sup>23</sup>- Barry, Peter. (2009). *New Historicism and Cultural Materialism*. In: *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press.
- <sup>24</sup> Ibid
- <sup>25</sup>- Khan, Sholom J. (1953). *Science and Aesthetic Judgment: A Study in Taine's Critical Method* cited in <https://archive.org/stream/twentiethcentury20londonoft#page/70/mode/2up>

## IV DISCUSSION

### **1/Chapter One: The historical contexts of the novels:**

In the light of Greenblatt's approach of New Historicism we have analyzed the different events that marked James Joyce's Ireland and Matoub's Algeria. In this context we may quote the passage:

"The New Historicism has emerged as a kind of systems analysis. By our functionalist exercises in closed-field intertextuality, we tacitly reject that teleological formalism associated with the old historicism, the dominant form of nineteenth-century historiography. Ours is an empirically responsible investigation of the contemporary meanings informing literary works (their parts, their production, their reception), as well as other social texts. We regard these meanings as systematically interrelated within the period in question. In case you didn't get it yet; we New Historicists aren't just analyzing literature. We're analyzing literature *and* the system (social, cultural, economic, and historical) that it's a part of."<sup>1</sup>

The different events that took place in Ireland during Joyce's time impacted him in the production of his novel. Joyce witnessed the economic, political, religious and social events that shaped his spirit of revolution and vindication. The religious conflict between Christian sects of Catholicism and Protestantism; the harsh morality of the church shaped the personality of Joyce as a rebel.

In the side of Matoub, he was marked and influenced by different events that he retraced in his **Rebelle**. He expressed each time his position on the different political, religious and cultural movements.

#### **A/ Section One: The historical context of Joyce's novel.**

James Joyce's novel was set from the late 1880s to the early 1900s in Dublin. It was published in **The Egoist** (1914) in a serial form and as a book in 1916. During this period, many significant issues and events took place in Ireland. From the 1880s to 1920s, Ireland saw some economic events such as the Land War Period, the Irish Land Act and the

foundation of the Irish Land League. With the economic difficulties, Irish people saw in parallel violence under the British domination policies and the rise of Irish Nationalism and separatism. Irish people suffered from the coercive religious struggle between the major Catholicism and the minor Protestantism.<sup>2</sup>

Ireland saw a period of agrarian agitation .It is known as the Land War in the history of Irish people. During the 1870s, 1880s, and 1890s, the Irish National Land League led a rural agitation. It aimed for better conditions and promoted positions of the tenant farmers, the decrease of the landlords' monopoly. This period knew also social unrest due to the propagated violence and death of civilians' .This status of disorder and unrest was prolonged for years.<sup>3</sup>

The Land Conference took place to set some resolutions towards the agrarian agitation. The Irish Land Act was introduced to amend the law related to land owning and occupation in Ireland. Unfortunately, the different reforms had worsened the situation of the farmers since they were followed by low prices, bad weather and poor harvests. This was under the European Long Depression that resulted in more violence, upheavals, rent strikes and evictions.<sup>4</sup>

Alongside the agrarian violence and civil unrest, Ireland was in a situation of political unrest under the Nationalist movement. Michael Davitt and Charles Parnell were famous separatists during the 1870s and 80s. Parnell targeted to realize the Irish hope of home rule and self governance. In 1891, Parnell was engaged in an extramarital affair with a wife of a member of the Irish Parliament. He was denounced by the Catholic Church .He lost leadership and power. A year later Parnell died and the Irish separatist movement lost direction. With some nationalist groups such as The Invincibles, set the state of unrest and assassination during the 1880s.Many politicians were killed.<sup>5</sup>

The coercive struggle between Catholics and Protestants was set. The protestant opposition to Home Rule was growing with the foundation of different parties such as the Ulster Unionist Party. This instability and tensions led to the burst of the civil war in Ireland led by the Ulster Volunteer Force and the Irish volunteer.<sup>6</sup>

In 1914, the Home Rule Bill was endorsed .However, it was held on during WWI. Irish people get different opinions .Those who wanted to apply the Bill before the end of the war and those who wanted its application after the war believing that Ireland would have its independence then. Meanwhile, during the war, different Irish organizations and secret brotherhoods like the Irish Republican Brotherhood planned uprisings and demonstrations. This was planned to be with the help of the German supply of weapons but it did not succeed.<sup>7</sup>

By the end of the WWI, there were also some acts of rebellion and rejection. In December 1918, Sinn Fein Party refused to sit in the British Parliament .Instead they formed their own parliament in Dublin. In 1919, the Irish Republican Army was set. It began a guerrilla war that continued through 1920 and 1921 .In the counterpart, the British authorities repressed the rebellion and the British Government passed the Ireland Government Act .It stipulates to have two parliaments in Ireland, one in the north and the other in the south which must be subordinated to Britain. This treaty intensified the war between the pro treaty and the anti treaty forces until 1923.<sup>8</sup>

In the side of religion, Ireland knew the strife that set the Catholics against the Protestants. The latter were suspicious of the Catholic Church's influence on Irish politics that would privilege and promote Catholic beliefs. They resented the Catholic Church's demand that the children of mixed marriages be brought up as Catholics.Catholicism was the religion of the major Irish autochthons. Simultaneously, the privileged high classes in Ireland were mainly from Protestant England. This made Catholicism really related to the Irish tradition

and identity. The Irish Catholics were discriminated for their religion for a long period. Even though, the Irish Catholics continued to believe in God and consider themselves as religious. Indeed, Christian religion became no longer important as it had been before. It became a private matter and no faith was used as morality in Irish society. The Irish individual moved to seek for materialistic dream. In this situation of being far from religion, society lost its sense of morality, people committed suicide easily, marriage breakdown was spread and youths suffered from debauchery.<sup>9</sup>

In culture, with the 1878 Intermediate Education Act, the Irish large majority received a basic education which made them literate. In 1893, the Gaelic League was founded to make Gaelic the main language of Ireland. The Irish people attended school in the Irish language. This cultural frame produced an Irish intellectual egocentrism of being proud of their language, culture and Irishness.<sup>10</sup> This revival pushed to some flourishment in social thinking and commitment. In theatre, for example, large crowds attended many of Irish literary theatre productions. In 1904, Ireland opened Abbey theatre to public that paved the way to more Irish association with literature. Many of the leading Irish playwrights and actors of the 20th century, including William Butler Yeats, Lady Gregory, Seán O'Casey and John Millington Synge played a great role in its high visibility to foreign, particularly American, audiences, it has become an important part of the Irish tourist industry.<sup>11</sup>

Through the short presentation of the Irish context during the set of Joyce's novel, one may say that the writer's autobiography traces the intellectual awakening and revival in Ireland of late nineteenth and the early twentieth century. Through the character of Stephen, Joyce questions the Catholic Church and rebels against the conventions in which he was bred up. Stephen reflects directly James Joyce's personal life and the different events he experienced and met in his life. Besides the intellectual revival and religion, the novel refers

to a number of political events and tensions. Thus James Joyce may seem to represent one of the committed writers of his time.

## **B/ Section Two: The historical context of Matoub's novel**

The novel by Matoub retraces some events of the Algerian history .With the achieved independence and the creation of People's Democratic Republic of Algeria in 1962, Ahmed Ben Bella was named as president of independent Algeria. He always advocated the idea of Algeria is an Arab country and Algerians are Arabs.<sup>12</sup> He denied the Algerian aspect of cultural diversity and plurality. He sustained panarabism and fought Berberism. His period of reign knew the movement of resistance of 1963.It was led by the historical leader Hocine Ait Ahmed to condemn and refuse the illegitimate government of Ben Bella instituted by force and its failure to govern the country democratically.<sup>13</sup>

In 1965, Houari Boumediene (Mouhamed Boukharouba) led his coup and overthrew Ben Bella. Boumediene reigned for more than a decade.<sup>14</sup> His policy did not differ from that of the prior leader since he sustained and imposed the Arabisation in the educational system. He was deeply influenced by the values of Islam. He showed his pride that Algeria is Arab and nothing else.<sup>15</sup> In this atmosphere of dictatorship, the non Arab languages and cultures were marginalized and even denied. This policy intensified the pro-berber culture and language protest mainly through Berber Academy which was created by a group of Berberists in 1966 in Paris. In his article about the Berber academy, Madjid Boumekla writes:

" Un groupe de jeunes Kabyles militants de la cause amazighe reprennent le flambeau de la lutte transmis par les berbéro-nationalistes Algériens des années 1940, en fondant une organisation politico-culturelle qui sera ancrée dans la mémoire collective amazighe sous l'appellation de l'Académie Berbère"<sup>16</sup>

The Berber academy worked as an association to transmit the Berber history and civilization. It aimed also to promote and reveal to a large public language and culture.

After Boumediene's death, Chadli Bendjedid became the president of Algeria. With the reign of the latter, there was the Berber Spring protest movement. It was a rebellion of the Kabyle students to reject tyranny, to vindicate the recognition of the Berbers existence with their culture, traditions and language. This movement resulted in the jail of many students and the growth of tensions in Kabylia. The end of the decade was marked by the death of Mouloud Mammeri, one of the major figures of the Berber Spring.<sup>17</sup> Always with the era of Chadli Bendjedid, there was the collapse of the oil prices on which the economic system of Algeria was based.

With the end of the 1980s and the beginning of 1990s, Algerians suffered from different economic, social and political problems. In this period, Algerians lived under a social dissatisfaction. They suffered from the consequences of the harsh oil prices collapse. People did not accept their situation. In response, the harshest riots occurred in Algeria in October 1988. Thousands of youths known as Hittists (Wallists) came out to demonstrate their anger by controlling streets and burning tires. The riots knew many arrests and killing of the youths by the security forces. In the same time many other youths found refuge in religion and they were convinced to move to Afghanistan to fight against the Soviet Union forces. Those came back to Algeria from 1985 with the fall of the Afghan Government.<sup>18</sup>

The Algerian Government led by FLN responded to the 1988 riots by amending the Algerian Constitution in November 1988. It allowed the registration of other political parties legally such as RCD (Rally for Culture and Democracy) and FIS (Islamic Front of Salvation). After the amendments and the appearance of new parties, the Local Elections were held in June 1990. The Algerians chose the FIS with 54 per cent of vote cast. The aim of FIS party was to islamise the Algerian regime. It refused democracy and saw it as impious and paradoxical with Islam. For the leaders of FIS, the only source of power is Coran, the law of

God. They convinced people to refuse all what is western such as removing satellite dishes in order not to see and follow the European TV channels.<sup>19</sup>

In this situation and as a result of 1991 elections, the Algerian ruling power felt the threat made by the FIS and its fans. They cancelled the electoral process and the president Chadli Bendjedid resigned. The fighter during Algerian revolution, Mohammed Boudiaf came back from exile to serve as a president. However, he was assassinated in June 1992. Algeria enters again in despair and the civil war was declared between the Algerian Army forces and the FIS activists. The Islamist groups took the forest with whatever weapons they got and fought in guerrilla. Many university academics, intellectuals, writers, journalists and thinkers were assassinated. Many explosions targeted public places and civilians. The islamists established the Islamic Armed Movement and the Armed Islamic Group.<sup>20</sup>

In 1994, with the continuous violence, the Algerian Government succeeded to a debt repayment of 30 Billion USDollar loan from IMF (International Monetary Fund). The economy continued to decrease and the IMF rescheduled a new program to repay. Meanwhile, the general Liamine Zeroual was named president. He began to negotiate with the FIS leaders to stop the bloodshed but he failed. In the same year, both Islamists and secular parties set down into negotiations at Rome. They came out with the platform of Sant Egidio. It presented a set of principles such as respecting human rights, accept pluralism and democracy, rejecting the reign of the army over the civilian. They adopted the recognition of Islam, Arabic and Berber as aspects of the Algerian identity and citizenship.<sup>21</sup>

The aftermath of Sant Egedio brought more violence and continuous bombings, the negotiations with the FIS were broken down. In 1995, Liamine Zeroual decided to hold presidential elections that he won with 60 per cent of vote cast even if GIA threatened to kill the voters. He brought a new constitution in 1996 that he passed through a popular referendum. The massacres continued in Algeria during 1997 and 1998.<sup>22</sup>

With the brief context of the novel **Rebelle**, we notice also that its writer witnessed through his life career the different events and period of the independent Algeria. He was involved in some cultural movements such as the Berber Spring and the CBM (Movement for Berber Culture). He participated in these movements widely where he expressed his attitude of refusal towards the political policies of Algerian politicians. He sustained the promotion of Berber language and culture. He denounced to link patriotism with religious faith. Matoub also was committed during the school boycott in 1994 in Kabylia for the demand of the integration of Tamazight in the Algerian educational system. He also suffered from kidnapping by an armed group. This event erupted Kabylia and Matoub got more popularity.

To close this chapter, we have to mention that James Joyce and Lounes Matoub are really two good examples of commitment. Both writers share the same attitude toward politics, religion, ethnicity and culture. In other words, James Joyce is committed against the politics spread in Ireland during his time. He resents the domination of Christian church and the destroy of Irish culture, conventions and language. Lounes Matoub is against the political system of Algeria from 1962 until his last day of life. He is against the spread of religious Islamism and the marginalization of non Muslims and secularity. Lounes Matoub also refuses to consider the non Muslims as non nationalists. He shows also that Algeria specifically and North Africa in general as non Arab. He demands to recognize the aspect of Amazighity with its cultural and linguistic dimensions. This commitment of both writers is to be presented widely in the next chapters of our dissertation.

## End notes:

<sup>1</sup><http://www.shmoop.com/new-historicism/marjorie-levinson-quotes.html>

<sup>2</sup>[https://en.wikipedia.org/wiki/History\\_of\\_Ireland](https://en.wikipedia.org/wiki/History_of_Ireland)

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup>[https://en.wikipedia.org/wiki/Politics\\_of\\_the\\_Republic\\_of\\_Ireland](https://en.wikipedia.org/wiki/Politics_of_the_Republic_of_Ireland)

<sup>6</sup><http://www.historyhome.co.uk/peel/ireland/1870.htm>

<sup>7</sup>[http://www.livinginireland.ie/en/culture\\_society/a\\_brief\\_history\\_of\\_ireland/](http://www.livinginireland.ie/en/culture_society/a_brief_history_of_ireland/)

<sup>8</sup> Ibid.

<sup>9</sup><http://passage-new.cappelendamm.no/c453153/artikkel/vis.html?tid=498532>

<sup>10</sup>[http://www.livinginireland.ie/en/culture\\_society/a\\_brief\\_history\\_of\\_ireland/](http://www.livinginireland.ie/en/culture_society/a_brief_history_of_ireland/)

<sup>11</sup> *Dáil Debate. Office of the Houses of the Oireachtas, Dáil Debate*, Vol. 607 No. 4, 13 October 2005. Retrieved on 23 January 2008. Archived 1 March 2009 at the Wayback Machine. Cited in: [https://fr.wikipedia.org/wiki/Abbey\\_Theatre](https://fr.wikipedia.org/wiki/Abbey_Theatre)

<sup>12</sup>[https://en.wikipedia.org/wiki/History\\_of\\_Algeria\\_%281962%E2%80%931969%29](https://en.wikipedia.org/wiki/History_of_Algeria_%281962%E2%80%931969%29)

<sup>13</sup> [https://fr.wikipedia.org/wiki/Crise\\_de\\_1962](https://fr.wikipedia.org/wiki/Crise_de_1962)

<sup>14</sup>[https://fr.wikipedia.org/wiki/Coup\\_d%27%20%281962%29\\_en\\_Algerie](https://fr.wikipedia.org/wiki/Coup_d%27%20%281962%29_en_Algerie)

<sup>15</sup><http://education.stateuniversity.com/pages/19/Algeria-HISTORY-BACKGROUND.html>

<sup>16</sup> <http://www.lematindz.net/news/19959-lacademie-berbere-renait-de-ses-cendres.html>

<sup>17</sup>[https://en.wikipedia.org/wiki/Berber\\_Spring](https://en.wikipedia.org/wiki/Berber_Spring)

<sup>18</sup>[https://en.wikipedia.org/wiki/History\\_of\\_Algeria\\_%281962%E2%80%931969%29](https://en.wikipedia.org/wiki/History_of_Algeria_%281962%E2%80%931969%29)

<sup>19</sup><http://education.stateuniversity.com/pages/19/Algeria-HISTORY-BACKGROUND.html>

<sup>20</sup><http://www.cfr.org/world/islamism-algeria-struggle-between-hope-agony/p7335>

<sup>21</sup><http://education.stateuniversity.com/pages/19/Algeria-HISTORY-BACKGROUND.html>

<sup>22</sup> Ibid.

## **Chapter two: Commitment against religious domination**

In this chapter we intend to analyze and show the criticism of both James Joyce and Lounes Matoub of religion. James Joyce's refusal of the Christian church will be our aim in the first section of this chapter while we intend to depict and deduce Lounes Matoub's criticism of the Islamist religious domination and its involvement in all aspects of life in Algeria. All this will be done in reference to the novels of **A Portrait of the Artist as a Young Man** and **Rebelle**.

### **Section one/: James Joyce's Refusal of Religion**

This section deals with the commitment of James Joyce. We are to develop his ideas of refusal of the Irish church by its two sects of Catholicism and Protestantism. Religion as one of the Irish institutions has created much embitter to Joyce. This may be sustained by referring to the explanation made by Lamia Guedouari's work in which she states: "Gaelic Ireland with its three pillars, Catholicism, nationalism, and social conventions, has done much to embitter Joyce.... Each of these institutions demanded absolute conformity and any kind of deviations led directly to exile, physical or spiritual."<sup>1</sup> This throws light to show how James Joyce's Stephen Dedalus refusal to the irrational laws of morality stipulated by the Irish sphere under the benediction of the catholic church of Ireland.

Through the study of Joyce's Portrait, we understand how he highlights to his readers, through the character Stephen Dedalus his voluntary separation with Ireland and moving to a foreign country. He left in search for a livelihood and escape rather than to stay and suffer under the religious atmosphere of corruption and domination of the church. In this context, Edward Said states: "Expatriates voluntarily live in an alien country...but they do not suffer"<sup>2</sup>. In any case, Joyce exiled to live his life far from Christianity and realize his dream of being an artist. Art, as it was tied by religious law morality, was unrealizable in Catholic Ireland of his

time. In fact, one may really refer to the work of L.Guedouari where she says that: “In any case, Irish writers left Ireland of their own volition in search of a livelihood elsewhere. It was pure deliberate choice”<sup>3</sup> Actually, we notice in the novel of J. Joyce a good reflection of the voluntary decision of its writer to leave Ireland and let behind all the difficulties and the chains impeding him to achieve his artistic ambition.

The integration of James Joyce to the world of priesthood led him to discover well this world of religion and know how it is not suitable. His education also led to his literacy and the growth of his intellectual mind. His intellectual capacities drew him to become open-minded and he is systematically expressing his feeling of opposition and rebellion against the Irish religious atmosphere. In fact, by his emigration, he sought for his self-identity real process. Living abroad, he devoted his life experience and career to write his portrait to show his harsh criticism towards the imposed conventions of the church that worsened the lives of Irish people. In this sense L.Guedouari wrote: “From exile, he fully dedicated himself in the service of his country and countrymen”<sup>4</sup>

James Joyce, one of the most celebrated Irish writers, is one of the most pure rebels against the Catholic beliefs. This can be really deduced throughout the **A Portrait of the Artist as a Young Man** (1916). Joyce understands that God is just the name of Dieu in French just as his name is Joyce/Stephen. He writes:

“It was very big to think about everything and everywhere. Only God could do that. He tried to think what a big thought that must be; but he could only think of God. God was God's name just as his name was Stephen. Dieu was the French for God and that was God's name too”<sup>5</sup>.

Actually Joyce does not understand what is the role of God or how does he work. He thinks that people go to the church to pray in order to ask their maker. He raises the role of the church where he disdains the clergy. The latter is present to explain religion and its basic concepts but it is not the case. He criticizes the churchmen who use the curtain of holiness and

exploit their position to convince people that they are right and manipulate them by the idea of being infallible. They also preach politics from the altar. This set Joyce/Stephen's struggle with religion. This is really illustrated in the portrait:

"We go to the house of God, Mr. Casey said, in all humility to pray to our Maker and not to hear election addresses. It is religion, Dante said again. They are right. They must direct their flocks. And preach politics from the altar, is it? Asked Mr. Dedalus. Certainly, said Dante. It is a question of public morality. A priest would not be a priest if he did not tell his flock what is right and what is wrong."<sup>6</sup>

Joyce in his portrait refuses the use of church influence on politics. He calls the priests to guide believers with the true morality, telling them what is right as right and inciting them to avoid what is wrong by telling that is wrong. In the quotation cited above, the role of the Church is questioned here. Mr. Casey and Mr. Dedalus don't believe that the Church should use its influence on politics, but Dante claims that it is the duty of the priests to direct their congregations. This sets the stage for Stephen's own struggles with religion.<sup>7</sup>

The Catholic Church was a potent power spread in the frame of Joyce's country beyond the nineteenth century. Catherin Akca states in this sense that:

"On the other hand, the Roman Catholic Church continued to be a potent force in Joyce's native Ireland throughout and beyond the nineteenth century, not only in terms of the doctrinal and spiritual guidance it provided but also because of the influence it exerted upon the cultural and political life in the country"<sup>8</sup>

James Joyce renounced Catholicism for its interference in the Irish politics. In his portrait, he shows blasphemous to God and his church because of the downfall of the Irish Nationalist Movement. This downfall is connected to the church condemnation of Parnell's extra matrimonial affair with Kitty O'Shea. The writer reflects this idea well in quoting: "No God for Ireland! [Mr. Casey] cried. We have had too much God in Ireland. Away with God"<sup>9</sup>. His denial for the existence of God in Ireland is also mentioned. His character in the portrait, Mr. Casey, blames God (and his Church) for the failure of Irish nationalism.<sup>10</sup>

He called to let politicians do politics and people practice their religion far from political interference in writing.” Let them leave politics alone, said Mr Casey, or the people may leave their church alone.”<sup>11</sup> He also rejects the church attitude towards the sexual morality: “I left the Catholic Church, hating it the most fervently. I found it impossible for me to remain in it on account of the impulses of my nature.”<sup>12</sup>

In fact, Joyce is against the limits and the ties set by the church to impede the impulses and natural pleasure of humans. In this way we believe Joyce’s epiphany which is reflected in the portrait through the development of Stephen’s consciousness. It was a moment when he discovers his error to integrate priesthood and not enjoy life. He strives to free himself from the constraints of the church either catholic or protestant. He says in his portrait:” I am no protestant, I tell you again, said Mr Casey, flushing.”<sup>13</sup> So he resolves to seek through art the loveliness which has not yet come into the world. <sup>14</sup>

The passages of the portrait show that Joyce/Stephen does not have a need for religion. Stephen’s prays in childhood was just an act of theoretical perspective but not of religious faith and obligation. As an illustration, we may quote the following passage from the portrait:

“ On the way home uncle Charles would often pay a visit to the chapel and, as the font was above Stephen’s reach, the old man would dip his hand and then sprinkle the water briskly about Stephen’s clothes and on the floor of the porch. While he prayed he knelt on his red handkerchief and read above his breath from a thumb blackened prayer book wherein catchwords were printed at the foot of every page. Stephen knelt at his side respecting, though he did not share, his piety. He often wondered what his grand-uncle prayed for so seriously. Perhaps he prayed for the souls in purgatory or for the grace of a happy death or perhaps he prayed that God might send him back a part of the big fortune he had squandered in Cork.”<sup>15</sup>

Stephen wonders why his uncle prays each time. He sought to know if he did it to save his soul, to get happy death or to gain a big fortune. Joyce states that he often wondered what his grand uncle prayed for so seriously.<sup>16</sup> We notice also through the portrait passages that Joyce/Stephen is dominated by his senses. He started to separate his spirituality and life from religion. He realizes that his artistic sense for beauty and music is held on. He said:

“The music passed in an instant, as the first bars of sudden music always did, over the fantastic fabrics of his mind, dissolving them painlessly and noiselessly as a sudden wave dissolves the sand-built turrets of children. Smiling at the trivial air he raised his eyes to the priest's face and, seeing in it a mirthless reflection of the sunken day, detached his hand slowly which had acquiesced faintly in the companionship.”<sup>17</sup>

For Joyce, an artist can never achieve the status of aesthetics if his imagination and spirituality is suspended by religion. He writes:

“This supreme quality is felt by the artist when the esthetic image is first conceived in his imagination. The mind in that mysterious instant Shelley likened beautifully to a fading coal. The instant wherein that supreme quality of beauty, the clear radiance of the esthetic image, is apprehended luminously by the mind which has been arrested by its wholeness and fascinated by its harmony is the luminous silent stasis of esthetic pleasure, a spiritual state very like to that cardiac condition which the Italian physiologist Luigi Galvani, using a phrase almost as beautiful as Shelley's, called the enchantment of the heart.”<sup>18</sup>

This description rebels against the traditional Catholic view which calls people to live in a limited freedom and having no clear personality, no perception of artistic objects and no imagination. Joyce shows that:

“We are aware that the artist is not actually God; however, Stephen's theory puts the artist on equally divine footing with the concept of God. Through the idealized act of artistic creation, the craftsman somehow transcends the work and remains distant, divine, and unconcerned. So unconcerned, in fact, that he can actually sit back and cut his nails.”<sup>19</sup>

He is considering the artist as divine, and through artistic acts he transcends and reaches the ideal world. He seems to be near the eternal life and again he rebels against traditional Catholic views of earth and heaven. Stephen's mind is occupied with life and existence. He is not worried about his physical existence, nor is he worried about his physical death:

“He had not died but he had faded out like a film in the sun. He had been lost or had wandered out of existence for he no longer existed. How strange to think of him passing out of existence in such a way, not by death but by fading out in the sun or by being lost and forgotten somewhere in the universe!”<sup>20</sup>

He thinks of his existence in terms of making something out of his own life. He doesn't want to be anybody who will "fade" away and no one remembers, but he wants to exist always in the memory of the universe. The play at the school gives Stephen his first hand experience

with the taste of art. The moment he has a taste of it, he can never stop and the only thing he would do is look for more, "Now that the play was over his nerves cried for some further adventure. He hurried onward as if to overtake it." the play showed him what he really liked and that he is on the right way.<sup>21</sup> We understand how much Joyce rejected the religious Ireland at his time, and even he was seen and considered as being fallen, he believed that his falling would bring him higher. The story presents in detail the process of Stephen growing up and ending in cultivating an artistic aesthetic career.

To close this Joyce's religious commitment, it is obvious that the writing of the portrait by James Joyce is significant to explain how he had chosen his path far from religion and free in life. Though he was seen as a confused man at the beginning he realized his choice as an individual and he does not follow the path traced for him by others. Sartre says that "one will never be able to explain one's action by reference to a given and specific human nature; in other words ... man is free, man is freedom."<sup>22</sup> In his portrait, Joyce writes also:

"Look here, Cranelly, he said. You have asked me what I should do and what I should not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use. Silence, exile and cunning"<sup>24</sup>

Stephen feels that his freedom would allow no room for any specific or imposed "human nature", he chooses to make his own nature and to be defined as an artist. He chooses the path of art instead of the path of religion.<sup>23</sup>

## **Section two/: Matoub and religion**

This section will be devoted to Matoub's commitment against Islamist religion in his novel **Rebelle**. He denounces the fact that Algeria is dominated in the whole life fields by religion. He is against the spread of Islamist religious hegemony and its use as a means to

impede people to progress. Before going further, it is worth to know that Lounes Matoub is from a Muslim family. He declares : "En bon kabyle, j'ai été élevé selon les principes musulmans. On m'a appris à croire en Dieu et en Islam, tout naturellement, comme je respire. Tout en sachant que la religion est source de toutes les guerres, de tous les conflits, de tous les malentendus entre l'homme et son frère."<sup>25</sup>

From the declaration above, we deduce that Matoub was bred among a Muslim family and parents. He was taught to believe in God and Islam. Meanwhile, he considers religion in general as the main cause of wars and conflicts between people and nations. One may understand here that this conviction was one of the main aspects that pushed Matoub to adopt secularity and rebel against Islamist religious hegemony. He declares openly his opposition to the Islamic ideologies spread dominantly in Algeria from 1962 onward.

Lounes Matoub thinks that his parents and the majority of Kabyles say that they are Muslims. He is against this idea because he considers that those Kabyles were uneducated. They can never write or read in order to get an access to Islam which is the doctrine of the Arab colonizer. He explains in his autobiographical novel **Rebelle** that he was against the Islamist hegemony and ideology; he right admired the faith of his mother and the elders of his village.

Since the independence of Algeria in 1962, the successive leaders of the Algeria put an institutional process that favored Islam as a unique religion of the state. Matoub was against the indirect obligation of the constitution to adopt Islam as a religion of every Algerian. As a secular man, he calls for the separation of religion from politics and the state. He denounced the Islamist policies that denied the multiplicity of the Algerian society and culture. He looks for spreading Islamism as a wrong dimension while God endowed him with the right of choice. He declares:

“Je suis Berbère, je ne suis pas Arabe, Je ne suis pas obligé d’être Musulman ...Ma mère, mon père peuvent être Musulmans, mais moi j’ai le droit de choisir”.<sup>26</sup> It means that Matoub states that he is not Arab, he is not obliged to be a Muslim. He expresses his fight for secularity and liberty of the faith. He is not also against those who adopt Islam as a religion freely and without obligation.

Lounes Matoub calls for religious toleration in Algeria. He incites to construct a democratic country where consciences are respected. He rebels against the authorities that make pressure on people to fast in Ramadan. For him, it is up to them as governors to ensure tolerance and freedom of faith as fundamental rights, respect and protect those who are not of the Muslim faith in Algeria. In fact, he has got a spirit of tolerance, liberty of faith and has never been a racist or Islamophobe. As a committed singer and writer, he reflects his convictions through the autobiographical novel of **Rebelle**. He is convinced that religion is a kind of personal and private contract between Man and God. He refuses to get a third part. In the same context, Matoub shows that there is no utility to put religion and politics together. He is for the idea of John Locke who said:

“First, because the care of souls is not committed to the civil magistrate, any more than to other men. It is not committed unto him, I say, by God; because it appears not that God has ever given any such authority to one man over another as to compel anyone to his religion. Nor can any such power be vested in the magistrate by the consent of the people, because no man can so far abandon the care of his own salvation as blindly to leave to the choice of any other, whether prince or subject, to prescribe to him what faith or worship he shall embrace. For no man can, if he would, conform his faith to the dictates of another. All the life and power of true religion consist in the inward and full persuasion of the mind; and faith is not faith without believing.”<sup>27</sup>

Actually, Matoub sustains the idea of Locke that every citizen has the absolute liberty to adopt his own religion, whether to believe in God, prophets or not. He is for the idea of separating politics and religion. He ensures that the notion of religion in Algeria is a question of personal conviction rather than obligation because faith with force can never be as faithful. He rejects the abuses applied on the non Muslims and non believers in Algeria such oppressing people who eat in mid day during Ramadan month. He denounces the usurped

power by the Algerian leaders and their use of Islam for political goals. He rebels against the different segregations practiced on Algerians just for the reason that they are different in religion.

Matoub is against the teaching of Islam at school. He rejects the application since it frames Algerian pupils on the context that Algeria is a land of Islam and nothing else. He says: “la rigidité théologique ne doit pas avoir cours. La tradition démocratique impose un cadre légal, un rempart de principes à toutes les exactions.”<sup>28</sup> He looks at theology in Algeria as a danger for national unity. It is a factor of sectarianism and extremism manifested in Islamist movements. This danger renders Algeria live in a rigid life of conflicts and unrest. In this context we may refer to this passage in which he declares:

“L’Algérie est une terre de tolérance, ennemie de sectarisme. Il faut lutter contre la duperie du système politique. La religion telle qu’elle est enseignée est aussi un ennemi. Elle est l’allié des puissants, elle trompe le peuple. Les dominants font la cour aux masses laborieuses pour mieux les assujettir, pour mieux les exploiter, parce qu’ils ont peur d’elles.”<sup>29</sup>

As a committed writer, Matoub calls Algerian people and mainly Berbers not to give up and let those leaders create a state of racism and disunity. He makes them aware by explaining that Algeria is a land of tolerance and peace. He rebels against the religion imposed by the politicians. The latter devote and use Islamist policies as a means of exploitation and domination. They are afraid of their people to become aware and reach the discovery of their reality. Thus these leaders and governors endeavor to tie and shape their citizens by fanatic religion.

After the 1970s and 1980s, religious Algeria was characterized by a disastrous situation. It was really a catastrophe as well as it had been foreseen by Matoub. The latter who warned of the danger to teach religion and interfere it in politics, encounters with the beginning of the Islamist threat in 1989 with the accreditation of the Islamist party (FIS). Matoub was against their manipulation and all the means they got to convince Algerians. In one of his television interviews, he declares: “c’est normal! Ils ont cinq rencontres par jour et

un congrès le vendredi.”<sup>30</sup> Thus he denounces the fact that Islamists in Algeria exploit their five prayer times a day for political preaches and deluding minds instead of praying God. He is against the Friday preaches full of political ideas and fanaticism. They try to convince people that democracy is impious and nothing is correct out of the word of Allah (God).

Matoub was committed against Arabo-Islamist ideology and explained that it is the shortest way to hell. In other words, he is against the governance through the laws of Islam. He refers to Afghanistan where people were killing each other. It was the same situation of Algeria that suffered of bloodshed. In fact he calls to be aware and stop the civil wars under the curtain of religion. He declares that: “Des hommes vont tuer d’autres hommes pour des hommes qui font de la politique politicienne avec l’Islam. Ces choses-là, c’est tellement bête que c’en est décourageant.”<sup>31</sup>

In his autobiography, Matoub explains that he always feels that Algeria is a North African country that has more affinities with countries like Spain , Greece and Yugoslavia.<sup>32</sup> He was against the borrowing of teachers from Egypt, Irak, and Syria as the Ulemas of Islam (Scholars) just to make of Algeria a land of Islam by hook or by crook. He felt from his childhood that he is not concerned with the religion of Islam, and he decides to rebel to defend his conviction to be secular. In his television interview on a French channel, he answers the question whether he is a Muslim or not by saying: “Je me sens pas Musulman, peut être mes parents sont Musulmans mais moi non”.<sup>33</sup> Then, he declares that he does not feel to be a Muslim and declares in the same interview that he is a secular man.

He writes in his novel **Rebelle**: “ I was turbulent, I still am. I will be a rebel for the rest of my life. ”<sup>34</sup> He wrote also that the educational policy and political system were destructive since they are basing on Islamist religion and declares in this sense: “It was then that Algeria’s descent into hell began.”<sup>35</sup> With all these declarations that show his religious attitude, he was seen as an enemy of God, nation and a traitor. This vision made of him more

disgusted and rebellious against all the aspects and fans of Islamism without any fear. He declares in one of his broadcasted documentaries that he has never been afraid: “je n’ai jamais eu peur.”<sup>36</sup> and adds: “I want to speak and I do not want to die.”<sup>37</sup> This shows how much rebellious, courageous and challenging to Islamists with dare. For him, pain, shame, danger and fear were there to be tasted.<sup>38</sup>

In **Rebelle**, Matoub talks also of his kidnapping by the Islamists. He narrated his experience to show the atrocity of Islamists witnessed by him during two weeks. As an illustration, he tells in his novel:

“C'est toi l'ennemi de Dieu." Je n'ai pas répondu. Ensuite, il a passé en revue tout ce qu'ils avaient à me reprocher. J'ai compris à ce moment-là que mon "procès" se préparait. En tête des chefs d'accusation, évidemment, mes chansons. "C'est à cause de tes chansons que la Kabylie est en train de sombrer dans le néant, c'est toi le responsable." Je n'avais donc que d'autre choix que d'abandonner, je devais cesser de chanter. L'exemple, le modèle qu'ils me citaient sans cesse était celui de Cat Stevens, que tous appelaient de son nom musulman, Yusuf Islam. Ce très grand chanteur avait décidé du jour au lendemain de quitter sa vie passée pour embrasser l'islam et rejoindre les rangs du djihad.”<sup>39</sup>

He shows an episode of the nightmare he lived to show his suffering and the danger to which he was exposed. He was forbidden to sing and talk badly about Islam. Even though, after his release he did not respect his pact with those Islamists. He sang again and continued his rebellion against them more than ever.

We notice also in the end of **Rebelle** some song lyrics made by Matoub. He wrote them in simple, powerful and provoking way such as *Allah Ekbar* (God is big) song lyrics. His songs were expressed in a violent way to show his anger and rebellion. He declares: “they did not have any convincing protest lyrics. I shouted out my anger in my songs. Music is my anger.”<sup>40</sup>. In fact, Matoub in **Rebelle** declares that his songs are the best way for him to cry out his refusal of Islamism in Algeria. He alludes also to his fans to avoid descending into hell by rebelling against the Islamic doctrine. He was exposed to execution when he had been kidnapped; nevertheless he continued in his path as a singer and published also his autobiography to show his rebellion and pride of what he did. He expressed his rage and

solidarity with his homeland that suffered from the civil war caused by Islamists and the state.<sup>41</sup> They plunged the country in bloodshed and the only one who paid the bill was the Algerian citizen.

In his life career, Matoub denounced the fundamentalist Islam. The latter was the ideology of those who blessed the objective of One Nation-Algeria! One people-the Arabs! One faith-Islam!<sup>42</sup> In any case, he refused to be exploited and duped. He says: “religion exploits consciences; I do not want to exploit mine.”<sup>43</sup> In reality, Matoub’s attitude of opposition against Islamic orthodoxy was spread mainly in Kabylia. He fervently protested against religious fanaticism in Algeria by saying his word openly. We may say that he is one of the historical figures that contributed in awakening the consciences of people through his activism as a committed writer and singer. Finally, whatever the achievements of Matoub in his religious commitment he is a martyr as Tahar Djaout said: “silence is death and yet if you speak you die. If you keep quiet you die. So speak and die.”<sup>44</sup> Matoub spoke and died. In this context Sartre writes: “the writer is a speaker; he designates, demonstrates, orders, refuses, interpolates, begs, insults, persuades, insinuates.”<sup>45</sup>

## End notes:

<sup>1</sup> Lamia Guedouari, *The Theme of Exile in James Joyce’s A Portrait of the Artist as a Young Man(1916) and Frank McCourt’s Angela’s Ashes(1996)*, University of Boumerdes, Algeria.

<sup>2</sup> Said, Edward. *Reflections on Exile and other Essays*. Cambridge: Harvard University Press 2002. Print. Qtd in

Lamia Guedouari, *The Theme of Exile in James Joyce’s A Portrait of the Artist as a Young Man(1916) and Frank McCourt’s Angela’s Ashes(1996)*, University of Boumerdes, Algeria.

<sup>3</sup> Lamia Guedouari, *The Theme of Exile in James Joyce’s A Portrait of the Artist as a Young Man(1916) and Frank McCourt’s Angela’s Ashes(1996)*, University of Boumerdes, Algeria.

<sup>4</sup> *ibid.*

<sup>5</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916.

<sup>6</sup> *ibid.*

<sup>7</sup> <http://www.shmoop.com/portrait-of-the-artist-as-a-young-man/sin-quotes-4.html>

<sup>8</sup> Akca Catherine. *Religion and Identity in James Joyce’s A Portrait of the Artist as a Young Man*, Kafka’s University

<sup>9</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916.

<sup>10</sup> <http://www.shmoop.com/portrait-of-the-artist-as-a-young-man/sin-quotes-4.html>

<sup>11</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. P35.

<sup>12</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. Cited in Akca Catherine. *Religion and Identity in James Joyce's A Portrait of the Artist as a Young Man*, Kafka's University

<sup>13</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. P39

<sup>14</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. Cited in Akca Catherine. *Religion and Identity in James Joyce's A Portrait of the Artist as a Young Man*, Kafka's University

<sup>15</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. P73

<sup>16</sup> *ibid.*

<sup>17</sup> *ibid*, 198

<sup>18</sup> *ibid*. 73

<sup>19</sup> <http://www.shmoop.com/portrait-of-the-artist-as-a-young-man/sin-quotes-4.html>

<sup>20</sup> Joyce James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. p96 Cited in

Nabil A et al. *The Portrait of Stephen as an Existentialist*. University Putra Malaysia Selangor, Malaysia, 2012. p199

<sup>21</sup> *ibid*, 88

<sup>22</sup> *ibid*, 199

<sup>23</sup> *ibid*

<sup>24</sup> Joyce James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. p194

<sup>25</sup> [http://www.matoub.net/rubrique.php3?id\\_rubrique=49](http://www.matoub.net/rubrique.php3?id_rubrique=49)

<sup>26</sup> Ali, Kaidi. *L'Homme Est Né Libre : Je ne Suis Pas Obligé d'Être Musulman*, 2013

<sup>27</sup> <http://www.constitution.org/jl/tolerati.htm>

<sup>28</sup> [http://www.matoub.net/rubrique.php3?id\\_rubrique=49](http://www.matoub.net/rubrique.php3?id_rubrique=49)

<sup>29</sup> *ibid.*

<sup>30</sup> [www.youtube.com/watch?V=KnNOxqmtdWC](http://www.youtube.com/watch?V=KnNOxqmtdWC)

<sup>31</sup> [http://www.matoub.net/rubrique.php3?id\\_rubrique=49](http://www.matoub.net/rubrique.php3?id_rubrique=49)

<sup>32</sup> *ibid*

<sup>33</sup> [www.youtube.com/watch?V=KnNOxqmtdWC](http://www.youtube.com/watch?V=KnNOxqmtdWC)

<sup>34</sup> Andy. Morgan. *The guerrilla of Pop: Matoub Lounes and the Struggle for Berber Identity in Algeria*.

<sup>35</sup> Lounes Matoub, *Le Rebelle*, 1995. Qtd in Andy. Morgan. *The guerrilla of Pop: Matoub Lounes and the Struggle for Berber Identity in Algeria*.

<sup>36</sup> [www.youtube.com/watch?V=ij5VHnoq9Om](http://www.youtube.com/watch?V=ij5VHnoq9Om)

<sup>37</sup> Andy. Morgan. *The guerrilla of Pop: Matoub Lounes and the Struggle for Berber Identity in Algeria*.

<sup>38</sup> *ibid.*

<sup>39</sup> Lounes, Matoub. (1995). *Le Rebelle*. Edition Stock

<sup>40</sup>- Andy. Morgan. *The guerrilla of Pop: Matoub Lounes and the Struggle for Berber Identity in Algeria.*

<sup>41</sup>- *ibid.*

<sup>42</sup>- *ibid.*

<sup>43</sup>- *ibid.*

<sup>44</sup>- *ibid.*

<sup>45</sup>-Sartre,Jean.(1988).*What is Literture?and Other Essays*(United States of America:Harvard University Press),19

### **Chapter three: political commitment**

This chapter will be devoted to the attitude of both James Joyce and Lounes Matoub towards political policies and politicians in their own countries either Ireland for Joyce or Algeria for Matoub. It will be divided into two sections where the first one will deal with the stance of Joyce towards the British rule in Ireland and the tensions between Ireland and Britain mainly the Irish Nationalist Movement led by Charles Stewart Parnell. In reference to **the Portrait of the Artist as a Young Man**, we will try in this part of our work to show the expression of Joyce towards the demand of the Irish people for freedom from the yoke of the British rule. In the second section we are to discuss the political criticism of Lounes Matoub for the political leaders of Algeria since its independence. He is against the dictatorship reigning and the one party oligarchic system that stoped all the liberties of speech, demonstration and multiculturalism besides the freedom of cult and faith. Matoub in his autobiographical novel **Rebelle** reflects in fact his refusal of all the political policies applied in Algeria. He calls for real democracy, letting people to express themselves freely and live far from ideas of Panarabism and the domination of Islamism.

This chapter will also evoke the notion of identity. In reference to the autobiographical novels of Joyce's **the Portrait of the Artist as a Young Man** and Matoub's **Rebelle**, we will try to discuss the appeal of both Joyce and Matoub to the recognition of their origins and origins as Irish for Joyce and Amazigh for Matoub. Indeed, Joyce criticizes the fact that the British rulers in Ireland worked really and made everything through politics and religion to deny the Irish tradition, culture and ethnicity. Concerning Matoub, he is calling to consider the Algerian Amazighity and recognize the existence of Amazigh traditions, culture and the ethnic group diversity among the Arab ones. He is committed to defend the idea that Algeria is Amazigh by essence but the political leaders often tried to deny it. They sustain the point that Algeria is Arab and Arabic is the language of Algerians. The Berber writer and singer calls for not denying the Amazigh culture because whatever they do would not be efficient. He is inciting the Amazigh community to be proud of their origins and not let any one burry the Amazighity and its aspects.

### **Section one: Joyce's political stance**

This section makes reference to **A Portrait of the Artist as a Young Man** to highlight the political defeat from which Ireland suffered profoundly at the end of the nineteenth century and the beginning of the twentieth century. Once again the book reflects Joyce's political concerns. He has evoked Irish Nationalism. In this sense, J. T. Farrell states in his article: "In Ireland a major premise of any discussion of her culture and her literature is an understanding of Irish Nationalism. And it is arguable that Joyce was a kind of inverted nationalist."<sup>1</sup>

James Joyce complains against the fall of Parnell, the leader of Irish Nationalism. He suffered well the aftermath of this event that pushed his country to set back in its movement for political independence. Farrell quotes always in his article: "Ireland, when James Joyce

was a boy, suffered from a profound political defeat, the fall of Parnell. In that, once again she was set back in her long struggle to attain nationhood. The aftermath was marked by a deeply felt and pervasive bitterness, often expressed in feeling of personal betrayal.”<sup>2</sup>

Speaking about politics in **A Portrait of the Artist as a Young Man** by Joyce leads to highlight the character Stephen Dedalus. He talks about politics bravely and shows his readiness to die for Ireland and its cause for independence. In this frame, Farrell states in his article: “whenever Stephen, as a youth, discusses politics he expresses himself with singular resentment. He identifies himself with the courageous men who have striven and been martyred in the cause of Ireland...”<sup>3</sup> This bravery is mirrored through Stephen character’s childhood but the political position of Joyce is really implicit.

Joyce, through his character Stephen, blames all those who contributed in the regression of the Irish Nationalist Movement and expressed bitterness against the traitors of the Irish people future and freedom. Farrell adds in this sense:

“In fact, it is even paralleled in this period, for just as Stephen blames the Irish people for Ireland defeats, so do many contemporary radical intellectuals blame the workers for the defeat of socialism. The Irish people have betrayed the future of Stephen Dedalus, genius son of a declassed family; this is the real sense of bitterness.”<sup>4</sup>

Actually, the attitude of Stephen Dedalus may be considered as that of James Joyce and every Irish citizen feeling to be an Irish and dreaming of being independent and self governed.

One may understand also the refusal of the writer for the pro British citizens who contributed really in the political crisis of Ireland. They are the first enemy of the Irish political cause.

As Joyce was born in a country affected by political crises, he considers that the accusing of Parnell as unjustifiable. For him, Parnell is the heroic spirit of Irish Nationalism who brought many achievements for his country. This is why he defends Parnell and considers his sexual affair as not being a scandal. He calls to honor and render homage for this politician instead of defaming him. Here one may refer to the work of Laura Garcia Calvo who wrote in this context:

“For Joyce, Parnell was a heroic spirit brought low by his own people. Parnell’s sexual affair should have never become a scandal, and it is unjustifiable why he has not been honored by succeeding Irish parliamentary republicans and nationalists after all he achieved for his country. He was the founder and the leader of Irish Parliamentary Party, and under his leadership he tried to abolish landlordism in order to weaken the English misgovernment. He also travelled to America to raise funds for famine relief and find support for home rule, among others.”<sup>5</sup>

Through the passage above, we understand also how much Joyce sympathizes with the destiny of Parnell. He incites people of Ireland to judge him through his political career and achievements rather than his personal life affairs. He considers that Parnell is a man who deserves respect rather than disdain.

Joyce’s political view is sustaining the political Irish Nationalist Movements. In this way, he sees in politics one of the available solutions to free Ireland and Irish people. He states in one of his declarations in his Portrait: “when the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, religion. I shall try to fly by those nets.”<sup>6</sup> He considers the nets of British political policies and the Christian religion as the main reason to endeavor to get free and reach his dream of being a free man.

He calls to develop politics as a process to shape a country free from British domination. Moreover, the discussion on politics and nationalism in Joyce’s Portrait leads us to talk of his obsessive interest and critical point of view about the occupying power of Great Britain. Laura Garcia Calvo writes in his work, **Joyce’s Politics** that there are many clues in the letters that Joyce wrote to his brother which demonstrates his close and obsessive interest in politics of his time.<sup>7</sup> She adds also that Joyce also shared his view point of rejection and refusal of the political indifference and didacticism telling.<sup>8</sup>

In his novel, Joyce introduced the idea that Ireland should set up as a counterpoint to England and gave glimpses to Irish people that they should have a country separated from England and English. He shows in his portrait that he is a product of the Irish land and race in telling: “this country and this race produced me.”<sup>9</sup>

**A Portrait of the Artist as a Young Man** demonstrates well Joyce's Irish political obsession right from the first chapter. The latter part deals extensively with the downfall of Charles Stewart Parnell. Through the presentation of Stephen's family debate during the Christmas dinner, we understand that Joyce is involved in politics and feels that he is concerned well with his national cause. He sees in Parnell the savior of Ireland from the tyranny of Great Britain. He is in a position of shedding light on the idea that Ireland must be free from Great Britain. James Joyce criticizes the political way of dominating Ireland through the establishment of school educational system based on English language and culture. He is against teaching in English language at schools. He quotes in his Portrait:

“The language in which we are speaking is his before it is mine. How different are the words home, Christ, ale, master, on his lips and on mine! I cannot speak or write these words without unrest of spirit. His language, so familiar and so foreign, will always be for me an acquired speech. I have not made or accepted its words. My voice holds them at bay. My soul frets in the shadow of his language.”  
10

The passage above indicates the sympathy of Stephen with the Irish people who suffer from the British political decision. They borrowed English as a language to Ireland at the expense of the Gaelic. He feels subjugated by the conqueror and refers to the subordination of the Irish by the English as he knows that language is central in any domination mainly in the political sphere. He refuses to consider Ireland as an English political province since the spoken language is English.

Indeed, Joyce in a moment of patriotism is calling to use the Irish language as a tool to rebel against the political institutions of the English conqueror. He acknowledges that the Gaelic language is central to shape the Irish nation and express their souls in an independent Ireland. Actually, he seeks to define his own country and nation far from the English influence and heritage.

Through the novel, it is worth to notice the conflict of the Irish view around political Ireland and its independence. Dante reflects those Irish who are against the Irish Nationalism

and disdainful of its leaders like Parnell. On the other hand the writer presents the opposing view and group of pro-Irish Nationalism like Stephen and John Casey. They are proud of their Irishness and advocating political independent Ireland. At the end of the novel, we notice also that Stephen is eager to leave his country and simultaneously he feels to be tied to it. In fact, he understands that he had better to leave in order to forge and accomplish the project of Irish race and nation through art and aesthetics.

Irish Nationalism led many Irish to exile and emigration because of the conflict between the colonial rulers and the active nationalists. In this context, Lamia Guedouari wrote: “the Irish question was defined merely in terms of political conflict between English colonialism and Irish Nationalism which subsequently led to huge masses of Irish emigrants.”<sup>11</sup> She continues to affirm that emigration was involuntary as well as an act of political rebellion and escape. She writes: “Irish emigration is not solely due to English tyranny. For, if we consider those who truly left Ireland involuntarily, we can enumerate in the first place political rebels...”<sup>12</sup>

Thus, the involuntary exile of Joyce was a way to escape the political tyranny and the coercive British control. He left his country to express his refusal and rebellion through committed literature and writings such as **A Portrait of the Artist as a Young Man**.

In the case of identity Joyce committed himself as a writer and intellectual for the promotion of the Irish identity. He rebels against the English conqueror who denied the Irish identity with its aspects at the expense of its own one. In his novel, **A Portrait of the Artist as a Young Man**, Joyce is committed to defend the Irish culture, traditions and ethnicity. He considers the recognition of the Irishness as equivalent to the acquaintance of Irish people existence. Thus, Irishness is one of the most important aspects of the Irish independence and difference from others.

James Joyce uses Stephen Dedalus as a central figure in his novel to convey his message. It is a criticism towards the narrowness of cultural Irish society of his time. He is harshly considering Ireland as a vibrant nation of culture that should be flourished to notice the existence of the Irish ethnicity. He incites his people to protect their culture because its loss means the disappearance of the Irish soul.

In writing his novel, Joyce warns the Irish people of the danger to leave and abandon their traditions. He looks at these traditions as an important aspect that shapes the Irish culture and identity. It is also an essential difference that shows their existence as separated from other foreigners such as the English. Thus, it is a way for all the Irish to keep it to deepen their identity and discover their authenticity. In other words, keeping one's traditions and culture is a kind of security for Irish identity and enlightenment for the future generations to get a positive attitude towards their origins and a negative one towards the colonizing cultures. In the context of traditions, Thomas G. Casey says: "viewed in this way, tradition is both a beacon that illuminates and provides continuity and an anchor that gives security and identity. Thanks to tradition each new generation can benefit from the accumulated experience of preceding generations that is handed down in beliefs, practices, laws, stories and symbols."<sup>13</sup>

With the claim of Joyce for the Irish traditions, he shows his pride of his traditions as well as suffocation from the British rules. He was convinced that the value of their traditions is not questionable. As a genius writer, he creates Stephen Dedalus in his portrait to reflect his desire to liberate Ireland from the British who ignored all what is destined to represent Ireland as a non Anglo Saxon land. He also wants to show through his fictional portrait how much the Irish cultural context stagnated and traditions are. Joyce states in his portrait: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race"<sup>14</sup>

In fact, Joyce's Stephen Dedalus wants to render the Irish people aware and conscious of their proper race. As conscious and intelligent, he conveys his denouncement around the lack of self-awareness and the dismissal of the positive values of the Irish culture, traditions and race. He realizes that his countrymen should liberate themselves from the negative and oppressive aspects of the English culture and language and even traditions. Of course these aspects are in the mind of Joyce as well as Stephen Dedalus. He is in rebellion against these aspects that he considers as fetters for the dream to free his country as well as his culture, Gaelic language and traditions. In **the Portrait of the Artist as a Young Man**, Thomas G. Casey writes in this context that Stephen proclaims to his friend Cranely: "I will not serve that in which I no longer believe whether it calls itself my home, my fatherland or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can using for my defense the only arms I allow myself to use silence, exile, and cunning."<sup>15</sup>

James Joyce writes in his portrait also to show how he is victimized as well as all the Irish people in the cultural sphere imposed by the British. He is indeed blinded by the English spread culture, language, traditions and even religion that he considers as fetters to his freedom and aesthetic life. Through the passages of the portrait, he gives the name of Stephen Dedalus that is a Greco Christian name. Thomas G. Casey declares in his work:

"Joyce gives Stephen Dedalus a Greco Christian name. Stephen of course, is the first Christian martyr, stoned to death because of his faith. And indeed the character of Stephen does perceive himself as a persecuted figure, victimized by tradition. More significant, however, is his family name, Dedalus. This surname recalls the Greek myth of Daedalus and Icarus. In order to escape the labyrinth in which he and his son are imprisoned, Daedalus makes two pairs of wings."<sup>16</sup>

Joyce compares himself to a victim to a Christian martyr and his escape to a Greek myth to denote how it is difficult to escape but he succeeds to exile. Indeed, through exile he is trying to escape the inertia and stagnation of the Irish sphere of culture. He is yearning to leave the labyrinth of the British ruler. The later dominated Ireland and denied the existence of any culture, language and race different from his ones. They succeeded to manipulate the minds

and the consciousness of the Irish people by using different ways like politics, religion, and beliefs that saturated them. Here one may refer to the Cranelly's comment in the portrait: "it is a curious thing, do you know, Cranelly said dispassionately, how your mind is supersaturated with the religion in which you say you disbelieve."<sup>17</sup>

In certain ways, Joyce rejects the reality about Ireland and he rigidly never wants to admit it. He recognizes that the power of identity and its aspects, for Ireland, should be based on the significant efforts and exercises. These must rise through a movement of resistance. He is himself in resistance the fact that he is awaking people through his committed literature to identify plausibly his Irishness.

The rebellion of James Joyce continues through his attack to the educational system applied in Ireland. He rejects the culture it represents as a foreign one and since it belongs to the outsider English. He looks at it as not original. In this sense, Seamus Deane writes: "Joyce's own career as a writer is dominated by the same linguistic anxieties."<sup>18</sup> He was obsessed and affected by the domination of the English language in the Irish school. He refused the different English nominations for places and translating the ancient Irish patrimony and literature into English.

Joyce engaged in writing to remedy the Irish cultural and linguistic malaise. He endeavored to aware and make male and female of Ireland free from the different hindrances of their aspects of identity. He announced his commitment to write a work of literature and in 1914 he finishes writing his portrait of the artist as a young man established as a *bildungsroman*.<sup>19</sup>

The novel set by Joyce among other writings, may be as a motivating tool and force to spread feelings of hatred and enmity against to all what is representing English culture. In this frame, Lamia Guedouari writes: "Irish autobiographical writings fit well in the context. Alienated physically and spiritually because of the colonial institution and then by governmental

confinement, Irish writers use their writings as a kind of rebellion to express what they witness in Ireland.”<sup>20</sup>

The character of Joyce, Stephen Dedalus, reflects the importance of language. The later signifies an important part of the Irish existence aside culture and traditions. He teases out the relationship of Stephen Dedalus with language. In the portrait of the artist as a young man, Stephen states that to become an artist he will need his own language.<sup>21</sup> He adds always in his novel: “when we come to the phenomena of artistic conception, artistic gestation and artistic reproduction I require a new terminology and a new personal experience.”<sup>22</sup> Mohammed Akoi thinks that Joyce’s Stephen knows that one of his duties as an artist is to first understand the language, and second to re-create that same language, albeit with significant transformations and metaformations.<sup>23</sup>

It is obviously clear from the opening of the portrait of the artist as a young man the portrayal of Stephen Dedalus first encounter with language. Stephen hears a tale from his father which represents his first experience with narration. Furthermore, he develops his intellectuality and spirituality that offered him a chance to become an artist in an exiled country. He committed through his writing to defend his native land and language. He positioned himself as an author whose writings are connected with the Irish culture, society and tradition. He wrote his portrait of the artist as a young man to set an interrogation about Irish political, religious and cultural context. He focused also on the historical experience of colonialism in Ireland and reformulated the notion of identity and nationality.

## **Section two: Matoub’s political stance.**

This part is to describe how Lounes Matoub opposed all the political policies of the Algerian leaders. He was committed to reject the dictatorship that reigned in Algeria since 1962. We are to show in the light of his autobiographical novel **Rebelle** his resentment of Ben

Bella's and Boumedién's regimes and politics. We are to discuss the participation of Matoub in different demonstrations for political freedom and democracy. He criticized the 1980s and 1990s political policies that put Algeria in an economic deficit as he rebelled against the accordance of Islamist political parties. He laughed at the incompetence and the non authoritative ministers as well as their so called president. He lamented the assassination of the president Mohamed Boudiaf and the intellectuals of Algeria such as Tahar Djaout and Ali Messili. Those were the hope to save Algeria from depravity and Islamism. He looked at Boudiaf as the savior of Algeria. He denounced the political anarchy spread in Algeria after the assassination of Boudiaf. In fact, he was one of the major political dissidents in Algeria.

We aim also in this section to discuss the fight of Matoub Lounes as a writer to preserve his Amazigh culture and language that symbolize his identity. He was committed against the policies of the Algerian regime leaders who denied the existence of Amazighs in Algeria. They considered Algeria as purely Arab. He rejected the inhibition of speaking in Berber during the reign of Boumedién and its teaching. In his novel *Rebelle*, Matoub talked about the events that marked him and his identity. He sustained the movement of Berber Spring in 1980 that vindicated the question of Berberism in Algeria and its acquaintance. He lamented the oppression of the Berber question activists such as Mouloud Mammeri died in 1989. He rejected the policy of arabization process either with Boumedién's regime or during the 1990s. He was among the members BCM (berber culture movement). He asked for a real consideration of Berbers and Amazighity in Algeria. In 1994, he witnessed the school boycott in Kabylia and was among those who vindicated the integration of Tamazight language in the Algerian educational system.

The novel of Matoub, **Rebelle** reflects many of his political incidents and visions. His autobiography reflectes his political commitment through his autobiography publication in 1995<sup>24</sup> Matoub encountered in his lif the majority of the political events and conflicts of

independent Algeria. He each time expressed his attitude of rejection and rebellion. The first political event he witnessed was the 1962 usurpation of power by the group of Oujda (region in Morocco). He narrates in his novel his antagonism towards the event. As a young boy, he was against the regime of Ben Bella. The latter opposed the officers of wilaya III who were the real fighters against the French colonizer. This conflict led to the crisis of 1963 where more than four hundred men were killed. We deduce through **Rebelle** the clear sympathy of Matoub towards these martyrs. He sympathizes with Hocine Ait Ahmed and others who contributed really in the independence of Algeria. He denounced the leaders who spent their time on the Algerian borders during the Algerian Revolution and came in with force. For him, their political system was illegal and they were not established by people. He denounced in his novel the accusation of Hocine Ait Ahmed of betrayal by the media. He expressed his bitterness towards the regime of Ben Bella who looked at Ait Ahmed as a traitor. He refused the different bad ideas, clichés and stigmas sent towards the Kabyle politicians. In fact, this was the beginning of his political commitment against the corrupted political system under the regime of Ben Bella.

Through the pages of **Rebelle**, we are to meet with the 1965 coup d'état. It was another political event witnessed and encountered by Matoub and other youths like him. With the coup, Houari Boumedién (Mohamed Boukharouba) became the second Algerian leader. Under his reign and shadow, the Algerian people knew more dictatorship and fetters. Through his autobiography, we notice that Matoub was traumatized and torn as his teens. They were faced doors closure in everything. He sought freedom of speech and democracy. He rejected the oligarchic system of Boumedién and the monopoly of the one party for power and leadership. He looks at Boumedién as a double usurper since he was a military leader and walked aside Ben Bella then he betrayed him. Through his songs that we find in his novel, Matoub got a talent of a fighter against the regime of Boumedién. His lyrics vibrated all the

Algerian people and Kabyles mainly. He denounced the 1970s politics. He favored secularism and democracy in an Algerian republic. In this context Moh Aileche recalls:

“ He went straight. He criticized a president. He mentioned the president of Algeria right in the beginning of his career. He goes black and white. He was very, very clear in his songs, and he is the only singer – not only Algeria, but in all of North Africa – who criticized the government and criticized clearly. He would never get afraid.”<sup>25</sup>

Matoub's novel tackled the notion of segregation. The writer rejected the regional segregation by the politicians of the government. He narrates his suffering from racism during his military service. He suffered as all the Kabyles and writes:

“ une fois j'ai pris la défense d'un Kabyle qu'un gradé harcelait(...) le sergent chargé de l'instruction a posé une question à un paysan illettré de Tizi Ouzou. Il ne savait qu'il ne comprenait pas le moindre mot. J'ai essayé de lui venir en aide. Le sergent m'a littéralement insulté, ce qui amusa fort bien les autres soldats. Pour m'être mêlé de ce qui ne me regardait pas, j'ai été puni. J'ai du faire une marche en canard sur cinquante mètres, puis ramper sur des tessons de verre pendant plusieurs minutes, les manches de chemise et le bas de pantalon remonté. Une fois la punition terminée, mes coudes, mes genoux étaient en sang. Et ce n'est qu'un exemple (...).”<sup>26</sup>

This passage reflects the corrupted military leaders who exploited their positions to humiliate and disrespect Algerian youths. Matoub rejected and rebelled against these acts even though he was punished. He considers that those military leaders are modeled as their political authorities. They are rascals and corrupted the leaders of the different institutions. For Matoub, the Algerian politician leaders are the only responsible of the regional segregation spread in the Algerian military sector and the other institutions. Matoub illustrates his rebellion and rejection with his defense on his brother the uneducated Kabyle even though he submitted a harsh punishment. Thus, we may consider Matoub as a major figure of resistance against military and political oppression.

After the death of Houari Boumedién, Chadli Ben Djedid took the position of president in Algeria. Matoub did not stop his attitude of resistance and rebellion against the political system. He continuously denounced the lack of freedom of speech and dictatorship. He called Algerian people to get rid off the yoke put on them. He participated peacefully in many

different marches and demonstrations to vindicate the right of real citizenship. He refused to surrender and keep silent. He writes in *Rebelle*: “Après son service militaire, le jeune Algérien devait avoir compris que le seul moyen pour lui d’avoir la paix, était de se soumettre. Avec moi, le résultat fut rigoureusement inverse : à ma démobilisation, j’étais plus révolté que jamais (...).”<sup>27</sup>

After his military service spent and the end of Boumedién era, Matoub became more rebellious and dissident than ever. He made songs and tried to aware the Algerian people and mainly Kabyle youths of the dangerous political system at that time. He was one of the most popular singers on his country thanks to the type of messages and ideas borrowed in his lyrics. He was forbidden to be broadcast in the national media. He writes: “*on* me considère comme le chanteur le plus populaire dans mon pays, et pourtant je reste interdit d’antenne. Paradox étonnant” (...).<sup>28</sup> In fact, he was not edited in through radio and television because he disturbed really the political authorities with the context of his songs. His popularity grew more and more, he was one of the figures that awakened the consciences and minds of Algerians.

With the end of 1980s, Matoub witnessed another political event. In 1988, many Algerian youths came out in riots to vindicate serious and efficient political and economic system. They show despair and refusal of the FLN unique party monopoly for power and its anarchical governing. They asked for social and economic life progress. Matoub was one of the participants in this event since he participated in the general strike in Tizi Ouzou in October 1988. He also was among those who called for that strike. In this sense, he says in his novel: “le neuf octobre, nous décidons de nous réunir devant l’université de Tizi Ouzou pour diffuser un tract appelant la population au calme et à deux journées de grève générale en signe de soutien aux manifestants d’Alger (...).”<sup>29</sup>

We notice how much Matoub was against the policies of the unique party leaders. We deduce also that he expressed solidarity and sympathy with the rioters of Algiers. They were oppressed and injured for one single reason which is their rebellion against social misery and political dictatorship. It is important also to notice that the events of 1988 are a confirmation that Matoub was right in his fight and cause of commitment.

Matoub also presents in his novel **Rebelle** that he was persecuted by the security forces. He was insulted and shot down. He was treated and qualified as a son of bastard.<sup>30</sup> This incident portrays really how the activism of Matoub was disturbing. He got a dream to live in a free and democratic Algeria led by its authentic people. He also rejected the idea that mountaineers would never be at the head of the country.<sup>31</sup> He was committed to inform and ensure to Algerians and Kabyles mainly that those who maintained the keys of the country would never let them for the sons of Algeria.<sup>32</sup> He called them to fight and never give up to save and retake Algeria as it was the case with our ancestors who fought against the Romans, the Turks and the French colonizers.

The political commitment of Matoub Lounes is also shown through his refuse to accord the establishment of an Islamic political party in 1988 led by Abbassi Madani. He considers that politics must be far of religion and rebelled against the political project of FIS that based on Islamism. This attitude was about to cost him his life. He was taken and kidnapped for two weeks by the Islamists GIA. He fortunately was released later on. Even the different defamations and rumors told about his sequestration and the danger to which he was exposed, he continued his combat.

Matoub was one of the fans of Mohamed Boudiaf. The later was assassinated after just six months of reign. He took part in a manifestation in June 1994 to ask for an investigation around the assassination of Boudiaf. He looks at him as a figure of democracy and considers his death the assassination of the Algerian hope. In *Rebelle*, he wrote the lyrics of some songs.

Hymn to Boudiaf was the title of the song made in order to make homage to that historical man. Finally, Matoub Lounes was committed to fight against the Algerian political system since 1962. He rebelled against the oppression and the pressure maintained on Algerians. He denounced the assassination of Algerian revolutionary figures and intellectuals such as Krim Belkacem, Tahar Djaout and others. The novel of *Rebelle* reflects highly the commitment of Matoub as a writer a politician.

The novel of Matoub, **Rebelle**, reflects well the commitment of this Algerian writer and singer. He was against the denial of the Amazigh aspects in Algeria. He refused the veil of that culture and language existed for millenaries of time. The notion of Amazighity was cursed by the Algerian leaders. Since 1962, Matoub rebelled as a young to refuse the advocating of Ben Bella's regime to Arab culture and language. He was against that regime that blessed and glorified Algeria as a land of Arabs and Arab civilization where all regional and ethnic differences must be burried<sup>33</sup>. Indeed, his soul was tortured to deny Jugurtha, Massinissa and all the Amazigh figures and symbols. He refused to impose the regime definition of Algeria as Arab, Muslim that is nearer to the Middle East rather than the Mediterranean Sea region. He considers that Algeria has links with European countries rather than with Egypt, Syria and Irak.

Matoub who looks at Kabyles as different from Arab people asks the question whether his identity and culture would be recognized within an Arabo-Islamic Algeria<sup>34</sup>. He evidently knows that it can never be the case with such a regime. He is convinced also that as a Kabyle, he would never recognize the new identity pasted to him and all the Kabyles. This new identity was imposed from 1962 as a burden<sup>35</sup>. Matoub calls to preserve the original identity of Algeria set and formed since millenaries, reflected by their own culture, language and civilization. In this context, we may deduce that Matoub believed in the endurance of his

identity forever. He believed that the state of Kabylia would be established and the notion of Arab and Arabic is just a question of time. In this sense, Mohand Arab Bessaoud states: “this nationality is just lived as a provisional identity while we are waiting for the advent of a Kabyle state”.<sup>36</sup>

Matoub believed that the arbitrariness of the Algerian regime towards his identity would disappear through time. This would be by the fight of the Amazigh men and women. This attitude reflects well his emerged consciousness as a valuable model of committed Amazigh against the dismissal of his language and culture existence. In this context, Matoub declares in his novel: “pour moi, comme pour beaucoup de Kabyles, l'épisode 1963/1964 reste une déchirure qui a déclenché chez nous un véritable rejet de tout ce qui était Arabe.”<sup>37</sup>

Matoub's rebellion continued after the decline of Ben Bella and during the reign of Boumedien. The latter was haunted with panarabism and brought a project of arabization in the field of educational system. Matoub rejected this policy that marginalized the non Arab languages in Algeria. He was against the monocultural vision of Boumedien's regime in Algeria. Matoub's reject is reflected through his autobiography. When he was a pupil at school, he refused to study Arabic language and he repeatedly fled to avoid attending courses in Arabic. This was an act of refusal and rebellion since his mother tongue was refused. In this sense he writes in his novel:

“ Il nous fallait renier le Berber et rejeter le Français. J'ai dit non. A chaque cours d'Arabe, je séchais. Absences répétées, et donc des zéros à tout bout de champ, mais j'avais ma conscience pour moi. Chaque cours manqué était un fait de résistance, un bout de liberté gagné. Mon refus était volontaire et assumé. ”<sup>38</sup>

The writer refused the imposed instructions to use Arabic and deny Berber and French. He showed pride toward his language and culture voluntarily as being a man of conscience. He continued to use Berber language in spite of the fans of arabization. He says again in *Rebelle*: “*A chaque fois que je parle avec ma langue, c'est un acte de résistance.*”<sup>39</sup> He also mastered

the French language. It was for him as a language of substitution that opened his mind and permitted him to get an access to knowledge<sup>40</sup>. He denounced the negation of this foreign language. He affirmed that the Francophone School produced the Algerian conscious elite. He links this refusal to this language to the will of Boumidien's regime to reduce and silence these elite. He mentions in *Rebelle* also the benefit he got and learned from the White Fathers. They permitted him to read books and discover his cultural patrimony, he learned about his historical icons and ancestors like the King Jugurtha.<sup>41</sup>

*Rebelle* reflects also the commitment of Matoub by integrating the Cultural Berber Movement (CBM) created in 1976. This movement took the initiative in 1980 when the Berber Spring took place. He sustained the movement that was for the recognition of the Berber identity, language and culture. He declares in his novel: "Nous étions quelques-uns à afficher et affirmer de plus en plus fort la revendication de notre identité. Notre langue, notre culture était méprisée. Nous revendiquions la reconnaissance de notre Berberité. Nous voulions que Tamazight, notre langue, soit enseignée à l'école"<sup>44</sup>. The Berber Spring of 1980 was exploded as a volcano to ask for the integration of Tamazight at school. Recognize the multiculturalism in Algeria beside the consideration of the Algerian autochthons.

In his novel, Matoub rendered homage to Mouloud Mammeri. The later is one of the figures that fought committed for the side of Berber identity cause. Matoub looks at him as model that nourished a whole generation of Berber elite. He says in *Rebelle*: "nous le considérons comme un véritable model. Ecrivain francophone, il considérablement travaillé au respect de la culture Berbère. Il largement nourri notre génération. Pour nous, il était devenu un symbole et son enseignement était essentiel"<sup>45</sup>. Matoub confessed that he was inspired by Mouloud Mammeri. He was shaped and brought among others through his ideas. He valued and showed the importance of teaching Tamazight by Mouloud Mammeri secretly in Algiers during the 1970s. In 1980, with the reign of Chadli Benjedid, Mouloud Mammeri

was banned to give a lecture in University of Tizi Ouzou about ancient Kabyle poems. Matoub, who was in France at that time, denounced and condemned that act. He writes: “nous étions le 11 mars. Depuis l’indépendance, 1962, c’était la première manifestation organisée en Algérie ou figurait le MCB”<sup>46</sup>. As an act of rebellion, Matoub was for the manifestation as well as he sustained the general strike in Kabylia on sixteenth of april, 1980. Being in France he says: “ces évènements, je les suivais de loi, car j’étais en France à ce moment là. Je devorais la presse, je passais mon temps à téléphoner car je voulais être informé heure par heure de leur déroulement”<sup>47</sup>. This passage shows how much Matoub’s soul was in Tizi Ouzou in 1980. This gives him the status of rebellion for his own identity.

Matoub also declares in his novel that songs were a means of expression. Through singing he shared his ideas with the Kabyle people. He incited them to be aware and defend their right of existence as Amazighs; he says that his combat is common with that of all Kabyles<sup>48</sup>. He was inspired with Tahar Djaout declaration: “silence is death, yet if you speak you die and if you keep silence you die. Then speak and die”<sup>49</sup>. Otherwise Matoub says that he wants to speak and does not want to die<sup>50</sup>. He turned also in his novel to speak of his integration in CBM movement. In 1990, he participated in the large march at Algiers to vindicate Tamazight as a national and official language in Algeria. In that march, he was designated to give the report for the president of the Algerian national assembly. This shows the large activism and contribution of Matoub in CBM movement. In fact, we notice that he was committed in his cause and refused to be silenced. He writes: “rien ne pourra me faire taire”<sup>51</sup>. For him, death does not mean any threat after all what he has already submitted in his life. He decides to fight more and more then declares: “je me batterai plus fort”.

## End notes:

<sup>1</sup> James T. Farrel, *Joyce and His First Self Portrait*. 1944

<sup>2</sup> ibid

<sup>3</sup> ibid

<sup>4</sup> ibid

<sup>5</sup> Laura Garcia Calvo, *The Relations Between Politics and Aesthetics in James Joyce's A Portrait of the Artist as a Young Man*, University of Valladolid, Spain pp5, 6

<sup>6</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916.p 174

<sup>7</sup> ibid, 11

<sup>8</sup> ibid.

<sup>9</sup> ibid, 173

<sup>10</sup> Ibid .

<sup>11</sup> Lamia Guedouari, *The Theme of Exile in James Joyce's A Portrait of the Artist as a Young Man(1916) and Frank McCourt's Angela's Ashes(1996)*, University of Boumerdes, Algeria.

<sup>12</sup> ibid.

<sup>13</sup> Thomas G. Casey. *The Dedalus Dream Reflection on Irish Society With the Help of James Joyce's Fiction*. The Way. 2007.

<sup>14</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916.pp275,276

<sup>15</sup> Thomas G. Casey. *The Dedalus Dream Reflection on Irish Society With the Help of James Joyce's Fiction*.The Way. 2007

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<sup>16</sup>ibid.

<sup>17</sup>Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. p261

<sup>18</sup>Seamus Deane, *Joyce the Irishman*, Cambridge university press,p34

<sup>19</sup>Mikael Sewerin, *The Deconstruction of Maturity in Joyce's Portrait of the Artist as a Young Man*, university of Stockholm.2014

<sup>20</sup>Lynch, Claire. *Irish Autobiography: Stories of Self in the Narration of a Nation*. Switzerland: International Academic Publisher, 2009 qtd in

Lamia Guedouari, *The Theme of Exile in James Joyce's A Portrait of the Artist as a Young Man(1916) and Frank McCourt's Angela's Ashes(1996)*, University of Boumerdes, Algeria.

<sup>21</sup>Akoi Mohammed, *Stephen and the Technique of Symbol Switching in Joyce's Portrait of the Artist and Ulysses*.

<sup>22</sup> Joyce, James, *A portrait of the Artist as a Young Man*, Planet ebook, 1916. p176

<sup>23</sup>Akoi Mohammed, *Stephen and the Technique of Symbol Switching in Joyce's Portrait of the Artist and Ulysses*.

- <sup>24</sup> <http://www.music-berbere.com/artiste-matoub-lounes-ia-10.html#ixzz44Qnz4jK5>
- <sup>25</sup> <https://jewamongyou.wordpress.com/2014/09/09/in-memory-of-lounes-matoub/>
- <sup>26</sup> Lounes, Matoub. (1995). *Le Rebelle*. Edition Stock. pp 59, 60.
- <sup>27</sup> *ibid.* pp 63 ,64
- <sup>28</sup> *ibid.* p 101.
- <sup>29</sup> *ibid.* 111.
- <sup>30</sup> *ibid.* 115.
- <sup>31</sup> [http://www.dailymotion.com/video/x2k7su\\_lounas\\_news?search\\_algo=1](http://www.dailymotion.com/video/x2k7su_lounas_news?search_algo=1)
- <sup>32</sup> *ibid.*
- <sup>33</sup> - <http://www.andymorganwrites.com/matoub-lounes-a-life-that-danced-with-death/>.
- <sup>34</sup> - <http://www.tamurt.info/lidentite-algerienne-une-identite-provisoire/> .
- <sup>35</sup> -*Ibid.*
- <sup>36</sup> - *Ibid.*
- <sup>37</sup> - Lounes, Matoub. (1995). *Le Rebelle*. Edition Stock. p37
- <sup>38</sup> - *Ibid.*, 41.
- <sup>39</sup> - *Ibid.*, 43.
- <sup>40</sup> - *Ibid.*, 41.
- <sup>41</sup> - *Ibid.*, 22.
- <sup>42</sup> *Ibid.* 80.
- <sup>43</sup> - *Ibid.*
- <sup>44</sup> - *Ibid.*, 81-82
- <sup>45</sup> - *Ibid.*, 83.
- <sup>46</sup> - *Ibid.*, 94.
- <sup>47</sup> - *Ibid.*, 149.
- <sup>48</sup> - *Ibid.*
- <sup>49</sup> - *Ibid.*, 242
- <sup>50</sup> - *Ibid.*, 243

## **V/General conclusion**

This study has attempted to discuss the notion of commitment in the novels of James Joyce **A Portrait of the Artist as a Young Man** and Lounes Matoub **Le Rebelle**. It has tried to show the writers' intellectual stance and attitude towards their different own causes which made of them both involved in their different political, religious and ethnic problems and disproportions. In our dissertation, we have insisted on James Joyce's activity and Lounes Matoub's struggle since they are committed to stand on the side of their own dominated countries and oppressed people movements of rebellion and vindication.

For James Joyce, our work has aimed to show the Irish writer's reflection of his stance and position through the character of Stephen Dedalus. It is that spread political system led by the British authorities in Ireland of 1880s and 1900s which pushed James Joyce to exile and leave his country. Even exiled, he was sustaining the idea of free political Ireland and home land independence. He was also committed by developing his refusal of the Catholic Church with its heresies. As an atheist, he advocated the idea of art and being an artist rather than being tied and condemned by religious laws of morality. It is also the privilege of Anglo Saxon race and language on the favor of Irishness and Gaelic that drew Joyce to resist and denounce this act through literary commitment, thus this idea of ethnic denial and non social pluralism obliged James Joyce to determine how Ireland and Irish people are different from the Anglo Saxons. He was actively showing the origins of Irish, defending the Gaelic language and expressing his pride to be an artist belonging to the Irish community.

For the case of Matoub Lounes, we tried to mirror his commitment from the independence of Algeria until his last day of life through our analysis of his autobiographic

novel. We have attempted to reflect his embetter, as all the Algerians and mainly the Berbers, from dictatorship, religious fanaticism and panarabism. He witnessed the socio economic lacks and difficulties, political tyranny, religious fanaticism and identity denial. Matoub Lounes saw and lived himself the different types of oppression by authorities on Algerians; he denounced the political policies and the favoring of Islamism widespread on the favor of the propagation of democracy, pluralism and secularity. In fact, he was committed against all those aspects of fanaticism, the unique party system and the denial of the non arab ethnicities and languages in Algeria. Matoub also was committed and involved in the different political and cultural movements and demonstrations to denounce the denounceable and demand what is denied. As it was shown in our dissertation, Lounes Matoub was committed until the last day of his life and refused to be shut up by hook or by crook. His dare and courage is noticed in his entire novel and even in his artistic productions.

Through committed writers like James Joyce and Lounes Matoub, many people of different status and of the same or different ideologies may understand their causes either for Irish, Algerians or other nationalities. These two writers may serve as intellectual guiders for their separated and oppressed communities. The dream of both writers has not yet been achieved; both Irish and Algerians and mainly Berbers are still suffering of different problems and marginalization. It is really hurting to see how the work of Matoub Lounes Le **Rebelle** dismissed and marginalized.

At last, our work tackled an important issue in the two novels mentioned along this work previously. We tried to present the aesthetic commitment of James Joyce. He has expressed his critical attitude to reject and incite Irish to avoid the Christian religion. He has refused and denounced the British political rules that dominated the Irish and impeached them to be, think freely and practice their traditions. The presented also Matoub as he has been

involved in the different religious, political and cultural movements and events. In our analysis we presented some historical events that influenced and marked these writers and how they were impacted to be committed. We do agree also that intellectually Lounes Matoub is no James Joyce. We have done our best to make our dissertation original, constructive and intellectually useful. We agree that our work has missed perhaps some points and ideas that we would like to suggest to those who wish to work on them and study the two novels in the future. We would like to suggest the establishment of research on the Joyce's novel and Matoub's autobiography on other angles and theories.

We would like to say that perhaps some dissident of these both writers and those who are against their writings and ideas would judge this work as being negative and we are not right, but readers must know that history and events are often told and written by those who have hanged heroes. If this history is written and transmitted by historians, it becomes then a nightmare from which they want to awake quickly. This nightmare of history may be linked to Marx's definition and description of history as "the tradition of all the dead generations that weighs like a nightmare on the brain of the living".<sup>1</sup> Actually all those who try and aim to oppress minorities and cultures through political tyranny, religious domination or ethnic and cultural denial fall in the labyrinth of history and intellectual commitment and rebellion. They often escape it wearing the crime identity and weighs of culpability.

## **End notes:**

<sup>1</sup>-Harding, Desmond. (2003). *Writing the City: Urban Visions & Literary Modernism*. New York: Routledge.p119

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