

**MINISTÈRE DE L'ENSEIGNEMENT SUPÉRIEUR ET DE LA RECHERCHE
SCIENTIFIQUE**

UNIVERSITÉ MOULOUD MAMMERI DE TIZI OUZOU

FACULTÉ DES LETTRES ET DES LANGUES

DÉPARTEMENT D'ANGLAIS



Domaine : Lettres et Langues Étrangères.

Filière : Langue Anglaise

Spécialité : Média et Culture des Pays Anglophones

Dissertation Submitted in Partial Fulfillment of the Requirements

For the Degree of Master in English

Title

**Identity Quest and the Creation of New Nations in James
Joyce's A Portrait of the Artist as a Young Man (1916) and
Mouloud Feraoun's Le Fils Du Pauvre (1950)**

Presented by:

- AGGOUNI Karima
- MEZANI Fatima

Supervised by:

Mr. Ferhi Samir

Board of Examiners:

- **Chair:** KHELIFA Arezki. MCB - UMMTO
 - **Supervisor:** FERHI Samir. MAA - UMMTO
 - **Examiner:** LAOUARI M^{Ed} Larbi. MAA - UMMTO
- Promotion: 2016-2017**

N° d'Ordre :

N° de Série :

Laboratoire de Domiciliation du Master : Etude des Langues et Cultures Etrangères

Abstract

*The following research work aims at comparing and studying James Joyce's **A Portrait of the Artist as a Young Man** (1916) with Mouloud Feraoun's **Le Fils Du Pauvre** (1950) in the light of the Post Colonial theory developed by Frantz Fanon in **The Wretched of the Earth** (1961), by following the IMRAD method. The work also contains three chapters, the first one is devoted to the study of the historical circumstances and key events which influenced both authors in writing their respective autobiographies, while the second one deals with the quest for identity motif and the search for belonging using Fanon's three concepts or stages of "assimilation", "resistance, and "combat". The last chapter studies the visionary views, imaginations of Joyce and Feraoun for creating new nations; it comprises also their attitudes towards nationalism using the notion of the "native intellectual".*

Acknowledgments

We would like to show our deepest gratitude and sincere thanks to our teacher and supervisor M^r. Ferhi Samir. We have been honored to work with him. We would like to thank him for his moral support and guidance. Without his assistance, this project would not have been fulfilled. We would like also to express our sincere thanks to all teachers of the English and the French departments who have advised and encouraged us to tackle this subject.

Dedications

To

My beloved parents;

My beloved brothers: Hocine and Hachimi

My beloved sisters: Jasmine, Malha and her husband Djaffar

My beloved nieces: Anais, Aya, Alya and Lea

All my friends and relatives.

Karima

To

The memory of my father

My beloved mother

My beloved brother: Ouamar

All my friends and relatives.

Fatima

CONTENTS

Abstract	IV
Acknowledgements	III
Dedication.....	I
Introduction.....	1
Review of Literature	3
Issue and working Hypothesis.....	5
End note.....	6
Methods and Materials.....	7
1- Methods.....	7
a)- Post colonialism	7
b)-New Historicism.....	8
2- Materials.....	9
a)- The Life and times of James Joyce.....	9
b)- Synopsis of A Portrait of the Artist as a Young Man	12
c)- The life and times of Mouloud Feraoun.....	13
d)- Synopsis of Le Fils Du Pauvre	15
End notes	17
Results	19
Discussion.....	20
- Chapter one: The Historical contents of the Novels.....	21
a)- Historical Background of colonial Ireland.....	21
b)- Historical Background of colonial Algeria	25
End notes	30
- Chapter two: The Quest for Identity Motif.....	32
End notes	43
- Chapter three: Creating and Forging New Nations	44
End notes	52
- Conclusion	53
- Bibliography	56

Introduction:

The following research paper will suggest a comparative study between two pioneers of literature, the Irish author, poet and writer James Joyce (1882-1943) and his autobiographical novel entitled: *A Portrait of the Artist as a Young Man* (1916) with that of the Algerian author, poet, writer of the French Expression: Mouloud Feraoun in his novel entitled: *Le Fils du Pauvre* (1950).

The motivation which stimulated us to undertake this research work came first from our interest in the field of comparative literature and studies. Although, James Joyce and Mouloud Feraoun belong to distant and different countries whose people have different cultures, customs, traditions, religion and whose people speak different languages, we think that both authors and works share many similarities.

First, it is commonly known that the Western literary tradition in general , and the Irish literature in particular have exerted a certain literary influence on the the Algerian authors of the French expression among which Feraoun, Mohammed Dib and KatebYacine to name only few, are examples . Many Algerian authors like Mohammed Dib read many French and non-French classics and were particularly influenced by Virginia Woolf, John Dos Passos, William Faulkner, John Steinbeck, and the Russian writers¹. These literary masters have produced works that greatly influenced western Europe and the rest of the world. Joyce and his enormous influence on the second generation Algerian authors such as: KatebYacine, Mohammed Dib and others who adopted the modern literary techniques of writing novels like stream of consciousness and simultaneous action.²

Second, both Joyce and Feraoun were educated respectively in the English and the French colonial schools at young ages. They were exposed to the English and the French educational systems, but both of them were able to succeed: James Joyce was successful in becoming an artist; Mouloud Feraoun also would go on to become a teacher despite all the difficulties. As it is shown in the novel, Stephen's father 'Simon' falls in financial problems which put his family into debt. It was nearly the same in Feraoun's novel; Ramdane the father of Fouroulou who was obliged at that time to immigrate to France to ensure a stable life for his family. Both authors witnessed poverty and misery in their early childhood that served them as a tool to reach their dreams. Moreover, both authors have mentioned their educational trainings and experiences through their autobiographies. This is clearly shown in their description of their first day at school, and also in each step of their educational career. James Joyce for example tells us how he entered the Clongowes School and how he lived there. Also Mouloud Feraoun explains to us how he was awarded a scholarship. Thus, it is easy to conclude that their Western education had a profound impact on them as young children and during their adult lives.

Third, the protagonist name in *Le Fils du Pauvre*, was an anagram of the author, this means that the name of Fouroulou Menrad served as a mirror to Feraoun's own life (his family, society and his career) and when we say Mouloud Feraoun we mean Fouroulou Menrad, just like Stephen Dedalus's life that does resemble very much the life of James Joyce. That is to say, through the protagonist of the novel, the author sees himself, his personal experience and how he was determined to free himself and become independent in life from all pressures exactly as the mythic Deadalus to fly and become an artist.

Finally, the colonial status of "colonial Ireland and colonial Algeria" and the historical events that led to the birth of national consciences and political awareness both in Ireland and in Algeria are not dissimilar, as the failure of Charles Stewart Parnell in establishing a **Home**

rule Status in Ireland and the failure of May, 8 1945 in Algeria to achieve independence when dreams turned into nightmares. In Ireland, Charles Stewart Parnell was a famous separatist during the 1870s and 1880s, he wanted to realize the Irish hope to home rule, but he lost leadership after his love-affair with Catherine O'Shea, a wife of a member of the Irish parliament in Westminster. In Algeria, the 8 May 1945 massacres came as a violent colonial reaction to the suppression of the Algerian people and their demands for Independence. These massacres represented a moment of reflection to correct the way of struggle against the colonial presence in Algeria and it became a prominent event in the memory of the Algerian history.

The Review literature:

James Joyce's *A Portrait of the Artist as a Young Man* and Mouloud Feraoun's *Le Fils Du Pauvre* have received a large bulk of criticism from different critics using different perspectives and viewpoints. On the one hand, H.G Wells in his article entitled **James Joyce** (published in the New Republic, 10 March 1917) 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..."³ Through the cited critic Wells focuses on the importance of Joyce's novel and its context which reflects a convincing picture of life in Catholic Ireland and the unfailing reality about the Irish man.

In his article entitled "James Joyce's Construction of Identity in Dubliners and A Portrait of the Artist as a Young Man" (2011), Mr. Ferhi Samir explains that Joyce's subsequent autobiographical novel seeks to find the means by which to free both the artist and modern consciousness from all ideological constraints, be it national, religious or gendered forces"⁴. This means that in the novel, Stephen Dedalus is described as being someone who is caught

by the Irish nets of family, church, and country, and there are these nets or constraints that Dedalus is fighting against all along his life in Ireland. It can be noticed in the cited critic, that Mr Ferhi Samir identifies the fact that James Joyce's construction of self or identity and the achievement of the artistic mission are only achieved through exile because of the paralyzed state of his country and the influence of the nets.

On the other hand, many criticisms have been devoted to Mouloud Feraoun's novel **Le Fils du Pauvre**. DEBRA KELLY in her book entitled: **Autobiography and Independence: Selfhood and Creativity in North African Postcolonial Writing in French** (2005), draws attention to the simple language Feraoun used in the writing of his first novel:

[...]as simple and touching, and as portraying a rather positive vision of the French mission civilization, given that the protagonist is able to become a school-teacher, despite his poor Kabyle peasant background, thanks to the education provided by the French school system in Algeria.⁵

According to DEBRA KELLY, Mouloud Feraoun is an assimilated author since, his novel deals with the positive impacts of civilization mission in Algeria, in another way; the author missed to include the poverty in which people lived during the colonial era. Also she insists on the relationship that exists between the narrator and the protagonist.

Last but not least, Warren B. Wickliffe in his article entitled: "Le fils du Pauvre by Mouloud Feraoun" (1995), states that the style was evocative but unobtrusive⁶, in the sense that Feraoun was successful in presenting the characters around Fouroulou, but he missed to establish the boy's attitude towards scholarship: "But somehow does not establish sufficiently the boy's aptitude for scholarship or his education to learning which he embraces to take himself away from the poverty⁷". Fouroulou takes scholarship as a challenge; he wants to show to the others that he is able to be more than a shepherd in his village. For him, succeeding in studies means rescuing the future of the Menrad family.

Issue and Working Hypothesis:

Through the above review of literature, it is made clear that James Joyce's *A Portrait of the Artist As a Young Man* and Mouloud Feraoun's *Le Fils du Pauvre*, have received a large amount of criticism. However, to our best knowledge, we think that no study had so far been interested in the study of both works in the field of a comparative study. Thus, our aim is to analyze the quest for Identity motif in both works and to show the protagonists' struggle for belonging (Stephen Dedalus and Fouroulou Menrad), proposed visionary views about the future of their nations. The work also tries to deal with the complex attitudes developed by both authors to the national agitations, and organizations in their respective countries. Also, the purpose of our study is to shed light on concept of creating and forging new nations that emerged as a reaction to colonialism.

To achieve our purpose, we will use the approach of *New Historicism* that has been developed by Stephen Greenblatt to illustrate the historical events that marked the author's life and the historical contexts from which they drew their respective writings. In addition to this, we will rely on the theoretical concepts of **Postcolonialism** proposed by Frantz Fanon in his *The Wretched of the Earth* (1968) by putting emphasis on the notion of the "**Native Intellectual**."

Using the writings of Frantz Fanon mentioned above, this paper will operate within the colonial contexts in which the two authors emerged as writers, but this does not prevent us to mention other postcolonial intellectuals such as Homi Bhabha, Gayatri Spivak, Edward Said and Albert Memmi.

Methodological Outlining:

In this research work, we have made use of the Chicago style of referencing and also the IMRAD method. Thus our work comprises five sections; the first section is devoted to general introduction, in which we have explained the motivations, or reasons that pushed us to undertake such a work and the possible affinities that might exist between the two works, and also a review of literature, and the issue and working hypothesis. The second section is devoted to Methods and the materials or the corpus chosen. The results section is concerned with the different findings and result, while the last section deals with the analysis and discussion which is divided into different chapters; the First chapter is devoted to the historical contexts of both Colonial Ireland and Colonial Algeria in the light of New Historicism, while the second and the third chapter deals with the quest for identity motif and the creation of new nations respectively. We have finished our work with a general conclusion that summarized up all the idea developed.

End Notes:

- 1-Jean Dèjeux ,Mouhammed Dib : “ ècrivain algerien scherbroke, canada :Naaman, 1977), p 10.
- 2-Samir,Ferhi. Paralysis and Resistance in James Joyce’s Dubliners and Mouhammed Dib’s La Grande Maison, .2010, p 2
- 3-Wells, H.G. A Portrait of an Artist as a Young Man, 1917 cited in [http:// newrepublic. Com/article/91729/ jamesjoyce](http://newrepublic.Com/article/91729/jamesjoyce).
- 4- Samir,Ferhi “James Joyce’s Conception of Identity in Dubliners and A Portrait of the Artist as a Young Man”. Algiers University, 2011.
- 5-Debra, Kelly. Autobiography and Independence: Selfhood and Creativity in North African Postcolonial Writing in French, Liverpool University Press.2005, p55
- 6-Warren B. Wickliffe, Le Fils du Pauvre by Mouloud Feraoun. Cited in [http://www. Jstor. Org/ stable/ 40093865](http://www.Jstor.Org/stable/40093865)

Methods and Materials:

1- Method:

This part of our research explores the theory of postcolonialism by Edward Said and Spivak to discuss Nationalism and the quest for identity in both works. This part also contains the approach of New Historicism through which we intend to relate and discuss the historical context of the two novels.

a)-POSTCOLONIALISM:

Post-Colonialism is considered to be the study of literature that is related to the experiences of both colonizer and colonized. Frantz Fanon is an important figure in the field of Post-Colonialism because of his early experiences with the colonizer. He was a victim of racism when he was educated by and working for the French; also he was a fighter against the French when he joined the Algerian rebels who fought for their independence. At the same time, he occupied the post of a head of Psychiatric Department in Blida-Joinville. Being influenced by the contemporary philosophers and poets Jean- Paul Sartre and Aimee Césaire, Frantz Fanon wrote his two major works *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961) about the French colonialism and its impact on the colonized people.

Throughout his work *The Wretched of the Earth*, he states the effects of colonialism on the mental health of the colonized. Moreover, through his essay "On National Culture" that is collected in *The Wretched of the Earth*, Fanon explains how colonialism destroys national culture of the colonized. This fourth essay of the book is about how a nation can form politically to replace the colonists after independence¹. Fanon spoke about the native intellectuals and their role and aim of producing nationhood through culture, however; he

believes in revolutionary fight in order to produce nationhood because according to him nation cannot be justified by culture since the culture of Europeans is considered to be superior ,therefore it justifies colonialism . According to Fanon “the colonized intellectual is responsible not to his national culture, but to the nation as whole, whose culture is, after all, but one aspect”² In fact liberating a nation is liberating its culture, because once a nation is free, culture is allowed to be the same and free. In his *The Wretched of the Earth*, Frantz Fanon develops the three phases of colonization:(assimilation, rejection and revolution.). He asserts about assimilation: “In order to assimilate the culture of the oppressor and venture into his fold, the colonized subject has had to pawn some of his own intellectual possessions. For instance, one of the things he has had to assimilate is the way the colonialist bourgeoisie thinks”³.After the initial stage of colonization, the colonized subject must assimilate to the colonial regime for support.

b)-NEW HISTORICISM:

New Historicism is a school of literary thought which was developed during the 1880’s and the 1990’s in America. New Historicism is a literary approach that suggests a new way of reading history and literature; this is what differentiates it from Historicism; that is to say New Historicism challenges the meaning that history places upon a text.

The term 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 that stresses on the understanding of literary work through its cultural context. With New Historicism, a significant change has occurred in the method of interpreting literary text.

According to Stephen Greenblatt, literature should be understood by considering its historical context and how little details reflect the time period of its writing.

The New Historicism obviously has distinct affinities with resonance; that is, its concern with literary texts has been to recover as far as possible the Historical circumstances of their original production and consumption and to analyze the relationship between their circumstances and our own⁴.

From the above quotation we understand that literature is a creation through the reflection of different historical events that marked the writer's life and how the setting influences the meaning. In addition to this, texts and contexts are interrelated and we should always analyze the relationship that may exist between them, this is what is known as the '**historicity of texts and textuality of history**' therefore the NewHistoricism deals with those two elements, meaning the quality of being part of history and any given product of literature is a result of social and political influence.

Moreover, The French philosopher, Michel Foucault who influenced the development of this critical theory, refused the study of history as a set of events only but, for him any historical event must be related to a set of economic, social and political factors⁵. In other words, these three factors are interconnected; each one of them influences the other in a way or in another. So, you cannot study a historical event without taking into account the political, social and economic factors that dominated the given period, and each time those factors change they affect the historical events.

2-Materials:

a)-The life of James Joyce:

James Augustine Aloysius Joyce was born in February, 1882, he is considered to be the most influential novelist of the 20th century. He is the eldest child of his family; his father used to work as an agent for the nationalist Stewart Parnell whom he used to follow. His mother was a musician and she used to be a devote Catholic.

At the age of six he attended Clongowes Wood College, a Jesuit Boarding school where he was a brilliant student, however, in 1891 he was obliged to leave the college because of some financial troubles of his father John Joyce which pushed them to move to Dublin and live a poor life there. They tried to adopt with this new life, the children were sent to a school,⁶however; James Joyce was obliged to study by himself , at the same time he was writing poems and began a novel in collaboration with a protestant boy names Raynold⁷.

Later on in 1893, James Joyce joined the Belevedere College, a Jesuit Grammar school where some of his poems were published in the magazine of the college.“competing with the boys from all the schools of Ireland in the Preparatory Grade, Joyce won of the top prizes, an exhibition of 20”⁸. The two first years were successful to Joyce and he won many prizes.

In 1889, James Joyce graduated from Belvdere College and joined the University College in Dublin where he used to be inspired by the works of Henrick Ibsen and W.B.Yeats,whome influenced him during his artistic carrier.

Though Ibsen, largely, Joyce became convinced of the importance of the Drama; and, while he did not yet try playwriting, he went to the theater as regularly as he could afford it, and wrote reviews of every play he saw so as to contrast his opinions with these of newspapers reviews.⁹

During his first year at university in 1900, he published his first essay in the Fortnightly Review entitled *When We Dead Awaken*an assessment of Ibsen’s last play¹⁰. Furthermore, this was a successful step in Joyce’s life since after this publication he received a message from Ibsen himself thanking him for his writing. Also he became not only an Irish man but also an European because of his mastery of languages and literatures¹¹.

After his graduation from UCD in 1902, James Joyce moved to Paris in order to study medicine, however; the difficulties of the technical literature there pushed him to stop studies. Later on after spending months in Paris, he received a telegram from his father informing him that his mother was dying; therefore he was obliged to enter to Ireland. After his mother’s

death, Joyce remained in his mother land started writing both the stories that would compose *Dubliners* and his initial efforts in writing his novel *Stephen Hero*.¹²

By 1904, Joyce met Nora Barnacle, a young woman from Galway city and they chose exile, they went to Zurich in Switzerland where he worked as English teacher in local Berlitz school, and it was at that time that he started writing his autobiographical novel *A Portrait of the Artist as a Young Man*.

Later on in 1906, James Joyce was frustrated with the life in Trieste and moved to Rome where he took the job of a letter-writing clerk in a bank. However; in 1907 he entered again to Trieste and his daughter Lucia was born. Joyce entered to Dublin in order to visit his father, at the same time he worked to get **Dubliners** published.

In 1915, because of WWI, James Joyce moved to Zurich where he wrote his play entitled *Exile*, published *A Portrait of the Artist as a Young Man*, and started first writings on *Ulysses*. Also at the same time he received some help from the American poet Ezra Pound who helped him to meet a publisher. Once the war ended, James Joyce came back again to Trieste, after a while he received an invitation from Ezra Pound, therefore he moved with his family to Paris and lived there for the next twenty years.

Nevertheless Joyce's escape from Ireland was not due to mere chance but it was an escape from the British authorities and their domination over the land and also because of their narrow-mindedness of the Irish people. This was well shown in the autobiographical novel *A Portrait of the Artist as a Young Man*, when the protagonist Stephen Dedalus declared to his friend:

Look here, Cranly, he said. You have asked me what I would do and what I would 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 a call itself my home, my fatherland, or my church: and I will try to express

myself in some mode of life or art as freely as I can and as wholly as I can, using my defense the only arms. I allow myself to use- Silence, exile and cunning.”¹³

From the above quotation we may say that Joyce's writings aimed at liberating Irish minds from domination mainly Irish Catholicism, Politics and gender constraints. Although James Joyce's permanent emigration to continental Europe, his fictional universe centers on Dublin, furthermore all his writings were inspired from his motherland. He said: For myself, I always write about Dublin, because if I can get to the heart of all the cities of the world. In the particular is contained the Universal ¹⁴.

b) - Synopsis of James Joyce's A Portrait of the Artist as a Young Man

A Portrait of the Artist as a Young Man by James Joyce deals with the early life of the novel's protagonist Stephen Dedalus. The novel is divided into five chapters; each one reflects a period of Stephen's development in his life from childhood to maturity.

As a young boy of three years old, Stephen Dedalus has an artistic perspective of the world around him and he decides to escape his social, familial, and religious constraints to become an artist.

Being influenced by Irish nationalism and catholic faith, the young Stephen joins Clongowes Wood College a Jesuit Boarding school which is a turning point in his life since he moves from his secure home to a strict environment where he finds difficulties in mixing with his peers. He feels happy to visit home even though the family institution is under tension because of the death of Charles Stewart Parnell, an Irish political leader.

When Stephen returns at home, he finds his father Simon Dedalus falls in financial deficit which puts his family in a high lack of money and difficulties. After spending a summer with uncle Charles, Stephen understands that he is obliged to leave Clongowes Wood College and

join the Belvedere college in Dublin, later on he starts to excel as a writer and a man of theater.

Throughout his life, Stephen loses faith in Catholic Church and he starts to lead a sinful life frequenting red- light district of Dublin, his first sexual affair with a Dubliner woman who makes him feel guilty and shy. He ignores for a moment his religious education and carries on with his sinful way of life until he hears a sermon about sin, judgment and hell.

After the feelings of regret, Stephen decides to renew his life and faith. He devotes his free time to prayer, this pushes the director of his school to ask him to integrate priesthood. However, after considering the offer, he finds how priesthood is difficult and incompatible with his passion of beauty and art. He anxiously walks on a beach when he meets a young girl and he realizes that love and beauty should not be a source of shame, he decides to live without the constraints of his family, nation and religion.

After his departure from University, Stephen Deadalus works hard to put his theories of art through a set of conversations, and he wishes to live independent and get wings as the mythic Deadalus to fly among all the boundaries and become an artist.

c) - The life of Mouloud Feraoun:

Mouloud Feraoun is considered as one of the great figures of the Maghrebian and Algerian literature of the French expression: “Mouloud Feraoun est certainement l’un des plus connus parmi les écrivains maghrébins de langue Française¹⁵”. Son of Kabyle mountains; “romancier par excellence de la terre Kabyle¹⁶”, born in Tizi- Hibel, one of the villages of Beni-douala, twenty kilometers to the south-east of Tizi-ouzou. It was on May 8, 1913, on the eve of the First World War that Mouloud Feraoun was born, and it was on the morning of 15 March, 1962, that he was assassinated by a commando of the special organization L'OAS.

Feraoun's works are easy for reading thanks to his use of simple style and language :“Feraoun est facile à lire de tous les romanciers Algériens ...son style, sa clarté plaisent”¹⁷.

Feraoun knows a miserable childhood, he comes from a family of Peasant: his father (Ramdane) is a fellah as poor as the title shows "the Son of the Poor", poor as the majority of Algerian fellahs of the colonial era who prefer emigration to France to ensure a better life for their families and children. Feraoun's father emigrated to France and worked in a factory in the quality of maneuver, it is for this reason that the phenomenon of emigration occupies a considered place in Feraoun's writings. Feraoun's family is composed of his mother, his father and eight children five of whom stayed alive: two boys and three girls.

It is in this poor and modest family that Feraoun took the challenge to learn, this poverty did not prevent the child, nor his family to continue his studies. Feraoun was very proud of his origin, that's what he kept repeating in his writings, his great pride of belonging to Kabyle Mountains. Within the same idea we may quote:

Mouloud Feraoun était un écrivain de grande race, un homme fier et modeste à la fois, mais quand je pense à lui, le premier mot: bonté... cet homme honnête homme, cet homme bon, cet homme qui n'avait jamais fait de tout à quiconque, qui avait dévoué sa vie au bien public¹⁸.

Feraoun was successful in describing Kabyle peasant life, traditions and customs. Each time he shows us his strong attachment to this land. He was registered at the age of seven in initiation class in Taourirt-Moussa because; his village did not have its own school yet¹⁹. In 1923, Feraoun was able to join Tizi-ouzou College, thanks to his obtaining a teaching scholarship. His dream came true; his qualities and his work allowed him to enter the Algiers-Bouzareah Normal School where he spent three years.

In 1935, Feraoun obtained his first teaching position in Taourirt-Moussa, a village close to its own village, also within the same year he married his cousin “Dahbia”, they had seven

children: two boys and five girls. In 1952, he took charge of the complementary course of Fort National. In 1960, he was appointed inspector of the social center.

The career of Mouloud Feraoun includes several novels: **Le Fils du Pauvre** 1950 *La Terre et le Sang*, *Les Chemins qui Montent*, *Jours de Kabylie*... The three first works were considered as being Ethnographic novels of the fifties. "Romans ethnographiques, "Le Fils du Pauvre", "la Terre et le Sang", et "les Chemins qui Montent" consistent une fresque dense de la vie dans le Djurdjura des années 50²⁰".

March 15, 1962 represents a tragic end for Mouloud Feraoun who was in a meeting; where he died with his five companions (Hamouténe, Ould Aoudia, Aymard, Basset and Marchant)

Kindness, sensibility, honesty and modesty are the qualities attributed to Feraoun by all people who knew him:

Homme tranquille, il était toujours resté humble, simple et discret, en un temps où d'autres cherchaient à se faire valoir, sa disparition tragique atteignait au Cœur tous ceux qui militaient pour la rencontre entre les hommes de bonne volonté²¹

Despite his death at an early age, he left behind him a literature that will serve the future generation as a reference, as a testimony of colonial Algeria.

d)-Synopsis of Mouloud Feraoun's *Le Fils Du Pauvre*

Le Fils du Pauvre is the first novel written by Mouloud Feraoun which is an autobiographical narrative. It deals with the story of Fouroulou Menrad, the protagonist in the high mountains of the Great Kabylia. The novel opens with the diary of a modest teacher who teaches in one of the schools of the region, the chapter ends with "Tirons du tiroir , de gauche le cahier d'écuyer, ouvrons-le . Fouroulou Menrad, nous t'écouterons"²²

Mouloud Feraoun through his novel tells us his own childhood inside his family. As a growing boy he is destined to become a shepherd like the other boys of his village But unlike the rest

of his fellow villagers Fouroulou had the chance to attend school, and he was too ambitious and wanted to be different from the rest of his fellowmen in the village.

Fouroulou Menrad the hero of the novel describes to us his village, the houses and the social structure as well as the traditions and the customs of the Kabyle society. He talks also about woman's job in the patriarchal society "Mes tantes travaillaient l'argile et la laine"²³, his mother works inside and outside the house in order to help her husband. He depicts also the hard conditions in which people lived during that period because of colonization.

Fouroulou Menrad succeeded to describe the different events that he experienced inside his family, especially the death of his grandmother and the sudden disappearance of his ante. In the novel, Feraoun devotes a long part of his life for his educational career from his early days at school until he becomes a teacher. Moreover, he tells us his schooling until the age of nineteenth at the Normal School of Bouzereah where he meets the future writer Emmanuel Robles.

End Notes:

1-http// :www.gradesaver.com. Accessed on 3-11-2017.

2-Fanon, Frantz.*The Wretched of the Earth*. Trans Richard Philcox. New York: Grove. 2004 p 154.

3-Ibid, p 13.

4- Prafulia, C. Kar. New Historicism and interpretation of the Text Maharaja Sayajirao University. 1995; p 76.

5- Barry, Petter. (2009). New Historicism and Cultural Materialism. In: Beginning Theory: An Introduction to Literary and Cultural Theory. Manchester: Manchester University Press.

6-Richard, Ellmann.*James Joyce* (New and Revised Edition).. Oxford university press. New York. 1982. P 34.

7-Ibid, p 34.

8-Ibid, p 39.

9-Ibid, p 53

10-Samir, Ferhi” Paralysis and Resistance in James Joyce, Dubliners and Mouhammed Dib’s La Grande Maison 2010, p 43.

11-Richard, Ellman.*James Joyce. The First Revision of the 1959 classic*. Oxford university press. New York. 1982. P74.

12-Samir, Ferhi, Paralysis and Resistance in James Joyce’s Dubliners and Mouhammed Dib’s La Grande Maison, .2010, p50

13-Joyce, James.*A Portrait of the Artist as a Young Man*.U.S.A. Signet Classic 1991, Dubliners UK: Penguin Popular classics 1996 p 281.

14-Ellman, citing power.From an old Waterford House.London. P 63-64.

15-Déjeux, Jean. Littérature maghrébine de langue française, introduction générale et auteurs, troisième éd.1980, p 14.

16-Ibid, p 114.

17-Ibid, p 114.

18-Tillion, Germaine; le monde, in Nacib Youcef : Mouloud Feraoun, série classique du monde, ed.SNED/NATHAN, France, 1982, p.95.

19-Ibid, p 5.

20-Ibid, p 25.

21-Déjeux, Jean. Littérature maghrébine de langue française, in : Nacib Y : op-cit, p.96.

22-Feraoun, Mouloud. *Le Fils Du Pauvre*, Bejaia : Talantikit, 2009 ; p 10.

23-Ibid, p 62.

Results:

After introducing our theme in general, we have tried to analyze and establish a comparative study of James Joyce *A Portrait of the Artist as a Young Man* and Mouloud Feraoun's *Le Fils du Pauvre*. In the aim of answering our issue, we have compared the main themes sustaining our study. Our findings turn around:

First of all, both James Joyce and Mouloud Feraoun witnessed colonization since their childhood, and lived in miserable conditions. Moreover both writers joined colonial schools to get knowledge. Through their educational carrier they were taught the colonizer's culture and traditions which later on had a considerable impact on their lives, and this is made clear in their autobiographies.

Second, the two authors used art and literature both to denounce the atrocities of colonial imperialism on their respective countries and also celebrate the self awareness and consciousness of their fellowman.

Third, both of James Joyce and Mouloud Feraoun struggled with the identity quest motif , where the first (Joyce –Dedalus) has chosen Exil to European countries rather than remaining in the paralyzed dwellers of Dublin, while (Feraoun-Fouroulou) left his village and country to find means through which he can succeed in his life.

Discussion:

Chapter one: The Historical Contexts of the Novels:

This chapter will be divided into two parts: the first one is related to the historical background of the novels. The second one will be devoted to the author's biographies since we are dealing with two autobiographical works.

In the first part, we intend to deal with the historical background of the two autobiographies: **"A Portrait of the Artist as a Young Man"** by James Joyce and **"Le Fils du Pauvre"** by Mouloud Feraoun. The different events that took place in Ireland during Joyce's time influenced him in the writing of his novel. Joyce witnessed the economic, political, religious and social events that shaped his spirit of revolution. Mouloud Feraoun also witnessed the Algerian war of independence 1954-1962 that impacted him in the realization of his first novel *le Fils Du Pauvre* (1950).

In the light of Greenbelt's approach of New Historicism, we have analyzed the different events that marked James Joyce's Ireland and Mouloud Feraoun'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 meaning, 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"¹

From the above quotation, we may understand that New Historicism is a system of analysis that does not study literature only, but literature in relation to: social, cultural, economic and

historical factors, since; we cannot talk about literature without making reference to those interrelated elements.

A-Historical Background of colonial Ireland:

Historically speaking the British Colonialism over Ireland goes back to the time of Danish, it has been described as “both the first and the last colony of the British Empire”², but this is not considered as a direct involvement because it was with the English Reformation in 1534 that Britain succeeded to fully control Ireland, and thus Britain succeeded to have a complete control on Ireland, which implied nationalist agitations and political awareness for self determination that started to grow among Irish people. Ireland was divided into Catholics and Protestants, Nationalists and Unionists. Moreover Protestantism took the great part of the land; it was the dominated religion among the land lords, the ruling class and everyone who hold an important place in Ireland. In addition to this, they owned huge parts of lands of Ireland contrary to Catholics who were abused by the minority of Protestants. However, it was until the creation of the Kilkenny confederation that Catholics could react. George W. Petter says: “the Catholics Irish agitations aimed not the destroy of Protestantism, but to gain rights denied to Catholics”³.

Catholics in Ireland lived a painful life and were denied from all their rights. They did not have the right to join army or to have a political carrier. In addition, children used to receive their education from Protestant schools. In fact, all the discriminations practiced over Irish people were known as Penal Laws. They received different discriminations from protestants; Irish language (Gaelic language) was turning to be weaker and weaker and the selling of Irish books was forbidden. A secret organization of protestants called the Orange Society was organized to nurse discriminate the Catholics and keep their our British croon their slogan was “To help with Pope”⁴.

Ireland joined Britain which became the United Kingdom of Great Britain and Ireland. So, the aristocratic rule in Ireland ended with the **Act of Union**. Dublin turned from a good capital to an unstable city and the Parliament House became the new Bank of Ireland. The British crown used the Catholics to turn the Irish to her side. Thanks to the Act of Union, Britain got rid of the three issues that frightened the British. The first was a revolution in Ireland or England. The second, the French invasion of Ireland and finally an economic competition between Ireland and England. But in fact, the British brought for themselves bigger problems.

Britain faced many problems from where she could govern Ireland, from Westminster or from College Green. The unstable parliament of Britain governed Ireland till 1832, but they succeeded in finding some solutions for Catholics' problems. With the Reform Act of 1832, the middle class had some political power.

There were 660 members in the Union House of Commons, but just 100 of them were Irish. For almost 30 years, the Irish members represented the neglected classes. However when Daniel O'Connell emerged, he worked for more powerful Irish representation.

After more than a century, the Irish began to work to turn the Act of Union. The country was governed by the minority, the Protestants, because the Irish were given hundreds of seats in the British parliament, but for Protestants. Daniel O'Connell founded the Catholic Association in 1823 to bring an electoral reform. The Penal Laws were abolished and Catholics had the right to vote. So, Catholics emancipation was fulfilled.

Throughout the history of Britain and Ireland, all the British kings and leaders were supported by Protestant landlords. So, they supported Protestants and neglected Catholics. However, the British Prime Minister Gladstone tried to work for the benefit of Ireland. He disestablished the church of Ireland to free Catholics from paying taxes to the

Church.

The Great Famine 1841-1848 had a huge impact on the Irish nation. The majority of Irish families depended on potato crop. But there was a big failure of potato crop from 1841 to 1848, therefore; Ireland collapsed after the Great Famine and millions of people died while many others emigrated mainly to America.

“The potato to put it briefly became an icon of the autochthonous body for certain late early eighteenth and nineteenth century writers [...] It was precisely by being only a food that the potato became symbolically resonate”⁵.

The Great famine affected also the Gaelic League and traditions, the number of who spoke Irish decreased. The places which kept the Gaelic league were few in number, therefore the potato became a defining element in Irish history and literature.

Because the rights were not recognized by the lords, a tenant right League was created, therefore a new third generation was born to fight for a free Ireland, and strong nationalist movement arose. There were two kinds of nationalism: **the Constitutional Nationalism** and the **Revolutionary Nationalism**.

The Constitutional Nationalism deals with those who had a sentiment of Nationalism towards the politics of their land like O’Connell who worked hardly in order to have back Catholics rights in Ireland. First he founded an association in 1823 to defend Irish people’s right. Second; he tried to introduce **The Home Rule** that was later on passed in 1873. In addition to this Isaac Butt a protestant Member of Parliament founded the Irish Parliamentary Party.

Charles Stewart Parnell a strong nationalist Irish parliamentary leader, succeeded in 1880, he is an Anglo- Irish man who believed strongly in Irish nationalism and he was different from the other nationalist leaders. Furthermore, he was loyal to Ireland and his only aim was to see Ireland an independent country. Though he was protestant, Catholics used to support him. As

we will see in the next chapter, the Catholic family of Joyce's novel was a great supporter of Parnell.

In the late nineteenth century, Catholics took power and had an influence on politics. However; the relationship of Parnell with O'Shea, a member of Irish Home Rule caused his downfall by the Irish clergy, he was betrayed by the Roman Catholic Church which tried to support his nationalist activities. Moreover he was accused of having a certain love affair with Catherine O'Shea, the wife of a political leader: "In his final desperate appeal to his countrymen Parnell begged them not to throw him as a traitor to the English values howling around them"⁶. Parnell died in 1891 and left the land divided between pre-Parnell and anti-Parnell. This division was also illustrated with the family of Joyce's novel nurse Dante who is a devoted Catholic. Moreover, this was well described in the Christmas dinner in chapter one of the novel when the family was discussing the downfall of Parnell and the views were divided between those who supported Parnell by arguing that religion should not be included in political affairs like Mr. Casey in the novel who says: "No God for Ireland we have had too much God in Ireland. Away with God"⁷ contrary to Dante who said that religion should dominate every field in the land. She adds: "God and morality and religion comes first....God and religion before everything"⁸.

The second kind of Nationalism is the Revolutionary Nationalism: a kind of Nationalism that believed in revolutionary fight to get independence for Ireland. The Revolutionary movement started with the society of United Irish Men that made Revolutionary actions in order to free Ireland, Wolfe Tone and Robert Emmet were its two important figures, but they later on failed in doing so. However, in 1848 the Revolutionary movement was revived and a group of intellectuals such as W. B. Yeats and Lady Gregory, Edward Martin and other literary figures founded what is known as Abbey Theatre in 1904. Meanwhile, another Irish

militant radical group under the leadership of Douglas Hyde and Arthur Griffith founded the Gaelic League that aimed to encourage Irish people to use Gaelic language.

By April 1916, The Easter Rising started, it was the time of rebellion during Easter Week; the Irish republicans wanted to have their land free, so they aimed to end the British Rule in Ireland and establish an independent Irish Republic by making armed actions against Britain while it was engaged in the First World War. The rebellion left many victims, 485 people were killed and more than 2,600 were wounded.

This period was considered to be unstable in the fields of politics, society, economy and culture, as R. Barry O'Brien says:

“In the summary historical retrospect which we all acquire at school and probably never quite lose, this period, 1891 to 1916, forms. I think a sort of crease in time, featureless valley between the commanding chain of the Rising and the solitary enigmatic peak of Parnell. It was a time in which nothing happened: nothing except (as we find when we look into it) a revolution in land ownership, the beginning of a national quest for lost language and culture. Yet despite these momentous events it is not only to us with our memories of school history that the period seems empty: It seemed so to many contemporaries.”⁹

This period was considered to be a period of failure, suffering and devastation in Ireland. Irish people were prevented from any revolutionary reaction, however; later on the Irish had never ceased their quest for Irish culture and identity.

B-The Historical Background of Colonial Algeria:

In similar ways, the Algerian situation was not much different from that of Ireland. Being an old colony in Africa under the French colonial authority since 1830, Algeria was seen as the most valued possession because of its strategic place in the Mediterranean Coast. From 1830 to 1962, the French maintained an Algerian colony; they educated the Algerian young people through colonial schools, inculcating French values and history into their minds

and hearts. This *mission civilisatrice* provides the context in which we will analyze the Franco-Algerian autobiographical work of Mouloud Feraoun.

The objective of colonization was to persuade the colonized people that the occupying power came to “lighten their darkness;” the colonizers sought to convince the natives that if the settlers were to leave, they would return to “barbarism, degradation, and bestiality.”¹⁰

In fact, Algeria is not a vacuum before the coming of Europeans, but rather it has its own culture, customs, traditions and language. From the very beginning, Algeria was not an easy country to conquer, since from the moment where the French installed in Algeria; there was resistance and insurgency from the Algerian side, since; the Algerians knew well that they had a rich history and a clear identity that would never die. They experienced a long years of oppression and they suffered from harsh conditions for many decades. This is why, many waves of agitations and movements under the different nationalist and political leaders occurred; almost like the Irish people who never stopped their quest for identity and independence. In our point of view, we cannot talk about the history of Algeria without mentioning the most important nationalist movements that helped in the awakening of the Algerian people among whom Mouloud Feraoun took part.

By 1834, the French had officially annexed Algeria as a military colony from 1830-1847, the French faced significant opposition from Emir Abd-el-Kader in the west of Algeria; an Algerian military and religious leader who unified various tribes to fight the French presence.

By 1889, the Algerian nation witnessed the birth of a great scholar Sheikh Abdehamid Ibn Badis from a noble family, after he had finished his studies in Tunisia at Ezzitouna university, he came back with a plan to rescue their lands from the French occupation; because the French authority was determined to fight the Arabic language and Islam from Algeria also Islam became a taboo to the French¹¹.

The other revolt against the French was under the leadership of Boumaza that took place in the east coast between: 1844-1846. But his revolts were banned in 1947 when he started his collaboration with the French for the policy of assimilation. The serious opposition to the French authority in Algeria began after the Second World War. During the Second World War (1939-1945) France was engaged in the war with its allied countries against Germany and the Algerians of course were fighting with the French side in order to get their promised independence right after the war.

The war ended with the surrender of Germany on 7th May 1945, 8 May, the day chosen by the allies to celebrate their victory over Nazi Germany. At the same time, the Algerian people went to streets celebrating their independence; as a response to these street protests the French army committed what many may call a genocidal and massacre in Setif, Guelma and Kherata. The scene turned into massacre: streets were destroyed, houses were bombed and around 45,000 Algerians were killed. At that moment the Algerian people realized that the only way to end the colonial occupation is through revolt and an armed struggle.

According to Fanon, no matter how much European education the “native middle class” acquires, they will always fail to replicate the Europeans and remain caricatures of the occupying power¹². Fanon and Memmi want the colonized people to understand that since complete assimilation will never occur, the only escape is through violence and revolt.

After the massacres of May 8, the reputation of France was shaken in the world public opinion; so, in order to absorb the Algerian anger, the French government issued a decree on 16/03/1946 which allows the return of the political activity¹³.

The four main nationalist groups who organized resistance against colonization are:

The Movement for the Triumph of Democratic Liberties (MTLD) 1946: under the leadership of Messali Hadj (1898-1974) who was considered as the father of the Algerian Nationalism, it

aimed at overthrowing colonialism and using the Arabic language in schools¹⁴. MessaliHadj after his exile to Brazzaville, returned to Algeria with the idea of creating *theSecret Organization (O.S)* with the aim of preparing to the armed struggle.

The second one is The (UDMA) April 17, 1946: under the leadership of Ferhat Abbès, the movement's purpose was to establish an ideal Franco-Algerian nation based on the principles of equality¹⁵. The movement was criticized by members of OULEMAS because; it was in favor with the French policy of Assimilation.

The third one is The Owners of Freedom and Democracy (ALD) 1946: under the leadership of Omar Ouzgane. It was not famous since, it was related to the French Administration¹⁶.

The last one is: The OULEMAS (1931): under the leadership of Ibn Badis, this movement had a religious aims that looked for ways of teaching Islam and denying Assimilation¹⁷. Since the French authority in Algeria was determined to kill Islam and the Arabic language from Algeria, and even the teaching of Islam in Mosques was banned in order to pave the way to Christianity.

Fanon argued that colonialism is violence physical and mental “in its natural state,” and the only way out to escape the oppressive colonial system was through a violent uprising by the native population¹⁸. That is to say, Fanon has witnessed the practices of France over the Algerian people, therefore; he came to the conclusion that violence can never be surpassed by non-violence; it's high time for the Algerians to redefine their way of fighting to end colonialism. Violence is the only way to counter attack violence and to attend independence.

November the first, 1954, the FLN broadcast a proclamation from Cairo declaring the beginning of the War of Liberation. The Proclamation called on Algerians to unite in the struggle for national independence¹⁹The struggle for independence started in Algeria, and it was achieved in July, the 5th 1962. After long years of fighting and resisting, the Algerian

people at the end succeeded to defeat France; despite, the lack of means but, they scarified themselves to see Algeria as a free and independent country.

It was under these historical events that the Algerian writer drew inspirations for his novels in which he describes the reality of the Algerian people and the bad conditions of living at that time. The war troubled him as he both; welcomed and feared the cultural and political destruction that the war would leave in its wake.

To conclude, it is important to say that; as it was the case of many people from different countries, Algerians are known for their strong relation with their traditions and culture which unify them and represent their source of identity exactly like the Irish people.

End notes:

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

2-kenny, Kevin. Ireland and the British Empire. New York: Oxford University Press. 2004.p07

3-Petter George W. To The Golden Door : The Story Of Irish in Ireland and America , Boston : Little, Brown, 1960, p 72

4- Ibid, p 100.

5-Gallagher, Catherine and Greenblatt, Stephen. The potato in the nationalist Imagination, in Practicing New Historicism. Chicago. The university of Chicago press. 2000. P 111-112.

6- Joyce, James. *The Critical Writings of James Joyce*, in ed. Ellsworth Masson and Richard, Illace: Cornell University Press, 1989. P 289.

7--Joyce, James. *A Portrait of the Artist as a Young Man*. U.S.A. Signet Classic 1991, Dubliners UK: Penguin Popular classics 1996 p 32

8- Ibid, p 32.

9-Coner, Cruise O'Brien. Writers and Politics. New York: Pantheon Books, 1965.p 87-88. 1968

10- Fanon, Frantz. *The Wretched of the Earth*. Trans Richard Philcox. New York: Grove. 2004 p 210-211.

11-Belarbi Abdelhafidh. The Algerian Fight for Independence: A Post-War era in: *The Review of Algerian in Research Studies Historical Mediterranean*. By Laboratory historical Research Algeria. 2015.p 484.

12-Fanon, Franz. Op-cit.p 175.

13-3rd year High School book:*History of the Contemporary World*, ONPS (2000-2001). P264.(My translation).

14-Ibid,p 264

15- Ibid,p 265

16-Ibid,p 266

17-Ibid,p 265

18-Fanon, Franz.Op-cit.p61.

19- Proclamation of the Algerian National Front, Liberation Front, (FLN) November, 1954, accessed April 6, 2012, <http://historicaltextarchive.com/sections.php?action=read&artid=10>

Chapter Two: The Quest for Cultural Identity Motif

Throughout the following chapter, we will try to discuss and analyse the theme of identity and the quest for belongingness in Joyce's *A Portrait of the Artist as a Young Man* (1916) *Fils Du Pauvre* (1950).

Identity and the quest for belonging are two important issues developed in literature, particularly by many writers and authors who were subjects of colonization. For, both Irish and Algerian writers -James Joyce and Mouloud Feraoun- whose countries were under colonial domination in the past have presented the quest for identity as a major motif in their respective writings. Thus, as it is commonly known, and since identity is a social construct and largely determined by the relationship between self and other; therefore, it is through our sense of identity that we identify ourselves as members of various ethnic groups or nations as well as social classes which provide us with a sense of belonging.

This chapter then examines two views in terms of the construction of identity in the two selected works. Both James Joyce and Mouloud Feraoun see the complex sense of historical forces, as social institutions, culture and politics as influencing both the perception and behaviors of individuals in the Irish and Algerian societies respectively. Therefore, these historical forces enable this native individual to build his/her own identity since their inner psyches are affected. Within this context, Frantz Fanon in his **The Wretched of the Earth** proposed the three stages of the construction and evolution of the cultural identity of the colonized individual, which goes through the process of “**Assimilation**”, “**resistance**” and then “**combat**”.

To start with, concerning Assimilation, Fanon asserts that it is “the colonized intellectual proves he has assimilated the colonizer's culture”¹. which means that the self of the colonized individual had absorbed the language and the culture of the colonizers. Thus, in the case of

James Joyce and his use of the English language is seen as a fact of assimilation, since it is the colonizer's language(language as being part of one self identity). Moreover, as it is shown in the **Portrait**, language reflects the growth of the protagonist Stephen Dedalus from his early childhood to his adult life as being an artist. The English used in writing the novel gets increasingly more complex as the novel progresses, and as Stephen gradually “grows” into an artist, perhaps reflecting his growing ability to express himself. However, despite his rejection of the British colonialism over his Irish nation, it is important to say that throughout his life, Joyce rejected the hegemony advocated both by the Irish Revivalists literary aspirations led by such figures as W. B. Yeats, Lady Gregory, Edward Martyn, and the radical movement of the Gaelic League led by Douglas Hyde and Arthur Griffith for de-anglicizing the Irish language from the influence of English Language. This means that, Joyce was not against the independence of Ireland, but rather he feared the fact that such movements and revivals will replicate the oppressive power as they pursue their goals of cultural and racial homogenization. For him, the dream is to forge with other nations to build a united Irish state and produce a brilliant Irish literature in any language that could describe the beauties of Ireland .Therefore,Dedalus in the novel has rather chosen to leave Ireland for realizing his dream, rather than joining such radical movements.

In similar ways to James Joyce, Mouloud Feraoun's use of French language in writing his **Le Fils du Pauvre** is considered to be an act of assimilation, and this is why he was accused by many critics as being an assimilating author. When the colons talked about” assimilation” they were demanding political and administrative assimilation with France. This included the full benefits of French citizenship and the installation of French political institution in the colony. Basically, the colons wanted an end to the military rule in the colony which obstructed their claim for unimpeded access to the land. Around 1900, in Algeria, the colons

rejected this form of assimilation and” demanded as much independence of action (in the colony) as possible.”²

In **Le Fils Du Pauvre**, Feraoun decided to describe his protagonist Fouroulou and even himself as an “every man”; as a Kabyle individual using the colonizer’s language as a tool to express his feelings and his thoughts in order to be understood by the others and importantly to communicate with the colonizer. Mouloud Kacem NaitBelkaceme declared that the French language is “the only and unique positive acquisition from our period of colonization,” although he went on to say that it should be used advisedly, that is to say, “as a means of access to the world and not as a substitute for our language”³. From this quotation we may say that this assimilated language helped the author to achieve his goal which is placing Kabylia on the world map and not to surrender to the French policy. This is what makes the literature of Mouloud Feraoun the one that deals with the place that the French language holds in the Algerian culture. Within the same context, Christian Chaulet Achour says:

L’utilisation de la langue française par les écrivains algériens n’est pas une Soumission, une concession faite à l’occupant. Elle est le moyen d’instaurer un dialogue avec l’occupant et de lui reprendre⁴

The French regard these authors as French or as Franco-Algerian, this why writers of Second Generation of which Feraoun took part were accused of being assimilated writers. However, they are always considered as Algerians by the Algerian government. Malek Haddad had remarked earlier that “the indelible mark of Islam distinguishes us, but it must not separate us”. In the same 1961 essay, he affirmed, “We write French but we do not write in French” he meant of course, “we do not write as Frenchman”⁵. These writers were defining themselves in opposition to colonialism, the enemy that had provoked them into essence of national identification.

Concerning **resistance**, Frantz Fanon states that” “the colonized writer has his convictions shaken and decides to cast his mind back[...]Old childhood memories will surface, old legends be reinterpreted on the basis of a borrowed aesthetic, and a concept of the world discovered under other skies” ⁶.Fanon wanted to say that the colonized writer is shocked by the brutalities of colonialism; therefore, he relies on old memories and legends to find out his true identity and also to show to the colonizer that he is strong enough to resist.

After years of assimilation, both James Joyce’s and Mouloud Feraoun’s Protagonists decide to make a resistance against the authorities which control their native lands. Their aim at freeing their countries from British and French colonialism pushes them to show resistance through many ways.

In the case of James Joyce, the protagonist Stephen Dedalus shows his resistance towards the British colonialism as towards the different institutions of his society namely religion and politics. He rebels against the authority of his father, religion and church to discover his identity.

At first, Stephen has shown resistance over the problems of his home, as a child he escapes his family and convinces himself that” it was best to hide bout of the way because when you were small and young you could often escape that way”⁷.This is an act of courage giving up everything and being alone.” Not only to separate from all the others but have not even one friend”⁸

Second, to rebel against his father, Stephen Dedalus starts to have sexual relationships with “prostitutes” his blood was in revolt(...)he want to sin with another of his kind, to free another being to sin with him and to exult with her in sin”⁹ sex for Stephen can be as a kind of protest against the authority of his father and the placed constraints of his Irish society.

Third, the Roman Catholic Church used to be the potent force in Joyce's native Ireland. It had been the focus and the target of nationalist resistance against British Colonialism. However, the church is a constraint for Stephen. The teachings of the church run contrary to Stephen's independent and intellectual thoughts. From the first chapter we can see the beginning of rebellion against religion. Stephen is a child and he is just to say that he wants to marry a Protestant girl named Eileen when he grows up. His mother orders him to apologize, Dante a very strict and devoted Catholic tells Stephen to apologize "O if not the eagles will come and pull out his eyes"¹⁰. During the Christmas dinner, Stephen does not understand anything. He sits between Mr. Casey and Dante who are discussing about Parnell's death. Stephen observes without saying anything because the children do not have the right to speak. He is asking questions to himself about the contradictory views, mainly between Mr. Casey and Dante. Through out the discussion, Stephen remains silent and sees that his hero Parnell is attacked. In addition to this, Stephen Dedalus does not like the obedience of the religious man. He likes rebellion from the beginning of his life. At the end, he uses the Latin form Lucifer's word "Non Serviam" which means I will not serve as a motto. Stephen takes the identity of Lucifer and becomes the fallen angel who abandoned family, god and country. Moreover, once at a Jesuit school, Stephen rejects the decision of a teacher when Father Dolan, the rector's assistant punishes Stephen for not writing (when he breaks his glasses), the father accuses him of laziness and obliges him to kneel in the middle of the classroom, so he goes to director Father Conne to complain, Stephen is happy because he overcomes his fear.

Moreover, Stephen Dedalus rejects religion and the life of priesthood and he decides to go to university against his mother's will. His mother is afraid that the intellectual life will make him rebel against religion. However; religion used to control everything in Ireland even thoughts of people this is why Stephen rejects it, even as being a little child.

Furthermore, Stephen's resistance against the authorities of his society is shown when he is at university and he is asked by his nationalist friend Davin "Are you Irish at all? (...) why don't you learn Irish? Why did you drop out of the (Gaelic) League class after the first lesson?"¹¹. When confronted with these kind of questions about the heritage, Stephen responds: "when the soul of a man is born in his country there are nets flung at it to hold it back from flight, you talk to me of nationality, language, religion. I shall try to fly by those nets"¹². Stephen Dedalus decides to rebel against the norms of Irish society, to struggle against its beliefs and against his heritage, history and past. He feels the need to rebel in order to be free and express all his thoughts, as an artist using his own tools of resistance in similar ways which are: "silence", "cunning" and "exile".

After years of assimilation, the Algerian people in general and the elite class in particular among which our selected author Mouloud Feraoun took part rejects the colonizer and attempts to break free from his control using different ways. As a starting point, Fouroulou Menrad is the protagonist of Mouloud Feraoun's story, this is why he gives us a pure testimony about his childhood and his educational experience within the French Colonial School. From his adolescence, Fouroulou is aware of the complicated situation, he wanted to be different from the rest of the other villagers. At the age of sixteen, he is thinking about his future:

Tout occupé à ses études, Fouroulou ignorait le drame de sa famille. A seize ans, il avait conscience de jouer son avenir sur des théorèmes de géométrie et des équations d'algèbre alors que ses camarades s'inquiétaient surtout de leur toilette et rêvaient aux jeunes filles.¹³

As several Kabyle writers have explored, Mouloud Feraoun shows us throughout his narrative, the pressure of the French colonialism on the Algerian people as it is lived out within the rural

Kabylia. The novels and autobiographical works written by Algerian intellectuals offer a rich example of the Algerians' experience with identity conflict. These Franco-phone Algerian writers used their writing to define themselves as not between two sides but rather, to locate themselves in place and culture, to make something possible out of the impossible; this is the case with Fouroulou Menrad who knows that he has only one chance at the concours for the Ecole Normal Superior, the chance comes only once.

Despite the hard conditions of living (hunger and poverty), Fouroulou succeeds in his studies, he fights with all his forces to achieve his dream and to pull his family out of their misery. Once at the Lember Mission, he is obliged to learn the Bible by heart, for him this is the only way to succeed.

Indeed, all his thoughts are directed to his studies and the future which is waiting him, within this context we may quote:

Mais seules leurs études avaient de l'importance à leurs yeux. S'ils habitaient chez le missionnaire c'était pour pouvoir mieux travailler. Leur volonté de réussir était farouche, leur fermeté inébranlable¹⁴

From the above quotation, we come to know that his will to succeed is great, and that educational process learning and sacrifice are tools or ways of resistance used by the protagonist of Feraoun's novel.

In fact, Fouroulou was a hard worker "Ils étudient. Ils luttent contre le sommeil. Leur Pauvre cervelle est fatiguée¹⁵". He put on the candle and studied until the morning. Concerning food, he deprives himself of eating like his mates, he used to consume only one half of his money and the second half, he gives it in order to help his family: "sur les 180

francs qu'ils touchaient chaque mois, ils en dépensaient chacun 80 et donnaient le reste à leurs parents.¹⁶»

Moreover Fouroulou Menrad, the main character in *Le Fils du Pauvre* shows his resistance towards the different circumstances that faces him during his educational journey. Despite his young age, he bears the question of distance from his family to get a better life and to achieve his goal. «Pourtant, Fouroulou était tranquille et bien installé. Couchant pour la première fois de sa vie dans un vrai, lit, après avoir mangé des choses que ni sa mère ni ses sœurs ne pouvaient même imaginer, il était loin de songer à sa famille»¹⁷.

The quotation explains very well Fouroulou's state when he is far from his family, he feels at ease and happy with this new way of life. He forgets his family problems and devotes all his attention to his studies.

The third stage of Fanon's theory is "**Combat**", Fanon writes "combat stage where the colonized writer, after having tried to lose himself among the people, with the people, will rouse the people. Instead of letting the people's lethargy prevail, he turns into a galvanizer of the people. Combat literature, revolutionary literature, national literature emerges"¹⁸; ultimately, as Fanon further explains, "the colonized intellectual realizes that the existence of a nation is not proved by culture, but in the people's struggle against the forces of occupation"¹⁹. From this quotation Fanon wants to say that, combat is the only possible solution to eradicate colonialism, either by using armed struggle or with the non-armed one ; as it is the case with the intellectual combat which gives birth to engaged literature and national literature. The native intellectuals have greatly helped their countries in fighting against the colonizer's occupation; this is well shown in these two selected authors:

After Stephen's resistance against the dominating authorities of his native Ireland, he decides to choose exile as a way of combat. According to him, leaving Ireland will bring

many benefits for his own personality and self. Through the process of self-discovering Stephen rejects his family and his religion to recognize his subjectivity and cultural identity. Moreover he rejects religion to become an unbeliever and also despite his fear he decides to live independently and this decision sends him to hell. For him in order to realize his self-actualization he must “free his feet from the fetters of the reformed consciousness”²⁰. He creates for himself a means to create his own identity free from the colonization; he realizes that he needs to leave Ireland. He tells his friend Davin:

This race and this country and this life produced me[...].this soul is born It has a slow and dark birth more mysteriously than the birth of the body when the soul of a man is born in his country there are nets flung at it to hold it back from flight, you talk to me of nationality, language, and religion, I shall try to fly by those nets²¹.

Stephen is free from all Irish institutions which control him. He tries to find himself in his Family, religion and nationalism, but he fails. He realizes that the only way to find his identity is in exile.

After years of resistance, the Algerian people in general, realized that violence and revolution are the only ways to overthrow colonialism and Mouloud Feraoun in particular realizes that exile is the only way to succeed and to achieve his aim in life. Exile in this case, is a chosen exile not a forced one; in other words Fouroulou Menrad comes to the conclusion that staying in his village restricts his liberties and dreams: if he has to stay within his natal village, he has to forget about his planning and his future. That is to say to accept the life of a shepherd. The novel ends with:

Tu vas à Alger, dit celui ci. Vous serez très nombreux, là bas. On n'en choisira que quelques-uns. Le choix, c'est toujours le hasard qui le fait. Tu vas à Alger comme tes camarades. Nous là-haut, nous attendrons. Si tu échoues, tu reviendras à la maison. Dis-toi bien que nous t'aimons. Et puis, ton instruction, on ne te l'enlèvera pas, hein ? Elle est à toi. Maintenant je remonte au village. Ta mère saura que je t'ai parlé. Je dirais que tu n'as pas peu²².

We come to know that Fouroulou is excited for his departure to Algiers, and this is well demonstrated in Fouroulou's assertion: "oui, tudiras la-haut que je n'ai pas peur."²³ He is not afraid of the new life which is waiting him, he has confidence in his capacities, he left his town and his family in the pursuit of his aim.

Samère parla de porter une offrande à la Kouba mais lui savait très bien que l'offrande ne pourrait influer sur son destin. Il se savait seul pour un combat qui lui apparaissait sans merci²⁴.

Throughout quotation, we understand that Fouroulou Menrad is sure that he is facing a combat which is without mercy and this combat is not the armed one, but the intellectual combat in order to survive and to succeed. It is not an easy task at all. Moreover, he knows that offering cannot change his destiny only his work and his will can save him and opens the doors for him. What encourages him more is the support of his family, especially his father; for him Fouroulou is no more a boy but rather a man with whom he can talk serious matters.

Likewise, Feraoun, Joyce also has chosen exile, but his native country Ireland, remained basic for all his writings. Thus, Joyce becomes the Expatriate author as Feraoun, from the lands and homes imaginatively speaking they have never left.

From this comparison, we may say that both Joyce and Feraoun experienced many factors that influenced their search for cultural identity and subjective self. Furthermore, the two novelists are influenced mainly by their colonized societies which try to impose on them a particular identity; however, the colonial construct and the paralyzed state of their countries pushed them to exile, but this does not mean that their exile is the rejection of their identities and homelands. James Joyce and Mouloud Feraoun each expressed their struggles with their identity in their lives and both of them seem to parallel the notion proposed by Fanon and Memmi that one cannot be both culturally: English and Irish or French and Algerian at the same time.

End notes:

1-Fanon, Frantz.*The Wretched of the Earth*(1961).Trans Richard Philcox. New York: Grove. 2004 p 159.

2-Harik,E;and Marston,D.(1984). *The Politics of Education in Colonial Algeria* (p.10).Athens, OH:Ohioniversity,center for international Studies.

3-Kassem Nait Belkacem, Mouloud.Interview. *Parcours maghrébins*(Algiers)3 (1986) :31-32.

4-Christiane,Achour. Pour une histoire de Français en Colonie, *Etudes Linguistique appliqué*,78,avril-juin 1990.p 87-96

5-Haddad, Malek.Ecoute et je t'appelle : poèmes précédés de les Zéros tournent en rond. Paris: Maspero, 1961.

6-Fanon, Frantz.*Op-cit.* p 159

7-Joyce, James. *A Portrait of the Artist as a Young Man*.U.S.A. Signet Classic 1991, Dubliners UK: Penguin Popular classics 1996 p 29

8-Ibid, p 29.

9- Ibid.p, 113.

10-Ibid, p 20.

11-Ibid, p 204.

12-Ibid, p 206.

13- Feraoun, Mouloud.(2009).Le Fils du Pauvre. Talantikit: Béjaia.p 183.

14-Ibid,179.

15-Ibid,180.

16-Ibid,181.

17-Ibid,169-170.

18-Fanon, Frantz.*Op-cit*.p 159

19—Ibid,159.

20-Joyce, James*Op-cit*.p 276

21- Ibid, p 276.

22-Feraoun, Mouloud. *Op-cit*, p188.

23-Ibid,188.

24-Ibid, 185.

Chapter Three: Creating and Forging New Nations

The following chapter tries to capture James Joyce's and Mouloud Feraoun's attitudes toward Irish and Algerian Nationalism in their respective writings **A Portrait of the Artist as a Young Man** and **Le Fils du Pauvre** in the light of Frantz Fanon's theory in his **The Wretched of the Earth**. However, a particular emphasis is going to be put on Feraoun's last essay entitled "Reflections on the French and Algerian War" (1962), for better understanding Feraoun's imaginations of a possibility to create and forge a new Algerian nation.

To start with, it would be very important to say that during his life, James Joyce was very critical and skeptical about the Irish Nationalism advocated either by the Revivalists authors as W. B. Yeats, Lady Gregory and Edward Martin among others, or the radical nationalism sought by the Gaelic League with Douglass Hyde and Arthur Griffith, who all aimed at de-anglicizing the Irish language and culture from the shadows of English, mainly after the fall and failure of Charles Stuart Parnell's political party to achieve political independence for colonial Ireland. Thus, in contrast to all these nationalist movements that wanted a return to the Celtic past, to the Irish peasantry and culture, Joyce dreamed and desired instead of building a new nation to "forge in the smithy of my soul the uncreated conscious of my race"¹.

In the novel, Stephen Dedalus constantly struggles against the limited and hegemonic nationalism proposed by his elders at home (his father and aunt) or by his friends and teachers at school. In this way Dedalus/ Joyce parallels Frantz Fanon words that is "the responsibility of the native intellectual to forge and to follow new paths"² and participate in building a new nation and a culture, where the role of the modern Irish individual is to reinterpret the traditional past, to live the present and try to open new horizons and new doors for the future generations. This means that for Joyce and Stephen Dedalus as well, the duty of the Irish native intellectual is to learn from his past only the positive norms of his own society (culture, traditions, and history) and accept to forge with others for building a new national awareness.

In fact, this idea justifies the way why many critics of Joyce's writings placed him as a European and Western author rather than an Irish writer.

In **A Portrait of the Artist as a Young Man**, Joyce describes his protagonist Stephen Dedalus as someone who rejects and repudiates the glorification of Ireland's past history, and instead, he desires to forge and create a new present that would build his future "Not this, Not at all, I desire to press in my arms the loveliness which has not yet come into the world"³ He adds "the past is consumed in the present and the present is living only because it brings forth the future"⁴. In this way, Stephen is looking for an imagined present and future far from the one propagated by the nationalists leaders, and he tries also to imagine a new Irish community.

This native cultural awareness and consciousness made of Stephen/Joyce not even to imagine and fear of being left alone in his native country by his fellow men as he says in the novel: "I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a life, long mistake and perhaps as long as eternity too"⁵. Stephen's dreams are rather more important than those Irish people who exceeded in their glorification and valorization of Irish past.

Moreover, in the fifth chapter of the novel, Stephen Dedalus seems to be qualitatively different, since it is at that moment that he seems more alienated and he is placed face to face with the Irish politicians. Through the same chapter comes a curious moment, when Stephen meets his Friend Cranly at the National Library, and saw a man called the captain. This man is described with "a blackish monkey-puckered face"⁶. Meanwhile, in a debate and conversation between Stephen and his Friend Cranly comes the famous episode when Stephen explicitly shows his dream and intention which is to leave Ireland, his native country for the service of his own art:

I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can[...] silence, exile and cunning.⁷

In fact, it is considerable to mention that during his life, James Joyce received a large amount of criticism from the part of his Irish contemporaries who either accused him of being a pro-British, therefore he advocates colonialism, or not fully engaged or committed to Irish nationalism. Declan Kibred in *Inventing Ireland: The literature of Modern Nation*(1995) explained that Joyce's place within this debate is that "he situates himself both with, and against the cultural Revivalist. It means that, like them Joyce opposed colonial occupation, but unlike them he also "proceeds to indict the native culture"⁸. From a Post-colonial perspective, we may say that "these kinds of movements and revivals can replicate the oppressive power as they pursue their goals of cultural and racial homogenization"⁹

In similar ways, and as far as Mouloud Feraoun's nationalism is concerned, we believe that it is very important to notice the difficulties he encountered in publishing his own autobiography in the French edition of "The Seuil". Many Algerian and French people and even editors asked him to omit and remove some important passages from his work, as those famous passages where he describes his university schooling at the Ecole Normale Superior of Bouzareah, or when he became a teacher. It is significant to say that it is in these parts and these sections of his novel where he showed his frustrations and distress for colonialism and the Algerian's living conditions during that period. Therefore; his cultural and national consciousness or his defense on the question of the use of the French language.

Within the same idea, we may quote Fouroulou's words:

“Il ressemblait d’ailleurs en cela à la plupart des fellahs. La viande est une denrée très rare dans nos foyers. Ou plutôt non ! Le couscous est la seule nourriture des gens de chez nous...

»¹⁰

It is clear that the Algerian people suffered a lot from colonialism; and some families even died from starvation, this is well shown throughout Feraoun’s narrative where Fouroulou the protagonist is only trying to survive like the rest of the Kabyles.

Furthermore, Feraoun’s **Le Fils Du Pauvre** parallels the post colonial theorists (Bhabha, Spivak, and Fanon) who widely used the notion of “**Hybridity**”. Thus, likewise James Joyce, Feraoun is seen as a writer who absorbed the French culture and language which he proudly leaned, loved and taught. Within this context, Irwing. M. Wall asserts:

Feraoun identified fully the French culture, which he unashamedly taught and loved, while the war and ensuing ferocity of the French repression made him increasingly aware that the dream of assimilation was as untenable as it was undesirable. On the other hand, Feraoun could not identify with the nationalist cause either: if French colonialism revealed itself to be little better than a version of fascism as experienced by the Algerians, the rebels appeared to be colonialism’s mirror image. Feraoun regarded them as brutish barbarians whose hegemony over the indigenous population was achieved by a campaign of terror, racism, and fanaticism. From the war’s outset Feraoun was equally aware of the futility of the French effort to maintain their hegemony in Algeria and the dismal future that the country faced under the long-term rule of the National Liberation Front (FLN) that quickly revealed itself as the only alternative. Reading this book with consciousness of the tortured, failed, postcolonial history of Algeria through the 1990s, which witnessed the FLN in its turn inflicting the methods the French once used against itself on an equally brutal and fanatical Muslim fundamentalist rebellion, makes Feraoun appear an extraordinary prophet indeed, one whose message, however, was almost totally of despair¹¹.

Moreover, like Joyce, Feraoun’s own revolt against the false image of the Algerian nationalism is made clear in his subsequent essay “Reflections on the French and Algerian war” (1962), just a few years before the colonial Algeria gets her own independence. In this essay, Feraoun manifests his worry about those Algerian nationalists who described the war with illusions and self-censorship. He understood that the only way to affect the future generations was to give a honest image and a real view about the Revolutionary War in the

battlefield, from personal experience and not from the outside. Feraoun had hoped that his daily notes could instruct future generations as they labored at the painful and difficult task of reconstructing the Algerian Algeria¹².

In Feraoun's opinion, the Algerian nationalists distorted the revolt and the situation to peruse their agenda. He criticized the national leaders several times. Despite the fact that he supported the rebels' actions 1955, in 1965 Feraoun picked up on the development of another "authoritarian beast" perhaps as dangerous as French colonialism within the resistance. Feraoun feared of a "new colonialism" by Algerian's FLN leadership since they will repeat the colonizer's regime characterized by racism and restrictions. Although a practicing Muslim, he found it difficult to accept the extreme religiosity of the FLN, and more importantly their combination of patriotism and Islam. At the beginning of the journal, the reader may read, "and so the people of" Tizi- Hibel" once the most villainous on the surface of the earth, have found their faith again; they are now paying the salary of muezzin and frequent the mosque assiduously- god is Great!"¹³

Moreover, the journal asserts the end of hypocrisy, the end of lies and the hatred. Feraoun is trying to locate himself against this dishonesty and recovers his dignity, as he says:

You can be convinced that I am just as culturally French as you. To think otherwise is disrespectful. I can renounce my culture, but do not think that I disown myself, that I will accept your superiority, your racism, your anger, your hatred, and your lies. A century of lies!

¹⁴

From the above quotation we come to know that Feraoun does not believe in FLN members, and says clearly away with lies, he wanted to see a clear identity for Algerians. He never denied his support to French culture and the Algerian national movement and he stayed faithful to his Kabyle origin and the Algerian independence as well.

His strong attachment to his Kabyle origin and culture made him the target of Algerian critics, who accused him of being a "regionalist", this is mainly because of his style of

writing, and his use of Kabyle words such as “Akoufi”, “Barnous”, “Couscous”, “Thajmaath”. Also, Feraoun’s attitudes are ambiguous amidst his struggle for identity, consistently acted up on his loyalty to his French and Kabyle culture on the one hand. On the other hand, his apparent support and love for the Algerian people are evident in his honoring the Kabyle tradition, his warnings against future conflict in Algeria as well as his insistence against even betraying his people. Within this context Frantz Fanon writes in **The Wretched of the Earth** (1968):

the native intellectual throws himself in frenzied fashion in the frantic acquisition of the culture of the occupying power and takes every opportunity of unfavorably criticizing his own national culture, or else take refuge in setting out and substantiating the claims of that culture in a way that is passionate but rapidly becomes unproductive¹⁵.

The native intellectual is in a unique situation because she/ he had been successful in getting as close to the colonizer as possible, most commonly through success in the colonial educational system as it is the case with Fouroulou Menrad in the autobiography. However, in Feraoun’s generation, the primary concern was whether to support the French who educated him or to support the Algerian resistance and his people, Mouloud Feraoun feared that his non-involvement in the war meant betrayal to his nation, but involvement in the war meant betrayal to the French who saved him from ignorance. This is why he was accused by his French-Algerian friends Emmanuel Robles and Albert Camus of being a traitor.

In response to them, Feraoun delivered a cry for understanding in his *Journal* entry from February 18th, 1957:

I understand quite well what each man is saying, but I would like them to understand me as well. I would like them to understand those of us who are so close to them and so different at the same time. I would like them to put themselves in our place [...]. Quite simply, I am asked to die as a traitor in return for which I will have paid my debt. I would like to tell Camus that he is as Algerian as I am, and that all Algerians are proud of him. I would add, though, that it was not so long ago that an Algerian

Muslim had to show a passport to go to France. It is true that the Algerian Muslim has never considered himself to be a Frenchman. He has no such illusions.¹⁶

In this passage Feraoun clearly spoke up, he expressed his identity that the French never considered him as a French man before and now they expect his loyalty. Feraoun examined how the French portrayed themselves as heroes who gave everyone an opportunity to succeed. In addition, Albert Memmi in his *the colonizer and the colonized* (1965), wrote about the effect of colonialism on the colonized including dehumanization. Memmi believed that the only way to end the colonial domination was through revolt and for him, Assimilation is impossible because “everything is mobilized so that the colonized cannot cross the doorstep” into equality with the colonizer.¹⁷

Memmi came to this conclusion after explaining the impossibility of assimilation in the face of colonial racism. According to Memmi, those colonized people who seek assimilation typically grow tired of the “exorbitant price” they must pay and which they “never finish owing”. The price is twofold: the alienation of the French-educated from their own people and the rejection by the French themselves.

At last we may say that Feraoun’s autobiographical work **Le Fils Du Pauvre** is a testament to his effort to integrate the Kabyle culture with the western ones and also shows his strong attachment to Kabylia:

Le touriste qui ose pénétrer au cœur de la Kabylie admire par conviction ou par devoir, des sites qu’il trouve merveilleux, des paysages qui lui semblent pleins de poésie et éprouve toujours une indulgente sympathie pour les mœurs des habitants. On peut le croire sans difficultés, du moment qu’il retrouve n’importe où les mêmes merveilles, la même poésie et qu’il éprouve chaque fois la même sympathie. Il n’y a aucune raison pour qu’on ne voie pas en Kabylie ce qu’on voit également un peu partout.¹⁸

Feraoun’s aims resemble too much Joyce’s aims throughout his writings. Thus, As Joyce aimed to give Dublin and Dubliners to the world, Feraoun also dreamed to open a window for

his country Algeria and his native region Kabylia in order to forge with other races and to be known by the western cultures.

End Notes

- 1- Joyce, James. **A Portrait of the Artist as a Young Man**. UK. :Penguin Popular Classics.1994, p 253
- 2- Ibid, p 273.
- 3- Ibid, p 273.
- 4- Ibid, p 273.
- 5- Ibid, p 269.
- 6-Ibid, p 247.
- 7-Ibid, p 281.
- 8-Kibred, Declan, *Inventing Ireland, the Literature of Modern Nation*. Cambridge: Cambridge University Press, 1995. P 363.
- 9- Samir, Ferhi. "James Joyce's Conception of Identity in *Dubliners* and *A Portrait of the Artist as a Young Man*". AlgiersUniversity, 2011.
- 10- Feraoun, Mouloud. **Le Fils Du Pauvre**. Talantikit: Bejaia. 2009. P87.
- 11-Wall, Irwing.G. "Research in African Literature", Sorbonne University, France, Volume 33.P 195-197.
- 12-Le Sueur, Introduction. In M. Feraoun, *Journal, 1955-1962*,ix,xi
- 13-Mouloud, Feraoun.*Journal, 1955-1962 :Reflections on the French-Algerian War*.Lincoln.NE: university of Nebraska press.p68
- 14-Gadant-Benzine, MouloudFeraoun, 11(my translation)

15-Fanon, Frantz.*The Wretched of the Earth* (1961).Trans Richard Philcox. New York: Grove.
2004 p.218-237.

16-Mouloud,Feraoun.Journal,1955-1962 :*Reflections on the French-Algerian War*.Lincoln.NE:
university of Nebraska press.p185

17-Memmi, Albert.(1965). the colonized and the colonizer.Boston, MA: Beacon Press.p123-125.

18-Feraoun, Mouloud. (2009).Le Fils du Pauvre. Talantikit: Béjaia.p1

Conclusion:

This humble work is made to make a comparative study between two giants of world literature; the modernist, Irish writer James Joyce and his autobiography **A Portrait of the Artist as a Young Man** (1916), with the Algerian writer of the French expression Mouloud Feraoun in his **Le Fils Du Pauvre** (1950) by shedding light on post colonial theory proposed by Frantz Fanon in **The Wretched of the Earth** (1961). This comparative study allowed us to find that despite the many differences which exist between the two selected authors, as the different countries' cultures, languages, religions, geographical distance, hence, it seems that the concerns of both writers in the two selected biographies are mainly the same. Thus, both of Joyce and Feraoun have dealt with the same ideas as the quest for identity motif, and both of them developed nearly the same visions of nationalism and proposed views of how to create a new present and future as well.

The present work also attempted to study the times and lives of both writers by focusing on their educational careers. In the first chapter, we have tried to study the common historical heritage of both colonial Ireland and colonial Algeria using the approach of New Historicism to explain the fact that both authors were influenced by historical events that were taking place in their respective countries.

As concerns the second chapter, it tackles the quest for identity motif, and the two protagonists (Stephen Dedalus and Fouroulou Menrad) struggle for belonging. Within this chapter, it is made clear that both of Joyce's protagonist Stephen Dedalus and Feraoun's Fouroulou Menrad as "native intellectuals" parallel Fanon's developed concepts of "assimilation", "resistance" and then "combat". Thus, Joyce's novel, Stephen Dedalus seemed to be assimilated by the endorsed social, linguistics political norms of the Anglo/Irish, however, when he grows up he shows a certain form of resistance imposed by his own

society by refusing to accept family confinement, religious devotion, and political involvement imposed either by his fellow Irish men or by the colonial rule. Therefore it was only when he becomes an adult man that Stephen Dedalus wanted to escape from the paralyzed Ireland and become aware about what was wrong in his native nation. Following these three stages Joyce's protagonist forged his own subjective self and his own identity, since it is in exile that he becomes an artist who can combat colonialism his only weapon which is art.

In similar ways, Feraoun's protagonist FouroulouMenrad also is described as someone who learned and assimilated the language of his colonizer, via French schooling and education as the first stage of forging his own identity. However, as it is shown in the novel, Fouroulou's education allowed him to leave his own village and therefore to become different from the rest of his fellow villagers and resist in spite of the many difficulties he encountered in the process. At the end Menrad accepted to leave his natal village in order to carry on his artistic career. For the case of MouloudFeraoun, the latter exhibits the qualities of the "évolué" writer while telling the story of his cultural upbringing in and attachment to Kabylia and this is what makes his stance more ambiguous.

In the third chapter, we have tried to study the authors' ideologies, visions and imaginations of creating new nations. In their imaginations, both authors were against certain forms of nationalism developed by their fellow men in their native country. As for James Joyce, he was neither with the Revivalists nor with the radical who wanted a return to Irish past, but instead he dreamed presenting Ireland to the world. While for Feraoun, his aim was to open a new chapter and a new window for Algeria in general and Kabylia in particular to forge with other races of the world. To finish with, we may suggest for further comparative studies the reading of Joyce's **A Portrait of the Artist as a Young Man** and Feraoun's **Le Fils Du Pauvre** around Benedict Anderson's developed concept of "imagined communities"

that remains the most influential book that deals with the sense of belonging through different angles which are : Literature, art, and history.

Bibliography

Primary sources:

Fanon, Frantz. *The Wretched of the Earth* (1961). Richard Philcox. New York: Grove Press .2004.

Feraoun, Mouloud. *Le Fils du Pauvre*. (1950), Talantikit: Bejaïa (2009).

Joyce, James. *A Portrait of the Artist as a Young Man*, (1916), UK: Penguin Popular Classics. 1996.

Secondary sources:

Attridge, Derek, *The Cambridge Comparison to James Joyce*. 2nd edition, New York. Cambridge University Press. 2004.

Barry, Petter. (2009). "New Historicism and Cultural Materialism". *In Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press.

Conner, Cruise O'Brien .*Writers and Politics*. New York: Pantheon Books, 1965.

Debra, Kelly. *Autobiography and Independence: Selfhood and Creativity in North African*, Liverpool University Press. 2005

Gallagher, Catherine and Greenblatt, Stephen. *The Potato in the Nationalist Imagination, in Practicing New Historicism*. Chicago. The university of Chicago press. 2000.

Joyce, James. *The Critical Writings of James Joyce*, in ed. Ellsworth Masson and Richard, Illace: Cornell University Press, 1989.

Kenny, Kevin. *Ireland and the British Empire*. New York: Oxford University Press. 2004.

Kibred, Declan, *Inventing Ireland, the Literature of Modern Nation*. Cambridge: Cambridge University Press, 1995.

Levin, Harry. *James Joyce: A critical Introduction*. Norfolk: New Directions Publishing, 2006

Memmi, Albert. *The Colonized and the Colonizer*. Boston, MA: Beacon Press. 1965

Nolan, Emer. *James Joyce and Nationalism*. London: Routledge. 1995

Petter George W. *To The Golden Door: The Story Of Irish in Ireland and America*, Boston: Little, Brown, 1960

Richard, Elman. *James Joyce (New and Revised Edition)*. Oxford University Press. New York. 1982.

Journals and Article

Adam, Jean. (1981). "Les Débuts littéraire de Mouloud Feraoun : de Menrad Fouroulou au 'Fils du Pauvre'". *Revue d'Histoire de la France*, n 6. Accessed on (www.prism.gatech.edu/~nc44/Presentations05/Jasmina.ppt)

Déjeux, Jean. *Littérature maghrébine de langue française, introduction générale et auteurs*, troisième éd. 1980

Feraoun, Mouloud. (septembre 1962). Textes sur l'Algerie. *Revue Mensuelle*, n 139

Feraoun, Mouloud. *Journal, 1955-1962: Reflections on the French-Algerian War*. Lincoln, NY: university of Nebraska Press June 2000.

Haddad, Malek. (1961). *Écoute et je t'appelle: poèmes précédés de les Zéros tournent en rond*. Paris: F. Maspero

Joyce, James. *The Critical Writings of James Joyce*, in ed. Ellsworth Masson and Richard, Illace: Cornell University Press, 1989.

Kassem Nait Belgacem, Mouloud .Interview. *Parcoursmagrébins*(Algiers) 3 (1986).

Mc Nair, L.R. An Algerian-American primer: Reading MouloudFeraoun's the poor Man's Son. Menrad, Kabyle Schoolteacher. *Contemporary French and Francophone studies*. Published online volume 10, 2006 issue 2

Mr. FERHI. Samir. "James Joyce's Conception of Identity in *Dubliners* and *A Portrait of the Artist as a Young Man*". Algiers University, 2011.

Debra, Kelly. "Postcolonial Writing in French", Liverpool University Press.2005

BelarbiAbdelhafidh.The Algerian Fight for Independence: A Post-War era in:*TheReview of Algerian in Research Studies Historical Mediterranean*. Scientific Review edited by Laboratory historical Research Algeria/Sidi- Bel-Abbes Algeria.N1 Ramadan 1436 H/june 2015.

Thenault, S. (1999). Mouloud Feraoun. Un écrivain dans la guerre d'Algerie.Vingtième siècle. *Revue d'histoire*. Volume 63 n^o1.

Tillion, Germaine; le monde, in Nacib Youcef : Mouloud Feraoun, série classique du monde, ed.SNED/NATHAN, France, 1982.

Wall,Irwing. G "Research inAfrican Literature", Sorbonne University, France, Volume 33.

-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%20Joyce).Accessed on 12-10-2017.

-Warren B. Wickliffe, *Le Fils du Pauvre* by Mouloud Feraoun. Cited in

[http://www. Jstor. Org/ stable/ 40093865](http://www.Jstor.Org/stable/40093865)- Warren B. Wickliffe, *Le Fils du Pauvre* by Mouloud Feraoun accessed on 13 -10-2017

Thesis and desertations

Ben Achour,Kamel, Boubarka,Sofiane: James Joyce's *A Portrait of the Artist As a Young Man* (1916) and MatoubLounes's *Le Rebelle* (1994): a comparative study on Political and Religious commitment. TiziOuzou: University of Mouloud Mammeri.2015-2016.

Samir, Ferhi: "Paralysis and Resistance in James Joyce's *Dubliners* and Mohammed Dib's *La Grande Maison* ".TiziOuzou: University of TiziOuzou, October, 2010.

Sara, Sehnoune. The Uniqueness of the Search for Identity in Joyce's novel: *A Portrait of the Artist as A young Man*. Canstantine: MentouriUniversity. 2010.

Zouheira, Kechroud.: du texte autobiographique a l'autofiction dans *LE FILSDU PAUVRE* de Mouloud Feraoun .Biskra : University of Mohamed Khidher2014-2015.

Web Sites

[http://www. Jstor.org/stable/10.1086/379984](http://www.Jstor.org/stable/10.1086/379984). The Ethnographic novel and Ethnography in colonial AlgeriaAccessed on: 06- 03- 2016. 21:41 UTC

[http://www. Jstor.org/stable/3820390](http://www.Jstor.org/stable/3820390).Francophone Literature in the Maghreb: the problem and the possibility. Accessed on : 06-03-2016 21:54 UTC

[http://www. Shmoop.com/new-historicism/Marjorie-levinson-quotes](http://www.Shmoop.com/new-historicism/Marjorie-levinson-quotes). Accessed on 12-09-2017

[http://www. Livinginireland.ie/en/culture-society/a](http://www.Livinginireland.ie/en/culture-society/a) brief history of Ireland. Accessed on 17-08-2017

http// : www.gradesaver.com.Accessed on 3-11-2017.

3rd year High School Book:*History of the Contemporary World*, ONPS (2000-2001).