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Tragedy of Leadership: A Comparative Study between Eugene O'Neill's
“The Emperor Jones” (1921) and Yasmina Khadra's “La dernière nuit du
Rais” (2015).

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Dedication

I would like to dedicate this research work to my family and friends.

Abstract:

The present paper carries out a comparative study between American literature and African literature during the post-colonial era. I opt for E. O'Neill's *"The Emperor Jones"* (1921) and Y. Khadra's *"La dernière nuit du Rais"* (2015) to explore the implication of the issue of "modern tragedy" in the protagonists "Jones" and "Gaddafi". I endeavour to underscore aspects of the "Dionysian" character and culture as they are introduced by the German philosopher F. Nietzsche in his theory *"The Birth of Tragedy"* (2006). The study is conducted respecting Aristotle's structure of "tragedy" introduced in his book *"Poetics"* (1956). My raised assumptions are delimited to showing "In which context the protagonists can be handled as Nietzsche's modern tragic heroes of political treachery?" What can their replication of the European system of repression, as well as the uprising of the citizens reveal about the collapse of their constructed democracies? The outcome of the analysis is three main chapters that constitute the discussion chapter of this research activity. The first and second chapters introduce the disparity between the leaders' greed for authority, and the natives' rise of consciousness to fight the practised injustices. The last chapter deals with the regression and tragic fate of the tyrants. The aftermath is that both literary masterpieces answer to Nietzsche's and Aristotle's components of tragedy at the level of form and content. The suggested solution is avoiding revolution to fight the oppressive regime engendered by modern dictators, unless in case of necessity. The main way to answer back is through a literature that speaks its own time and space.

Key-words: *Post-colonialism, Capitalism, Leadership, E. O'Neill, Y. Khadra, Modern Tragedy, Nietzsche, Aristotle, Tyranny, Dionysus, Oedipus Complex , power, uprising, Annihilation and the tragic destiny.*

Table of Contents:

• Acknowledgements.....	I
• Dedication.....	II
• Abstract	III
• Contents	IV
• General Introduction.....	1
• Review of literature	2
• Methods and Materials	9
• Methods	9
• Aristotle’s <i>Poetics: A course of Eight Lectures</i> (1956).	
• Nietzsche, Frederic (1909) in A Haussmann , WM., Ph.D, <i>The Birth of Tragedy; Hellenism and Pessimism</i> , 2006.	
• Materials	11
• Eugene O’Neill’s " <i>The Emperor Jones</i> " (1921).	
• Yesmina Khadra’s " <i>La dernière nuit du Rais</i> " (2015).	
• Results Section	13
• Discussion	14
➤ Chapter One: Dionysus’ Sufferings in E. O’Neill’s " <i>The Emperor Jones</i> "(1921) and Y. Khadra’s " <i>La dernière nuit du Rais</i> " (2015) ; From Social Oppression to a Fighting for Authority.....	15
➤ Chapter Two: Dionysus’ Conflicting States in E. O’Neill’s " <i>The Emperor Jones</i> "(1921) and Y. Khadra’s " <i>La dernière nuit du Rais</i> " (2015); A Struggle between the Illusion for Eternal Authority and External Powers.	32

- Chapter Three: Dionysus' Tragic End in E. O'Neill's "*The Emperor Jones*"(1921) and Y. Khadra's "*La dernière nuit du Rais*" (2015); The Annihilation of the Tragic Heroes. 48
- General Conclusion 65
- Selected Bibliography 70

General Introduction:

Colonialism is identified with “military and political” practices of the European sovereignty over helpless continents that proliferate under the shadow of “Civilization. Despite the long period of domination to “grease the wheels of capitalism”, the western powers' imperialist regime starts only to be unravelled after the Second World War (Bert Olivier, 2019: 9). It is sustained by “productive slave labour” in America from the late seventieth to the late nineteenth centuries.

The period that characterized the European colonies with political independence can be taken as an “illusion” due to its mystified intentions. Post-colonial independence affects the culture of the oppressed African countries as it incorporates the “assimilation policy” as a strategy to permeate schools and administrations. It is induced by the colonizer to render the native culture amalgamated to the culture of the imperialist, even after the resignation of their military power (Naifa Mtairi, 2019: 1-2). This strategy simulates rivalry to take control of the country (ibid: 192). It demolishes the sense of solidarity and citizenship among the natives.

This policy functions for “hegemonic” purposes. As far as the term hegemony is concerned, it is a concept to be firstly coined by the European theorist Antonio Gramsci to mean conscious subordination .i.e. “domination with consent.”(A. Gramsci in Naifa Mtairi, 2019: 4). The critic N. Mtairi explains that the ruling class dominates other classes while they convince them that they are working for their own benefits. The outcome is cultural dependence and the displacement of the native culture.

My investigation will be conducted from a post-colonial perspective. My endeavour is to unveil the injustices exercised by western powers on the dominated African and Caribbean colonies. It is also aimed at elucidating aspects of corrupted leadership of the

bourgeoisie class of the post-colonial period, their ceaseless transforming power and the tragic fate they engendered both on themselves and on the culture of the natives. To reach the objectives, the focus is majorly devoted to providing an insight of the modern tragic character as it is put forward by the German philosopher Frederick Nietzsche in his theory *The Birth of Tragedy Out of the Spirit of music* (2006).

Besides, I opted for Aristotle's theory of art "*Poetics*" (1956) in order to explain some borrowed concepts of tragedy as a genre and to give coherence to Nietzsche's aspects and ideas of modern tragedy. Its suitability lies in providing universalizing concepts about "tragedy" of "man of importance", his "corruptions" and "tragic fate" that are the dominant elements in Nietzsche's theory. In order to fulfil the study, I delimited the scope of my research to analysing two literary masterpieces, Eugene O'Neill's *The Emperor Jones* (1921) and Yasmina Khadra's *La dernière nuit du Rais* (2015).

Review of Literature:

Eugene O'Neill's *The Emperor Jones* received a bulk of criticism since its staging in 1920. Many literary critics engaged in studying the play holding different points of view.

From psychological angle, Peter B. High, in his book *An Outline of American Literature* (2010), draws an attention to O'Neill's reliance on the psychology of Sigmund Freud to express the inner struggle of the protagonist "Jones". The critic comments: "He was one of the first playwrights to study the struggle inside a character's mind between conscious and unconscious needs..." (B. High, 2010: 225). Peter .B. High reads O'Neill's *The Emperor Jones* as displaying the inner confusion of the protagonist "Jones". The latter expresses the intertwined motives and needs that are projected through submergence of his conscious and unconscious sides.

Jeremy Mathew Glick provides an insight on O'Neill's expressionistic innovation in his 1920 performed play. He bases his study on the historical significance of O'Neill's "aesthetic representation" (Glick, 2007: 87). The critic projects the scenes revealed in non-realistic dialogue as a tragedy of an African-American fighting against oppression. He claims that "the racial elements" in the visions provide "an allegory about human ambition" and "human truth" (ibid). Glick also interprets Jones' character as replicating the perverted "logic of white supremacy" and western capital corruption.

From an aesthetic perspective, O'Neill's *The Emperor Jones* is read by Brenda Murphy as marking O'Neill's total shift from naturalism to modernism. According to the critic, O'Neill's play is to be classified as one of the prominent examples of the twentieth century American literature to better represent "the American Modernism in theatre". He bases his argument on the playwright's adaptation of Karl Jung's concepts of "collective unconscious" (O'Neill in Brenda Murphy, 1993: 21). Through the implication of this technique, O'Neill displays the protagonist "Jones" as providing "residual memory of African culture as in competition with decadent capitalism" (Ibid). O'Neill's modernist aspects in *The Emperor Jones* are evoked, then, through "race memory" that tells about Jones' ancestors (ibid: 22). The given focus marks O'Neill's shift of interest from a naturalist agenda to a modernist one.

From a social perspective, Asim Karim interprets O'Neill's *The Emperor Jones* as "an expressionistic classic" about "black narrative". He shares the stand with the literary critic Poole (1994) who reads O'Neill's play as implicating "black and white discourses". Basing on setting associations between the native and the western civilization, they agree on reading the play as "... an encounter between Modernism and African Culture" (Poole (1994) in A. Karim, 2011: 338). The critics focus on exhibiting the European discourse of

racial oppression and dehumanization. O'Neill's play is handled, then, in terms of the struggle of identity among black people with their encounter with western powers.

From a psychological perspective, Shanon Steen undertakes O'Neill's *The Emperor Jones* as a literary sample that evokes the struggle for identification of the marginalized minorities. She devotes an emphasis to highlighting the protagonist's sufferings from inhibition and racial oppression. The critic contends: [*The Emperor Jones* is a crucial example of identification grounded in a sense of social alienation and loss (S. Steen, 2000: 340). Steen reads Jones' inner psychological state as experiencing a moment of the return of the repressed as he recoils "his personal history" and the "rejected collective racial identity".

Finally, a post-modern study is provided by Arezki Khelifa in his doctoral thesis in English literature. He relies on borrowed concepts from the theorists Gills Deleuze and Rymond Williams. The critic defines modernism as a literary genre that emerges to break from the prevailing narratives in American literature. It questions "the dominant ideologies and hegemonic cultural discourses" and calls for a "remaking of the past" and sides the minority people (A. Khelifa, 2017: 262). According to Khalifa, O'Neill's *The Emperor Jones* provides an environment to study the issue of alienation of marginalized citizens. In this perspective, the critic refers to the protagonist's conflicting political motives about power and equality.

Concerning Khadra's *La dernière nuit du Rais*, I find out that it attracted the consideration of many reviewers since it has been published in 2015. The journalist Robin Yacine Kessab, in his article *The Dictator's Last Night Review - Yasmina Khadra Imagines Gaddafi's Final Hours*, interprets the protagonist Gaddafi as an archetypal tyrant (R. Y. kessab: 2015). He classifies Khadra's narrative with dictator writings of which he mentions Garcia Marquez's *The Autumn of the Patriarch* and Vergaz Llosa's

The Feast of the Goat. The critic argues that the author presents his Protagonist as "...powerfully emotional and often sinuously intelligent" that he makes the reader "switch between extremes" (ibid). R.Y. Kessab introduces Khadra's fiction, then, in terms of the ambivalent motives that construct Gaddafi's personality as a dictator.

From another perspective the reporter Alison Mc Culloch claims that Khadra's *The Dictator's Last Night* (2015) is an unbalanced autobiography of the Libyan Colonel Muammar El- Gaddafi. He maintains: "...The Gaddafi imagined here by Khedra, the pen name of Mohamed Moulessoul, a former Algerian Army officer, is unconvincing and not particularly interesting" (Mc Culloch, 2015). The critic explains that the novelist lacks authenticity in projecting the violent death of Gaddafi as it distorts the reality to a less upsetting one.

The commentator Ross Ufburg suggests a comparative review between Khadra's *The Dictator's Last Night* (2015) and Colonel Gaddafi's fiction *Escape to Hell* published in 1990. He centers his attention on the theme of "city versus village". The critic shows the protagonist's experience as he escapes the urban environment, which is fired by the rebels, to find refuge in his tribal town. He argues that both novels embody the village as a symbol of relief and harmony, so they are "certainly complementary" (Ufburg: 2015). Moreover, the critic evokes the symbolic significance for "Gaddafi's" professional title "Rais" as conveying "self-esteem". Ufburg comments on the setting and the title of Khadra's narrative to project the terror of the outside world and inside Gaddafi's character.

Finally, Younes Zerrouk, in his Master thesis "*La dernière nuit du rais, du réel au fictif*" interprets Khadra's narrative as evoking social realities. He defines realism, according to George Lukas, as a literary movement that advocates introducing social reality in fiction (Lukas in Y. Zerrouk, 2016-2017: 25). In this perspective the critic

comments: “Ce roman se lie comme un témoignage fidèle de la situation Libyenne, dans la mesure où l’écriture est essentiellement narrative...” (Ibid: 30). *Younes Zerrouk* contends that the events evoked are testimonies about the Libyan political situation during the period of uprising in 2011.

Issue and Working Hypothesis:

Capitalism and the lust for political authority has characterised the writings of post-colonial literature in America and Africa. Dictatorship and the disintegration in power are the major themes that prevail O’Neill’s *The Emperor Jones* (1921) and Yasmina Khadra’s *La dernière nuit du Raïs* (2015). To what extent these literary works can be read as modern tragedies? What can O’Neill’s use of expressionism and Khadra’s reliance on memory tell about the background of the protagonists "Jones and Gaddafi"? Is their radical tendency to cut from the dominant western power behind their strength? If so, how can their struggle for supremacy explain the protagonists’ shift to dictators? What does this oscillation between the duty of defending one’s own culture and nation and the lust for power reveal about both the Emperor's and the Raiss' downfall?

I notice that the protagonists represent the oppressed minorities; the American “Negros” in O’Neill’s play, and the newly North African de-colonized countries in Khadra’s narrative. The literary characters, Jones and Gaddafi, also convey their idealism to restoring democracy and the prior order of life.

Regarding the style, O’Neill relies on the techniques of expressionism as real dialogue to give expression to Jones’ corrupted practices in making profit of the natives’ wealth. It is also intended to reveal Jones’ resignation in front of the natives and his assassination. The playwright depends on "collective memory" as a literary device to exhibit the crimes committed by the western powers against "black" people. The

Techniques of Interior monologue and non-realistic dialogue are adopted to reveal Jones' historical crimes and "racial history" in a slave auction.

Concerning Khadra, he depends on social realism to reveal personal and communal memories of the main character Gaddafi. The flash backs are adopted to display the protagonist's historical circumstances that shape of him as a complex character. The latter develops a sense of inferiority complex as an outcome of social oppression. The realistic dialogue is adopted to uncover Gaddafi's dictatorial regime.

Besides, an investigation on the biographies of both authors reveals their reading Of Nietzsche's Philosophy. O'Neill has been influenced by the works of Frederic Nietzsche especially *The Birth of Tragedy* from which he adopted themes and techniques to accomplish some of his writings (Peter B. High, 2013: 226). Regarding Khadra, he shows inclination to the Greek and modern tragedy in creating his fictional character "Gaddafi" in *La dernière nuit du Rais* (Yasmina Khadra in Boudjedir Sara: 2017-2018: 73).

I find out that Nietzsche's *The Birth of Tragedy out of the spirit of music (1872)* an appropriate theory to provide an insight about the main aspects that constitute the modern tragic character. Its significance lies in the psychological survey it suggests as it delves inside the conscious and unconscious sides of the Dionysian character. It also provides a pedagogical implication as it invites the mature reader to take the position of an observer for the purpose of correcting nature.

Furthermore, Nietzsche's theory seems adequate to project the recurrence of the tragic process from one culture to another, despite their different concerns and sufferings. In the introduction of Nietzsche's tragedy, Elizabeth Forster-Nietzsche comments: "Concerning The Birth of Tragedy- A book... with a metaphysico- artistic background... a product of youth, full of youthful courage and melancholy... [and] Fundamental

psychological experiences.” (Nietzsche, 2006: xxxv-xxvi). In the light of the mentioned quotation, I explore the main aspects that characterise Nietzsche’s Dionysian character.

I aim, to highlight how Dionysus' experience is exemplified in O’Neill’s and Khadra’s protagonists, Jones and Gaddafi, respectively. In order to demarcate the grounds of this research, the analysis will be limited to discussing the important concepts that exhibit the Greek Dionysian Culture and sufferings, the continuous struggle and transformations of Nietzsche’s heroic character.

As far as the structure adopted to fulfil this research, I provide an outline about the main components of the research study. The first chapter, entitled the Introduction Chapters, represents a general introduction to the post colonial together with neo-colonial environments in the decolonized African countries. The chapter also includes a review of literature of the selected masterpieces; O’Neill’s *The Emperor Jones (1921)* and Yasmina Khadra’s *La dernière nuit du Rais (2015)*. It ends with introducing the theories of tragedy, Aristotle’s "*Poetics*" (1956) and Nietzsche’s *The Birth of Tragedy (2006)*. It is followed by the section of Results that summarizes the findings both geographically and chronologically.

As far as the second chapter is concerned, it refers to the part of discussion of the research activity. It is divided into three major sub-sections respecting Aristotle’s structure of tragedy and Nietzsche’s psychological analysis of the tragic character. The first chapter introduces the beginning of the tragic experience and covers Dionysian sufferings from social segregation and greed for “universal” power. Concerning the second chapter, it marks the middle of the tragic process and Dionysus' adherence to the laws of probability to assert his power. As far as the last chapter is concerned, it introduces the end of the tragic incidents in a descending process and conveys the shattering of the tragic hero. The research concludes with a general conclusion; it

supplies a confirmation of the achieved results and points to the limits encountered. It also suggests solutions to resolve the carried out issue.

Methods and Materials:

This section is devoted to provide a description of the literary materials selected to conduct this research. It endorses a summary of O'Neill's "*The Emperor Jones*" (1921) and Khadra's "*La dernière nuit de Rais*" (2015). It also introduces an interpretation of the theoretical resources, Nietzsche's *The Birth of Tragedy* (2006) and Aristotle's *Poetics* (1956). They are adopted for the purpose of analysing the literary pieces that are taken as samples to accomplish my investigation.

Methods:

Aristotle identifies the tragic events as displaying a "complete and serious action having some importance..." (Aristotle in Michael Sampson: 8/ www.academia.edu.com). Complete, as it is explained by the critic Sampson, is related to the unity of action as it includes a beginning, a middle, and an end. Indeed, His "*Poetics*" suggests a descending process for tragedy to which the access to ideas is not mystified. It is rendered as a "cognitive activity" through which the capacity of the artist is displayed (Aristotle in Garcia Landa: 2004: 8). The three mentioned aspects are considered as constitutive of the tragic "plot" that arrange a succession of events. He embraces to deal with "universals" in order to underscore the aspect of learning.

Nietzsche's theory *The Birth of Tragedy* (1872) is a reaction to Aristotle's limited social implications. It is recreated in honour of Greek "culture" as he gives expression to life and eliciting the essence of art (Aristotle and Nietzsche in Silk and Stern, 2016: 285). He holds in tragedy an "inspiration theory [where] a higher power

works through the artist” (Nietzsche in K. Harries, 2015: 93). Nietzsche’s inspiration is brought from the situation of “modern” and “western” culture that is characterised by living in cities and the cutting of blood relations (Nietzsche in Tracy .B. Strong, 2008: 49). The Dionysian tragic character experiences an unbalanced power that leans towards perversity and cruelty.

Tragedy is introduced as being associated with “rituals” and “public festivals” and is subjected to judgement by a “panel of citizens following democratic procedures” (Dereck, Barker and David, 2015: 1). The critics explain that these celebrations are concerned with “conflicts that are beyond the control of the hero, such as...the power of fate over life as in Oedipus failed attempt to escape his future” (Nass Boam (1986) in Dereck at all: 2015: 2). Greek Tragedy, which is performed in the “City of Dionysia”, is characterised by the company of the “actions in dialogue with the chorus”. Nietzsche’s insight is a product of the situation of “modern” and “western” culture that is characterised of multiculturalism and a melting pot of cultural origins.

The critic Jim Urpeth points to Nietzsche’s emphasis on “experience” as means to revive the Greek Culture. The Irrationality of "human sufferings" as well as their “dreams” are taken as fundamental aspects through which they celebrate their lives, despite the pain (Nietzsche in Urpeth, 1999: 3). Nietzsche’s theory is qualified not only at the level of its “aesthetics” i.e. artistic qualities, but even assigned as a cultural anthropology that retraces the Greek reality.

Despite the difference in essence, Aristotle’s theory of tragedy is understood as Nietzsche’s facets of tragedy, to which the “access” to the “content” of *The Birth of Tragedy* is rendered possible. The coherence of Nietzsche’s theory, which is obscured by some critics, is a sequence comprising of random cards that can be played together as a single word (Nietzsche in Silk and Stern, 2016: 273). The significance of Aristotle's

theory is twofold as the emphasis is given both to form and content. The structure of the tragedy serves as continuity to different phases and ideas of Nietzsche's theory.

Aristotle's tragedy is conveyed as a "universal" illusion and it is suggested as a subject of intellectual contemplation. In this context, Nietzsche's tragedy involves man in action who longs for historical change and creation despite the error, the pain and surrender. By means of contrast, Aristotle's intention in developing tragedy as a genre is much involved in crafting its structure. The focus is devoted to highlighting its pedagogical implications and moralistic anticipation of what might happen.

Materials:

Summary of E. O'Neill's Play "*The Emperor Jones*" (1921):

Eugene O'Neill's "*The Emperor Jones*" is a drama of eight scenes produced in 1920 and published in 1921, in the United States of America. The events take place on an unidentified Island in the West Indies. They sketch the decline of an outcast American Pullman porter, named "Brutus Jones". The latter escapes from prison in the United States to claim himself Emperor on the Caribbean people. In the first scene, O'Neill gives expression to Jones' corrupted practices in making profit of the natives' wealth. The protagonist becomes strongly deceived of his constructed myth that he can only be killed by a "silver bullet".

The following scenes, from two to seven, display Jones' escape to the forest with a gun loaded with five bullets and a silver one. His mental state gradually collapses as he starts seeing hallucinatory visions due to his innermost fear. Occurring at midnight in the meads of the forest that surrounds the palace, they reflect the uprising of the natives against the oppressive regime of the "Emperor Jones". The last scene of the play is intended to reveal Jones' assassination by the rebellions. Happening in the daylight of

the coming day, it depicts Jones' total resignation in front of the natives and the destruction of his Empire.

Summary of Khadra's Narrative *La dernière nuit du Rais* (2015) :

Yasmina Khadra's *The Dictator's Last Night* is an Algerian narrative which is published in 2015. It provides an insight into the psychology of the controversial figure of the recent African history of the post-colonial era; President Mouammar Gadhafi. The events are set on October 2011, during the hitting days of the Libyan Civil War. The author tells about Gaddafi's constructed "mythology" of having freed his people from colonial oppression. Considering himself as "the brotherly guide", Gaddafi's affiliation to his people replicates European discourse of Domination. His tyrannical acts are intertwined with moments of romanticism of mixed feelings of love for war and perversity for his mother land.

Gaddafi resigns from his post as a Colonel at the same time when the NATO Serial attacks and the natives are chasing him. He flees with a group of soldiers to hide in an old wretched school in Sirte. His melancholy is projected through recoiling memories about his uncle and the state powers who oppose to grant him legitimacy for political authority. The uprising of the rebellions reverses the balances of the protagonist's power to the extremes of hallucination. The events bring about Gaddafi's annihilation mainly through series of haunted visions. The novel ends with the natives' glory and the collapse of Gaddafi's Monarchy.

Basing on the previous summaries, I perceive that both authors, O'Neill's and Khadra, voice their anti-colonialist attitudes. They show a rejection to the perversity of post-colonial political leaders. Their protagonists highlight aspects of capitalism, corruption and dictatorship. They also hint towards a modern tragedy in an African

context. The literary works, written in the first narrative point of view, they suggest a Nietzschean reading of the art works and the constructed European colonial discourse.

Results Section:

My investigation provided an analysis of the recurrence of Nietzsche's ideas of tragedy in *The Emperor Jones* and *La dernière nuit du Rais*. After a reading of Nietzsche's *The Birth of Tragedy* (2006) and Aristotle's concepts of tragedy introduced in *Poetics* (1956), I realized that the literary masterpieces incarnated Aristotle's tragedy as a genre, as they answered to Nietzsche's philosophy about the modern tragic character. By setting analogies, my research resulted in three outcomes that characterized the discussion chapter of this research paper.

I distinguished that the background of the protagonists', "Jones" and "Gaddafi", revealed the capitalists' negative intentions of western authorities. The characters embodied Nietzsche's Dionysian background as a "twice-born" creature, his "suffering of dismemberment", as well as his fate among the created "slave class". While Jones' experience reflected his racial oppression as a "negro" under the American power, Gaddafi's childhood evoked the post-independence era and its socio-economic crisis under British and American powers.

Both O'Neill and Khadra implicated the Dionysian complex character "Oedipus", the murderer of laws of nature, to display the tyrannical ruling of their protagonists, "Jones" and "Gaddafi", respectively. O'Neill's protagonist personified the Dionysian "states of intoxication" as a result of their unbalanced leadership. Their continuous struggle led to their "madness" by tormenting spirits to guarantee a long lasting power.

The protagonist's separation from the world of reality was exemplified through retrieving historical memories of their oppression. Both narratives incarnated Nietzsche's artistic tragedy through the implicated "metaphoric" discourse.

The literary protagonists, "Jones" and "Gaddafi", also experienced "Dionysian annihilation" as they broke from their alienation to confront the horror of life. Their disintegration marked an inevitable return to their primitive origins. The manifestation of the repressed during the drunken moments reveals Dionysus's powerlessness and his facing of "merciless powers" greater than he is.

The natives' discovery of the exploitative motives of their leaders generated a resistance to paralyze their dictatorial regime. The literary protagonists epitomized Aristotle's and Nietzsche's Dionysus in terms of their "tragic end". Unlike "Jones" whose "tragic reversal" came from his ignorance to control his impulsive nature, Gaddafi's was the outcome of his pride and perversity for power. While Jones was shot dead to mark the death of the will, Gaddafi's defiance conveyed an eternal recurrence. Dionysus' destruction despite his multiple masks, replicated the situation of modern Western culture that is characterised of multiculturalism and cultural instability.

Discussion:

Chapter One: The Awakening from Social Discrimination to Leadership in E.

O'Neill's *The Emperor Jones* (1921) and Y. Khadra's *La dernière nuit du Rais* (2015):

This chapter of the research activity is intended to explore the sufferings of literary protagonists, "Jones" and "Gaddafi", from colonial oppression, their struggle to reach leadership and their tyrannical strategy. It also includes an analysis about their replication of the European regime of repression exercised on their native people. The chapter is devoted to mark the beginning of the protagonists' tragedy. The latter is to be defined by Aristotle as: "...an imitation of an action that is serious, complete and of certain magnitude...tragic imitation implies persons acting... who necessarily contain distinctive qualities..." (Aristotle in S.H. Butcher, 1902: 6). In the light of Aristotle's definition of tragedy and respecting Nietzsche's qualities of a tragic character, I analyze the protagonists "Jones" and Gaddafi" as incarnating the Dionysian spirit.

Section One: Background of the O'Neill's Protagonist in *The Emperor Jones*:

The enslavement of the black population in the United States still shapes the American history in the twentieth century taking different dimensions. Despite the enactment of the fourteenth amendment asserted by Abraham Lincoln in 1863 that proclaims the abolition of slavery the African Americans, in the south, still endure segregation (Robert J. Reinstrein in Kermit Roosevelt, P1075). The lack of recognition to be granted "second class-citizenship" appears to be their major issue. The theorist John Locke clearly analyses the equality with the white as being hindered with introducing the "Jim Crow Laws" that repress their right for voting, and to join the same schools with the whites an even public places as hotels and restaurants (John Lock in Douglas G. Smith, 2002, 1097).

The validation of these laws continues until 1965. They are reinforced with the State's support of the Ku Klux Klan to terrorize black communities and to silence their claims for equality (Alonzo.L. Hamby, 2005: 272). The effect is downplaying the "Negro's" misfortune. In order to reflect the areas of sufferings in O'Neill's protagonist, Brutus Jones, we rely on analyzing Nietzsche's Dionysian character, introduced in his book *The Birth of Tragedy* (2006).

Focusing on his origins, Frederic Nietzsche explains that Dionysus undergoes a frustrated childhood, dismemberment and experiences many transformations to overcome his suffering. On the light of Nietzsche's ideas about the genre of tragedy, I devote an interest to studying the marginalized individual. Considered as being particularly Dionysian, the tragic character's origins are significant to reflect his raising in social status as a ruler. He also writes: "...this hero is...Dionysus of the mysteries...experiencing ...the sufferings of individuation..." (Nietzsche, 2006: 82). Nietzsche introduces Dionysus, as a sufferer of subjugation as he is rejected by his community.

Dionysus is revealed as the tragic hero of the Greek mythology, who, after being cut to pieces by a group of Titans, he transforms into "god" of "Zagreus" (Ibid). One of the interpretations of this myth tells about Dionysus' frustrated childhood as being arranged by Hera, his mother in-law. Indeed, Dionysus father, Zeus, is an immortal divine creator, while his mother "Semele" is an Asian earthily being (https://www.greekmythology.com/Other_Gods/Dionysus/dionysus.html). His father saves him and recreates him, however, by using the left beating heart to impregnate Semele.

Nevertheless, Dionysus's twice-born nature leads him to confront rejection that he is reduced to a slave and treated as a laborer in Zeus's world. This compels him to live, as it was, in "helpless barbaric formlessness, to servitude" (Nietzsche, 2006: 152).

Escaping to live among humans, he settles in Thebes, but his double being constitute an insurmountable force.

In O'Neill's play, Jones incarnates Dionysus's suffering of his twice-born fate. In scene one, Smithers, an English trader, reminds Brutus Jones of his social situation in the United States: "...you was glad enough for ter take you in on it when you landed here first...I give you a start, didn't I..." (O'Neill, 1921: 12-13). Smithers, then, appears in this scene as the God savior, as "Zeus", as he rescues Jones from his misery. After being hired, he cooperates with him in a trade affair and gives him a new start in the Caribbean Island. O'Neill's Protagonist, then, incarnates the character of Dionysus who is given a second birth after bearing a persecution.

The twice-born Dionysus is referred as experiencing a disturbing life, as he is treated as "a stranger ...in "heaven", while he enjoys "an abundant life" on Earth (Nietzsche in Edward. M. Scot, 1996: 179). These aspects apply to O'Neill's Protagonist, Jones. Starting from scene two, O'Neill shifts from realistic dialogue and adopts the technique of flash backs to echo memories of racial discrimination exercised by the white race of the United States: "...There are a crowd of curious spectators...who have come to the slave market for diversion...they are placed to the left of the stump, beside Jones." (O'Neill, 1921: 43). The manifestation of Jones mysterious origins as a slave recalls the history of slave trade; the Africans' past who were rooted off their mother lands and brought to the united states to be enslaved.

Jones seems to incarnate the modern tragic spirit whose background is shaped by a mass of social pressures. His being saved by the English man "Smither" unveils the capitalistic intentions of the American powers towards the powerlessness of the "Black" race. The tragic character, in O'Neill's play, undergoes the inner struggle of the self for

being treated as “minor”, enduring segregation and limited rights. He fights to surpass them as he flees to settle an empire in the Caribbean Island.

Jones’ killing of white man reflects the distress of African-Americans during the 1919, as he confesses: “...may be I does kill one white man back der.... May be I gits twenty years when that colored man die.” (O’Neill, 1921: 19). The scene recalls the tension between the whites and the “black” population through the emergence of “race riots” to claim their rights (Alonzo.L. Hamby, 2005: 206-207). This resonates another aspect of Dionysian character which is the recurrence of a “slave class” in the modern era.

O’Neill’s protagonist seem to represent the loss of optimism in reaching equality with white citizens after serving the United States in the First World War (Nathan. W. Gergel, 2011: 20). Jones’s escape from America to the Caribbean Island is just like Dionysus’s displacement to the earth rejecting the labor class.

The above scene also reflects his struggle for individuality to affirm himself as a recognized American citizen. According to the Psychologist Karl Jung, individuation is dependent on “relationships” with others as an active and “on-going process”. It generates from “experience” that requires suffering towards self realization to defend oneself (K. Jung in Martin Schmidt, 2005: 2-4). Jones’s breaking from jail reflects his state of consciousness of the dismemberment he injures by the white race and his strive to change his life.

The protagonist is to be taken as an example of the American Government’s ignorance of racial issues and of its business practices; as the vice-president Calvin Coolidge asserts: “The Chief Business of American People is Business” (Calvin Coolidge in Alonzo. L. Hamby, 2005: 207). It follows that Jones’s incarnates Nietzsche’s tragic

character, Dionysus. Suffering and the struggle for individuality are the main aspects that reflect the background of the modern tragic character.

From the above analysis of O'Neill's protagonist, it seems obvious that Jones does fit Nietzsche's ideas on the origins of the Dionysian individual. Misery and dismemberment construct the social conditions of Dionysus. His double being, half-human and half-divine, is the cause of all his suffering. O'Neill tackles this Dionysian life by projecting the issue of racism.

Background of Khadra's Protagonist in *La dernière nuit du Rais*:

While racial oppression is the strategy exercised by the American political government to grow its economy at home, military presence and economical support of, recently, independent nations is another policy it adopts to maintain its power abroad. In Libya, it intervenes together with Britain under the shadow of the United Nations Organization. This is intended to sign the treaty of Libyan independence from Italian rule in 1951. The social crisis that followed leads King Idriss of Libya to ask a friendly support from The United Kingdom under a federal contract signed in 1953.

The condition of Libya to grow its economy and agriculture commits the country both economically and politically to the western powers. As a result, King Idriss' policy seems to turn from his prior promises for "democratic development" in Libya. As he annuls all judicial system and bureaucracies, he declares Libya as a United Kingdom (Sean William, 2011: 36-37). The discovery of oil in the region of Cyrenaica increases tension at home. This is expressed via the "British Riots" that claim the economic unbalance between different regions. Followed by the creation of National Oil Company, the new political system of

the leader gives more interest to developing International affairs (Enrica Oliveri, 2012: 3-4). The regional economic turmoil remains unresolved as it is reproduced through the system of “patronage”.

On the light of this socio-political milieu, I am going to project Khadra’s protagonist, Gaddafi, as epitomizing Dionysus’ background in terms of birth, dismemberment, suffering, and individuation. To begin with, Gaddafi exemplifies the character of “Dionysus” in Nietzsche’s Tragedy, as being a twice-born being, who is given a rebirth after being dismembered. He relates to Dionysus who experiences “...in himself the sufferings of individuation, of whom myth tells that as a boy he was dismembered by the Titans and has been worshiped by Zagreus...” (Nietzsche, 2006: 82). Indeed, Gaddafi doesn’t endure the persecution himself, but his family undergoes this experience.

Gaddafi’s second rebirth coincides with the fighting of his forefathers who rescue him from the danger of the colonizer. After his graduation, Gaddafi occupies the position of Lieutenant in the Libyan Army and overthrows the Kingdom of the king Idriss (Ibid: 5-6). Marking that transition from colonization to independence, Gaddafi becomes the blessed child of the clan of "Ghous". He is considered as the only one who can restore the heroic past to the tribe of "kadhafa" (Khadra, 2015: 11). The protagonist epitomizes Nietzsche's Dionysus who strives to affirm his self among his community that is overpowered by western culture. In Khadra's fiction, though Gaddafi does not injure a direct segregation from European powers, his family members are the witnesses.

Khadra’s protagonist reflects eminent moments of the history of Libya during Italian control. In the following passage the author projects him as personifying Dionysus' “dismemberment”. Gaddafi reveals his origins as he confesses: “... Ma famille s’était ruinée pour que je sois le premier enfant de mon clan à entrer à l’école...” (Khadra, 2015 :

60). The scene recalls the oppression of western powers exercised over the natives. As a matter of fact, Gaddafi's birth coincides with the last years of Italian presence in Libya.

The critic Enrica Oliveri, in her study of the history of Libya before and after Gaddafi, maintains that the protagonist's grandfather was murdered while his father and uncle have been jailed in Italian prisons (Enrica Oliveri, 2012: 6). Gaddafi's family represents the heroic fight of the mujahidin of which he learns the massacres and the cruelty injured due to the Italian occupation of Libya. Gaddafi, then, reflects Nietzsche's tragic character Dionysus who endures dismemberment in his homeland.

Furthermore, Gaddafi endures the Dionysian "suffering of individuation" that consists in being rejected by the father of a woman he loves. Belonging to the family of bourgeoisie, the father refuses totally to marry his daughter to a man issuing from a tribal community as Gaddafi. Pretending that he does not belong to the same social rank, the father responds: "...Vous connaissez parfaitement les règles qui régissent nos communautés...je suis certain que vous trouverez une fille de votre rang qui vous rendra heureux" (Khadra, 2015: 63). Gaddafi incarnates Dionysus whose cause of suffering is a woman. Dionysus is rejected by his father's wife, Hera, and refuses to recognize him since he belongs to the mankind category. His father, Zeus, is an immortal divine creator while his mother, Semele is an Asian earthly being (https://www.greekmythology.com/Other_Gods/Dionysus/dionysus.html). By mean of analogy, Khadra's protagonist is rejected by the father of a woman he loves because he does not belong to the bourgeoisie class.

The suffering becomes the major theme to reveal "Jones" and "Gaddafi's" backgrounds. They seem to bear the negative draw-backs of the dominant political systems. They represent the marginalised groups in their societies and appear to correlate with the suffering Dionysus in his dismemberment. According to Nietzsche; "the struggle,

the pain ... appears... as something necessary...which push one another into life” (Nietzsche, 2006: 128). This explains his stand that the situations that cause discomfort to man are necessary and favourable conditions that push him to achieve what his will aspires to. The literary protagonists answer to Aristotle's aspect of "sufferings" that functions according to “the law of necessity” (Aristotle, 1920: 33). They are prerequisite to produce a change in the destiny of the tragic character.

Section Two: The Rise to Power of O’Neill’s Protagonist in *The Emperor Jones*:

The African Americans’ engagement in the First World War and their close contact with the white compatriots result in the growth of their consciousness to question their “citizenship”, especially with the growth of economic power that secures “increased income” and offers more job opportunities (Gerarld Early, 2008: 9-10). Eventually, the end of the war and the return home make them confront the racial issue and express their expectations about brotherhood and union with their white neighbours.

Furthermore, the arrival of the socialist Marcus Garvey in 1919 is of great advantage in restoring their dignity as his programme works on healing the black Americans from their inferiority. It raises their consciousness about their “freedom” and “equality” in opportunities with white Americans and appeal to establishing a powerful “African nationalism” (Garvey in John.L. Graves, 2018: 66). He founds The Black Star Line Company to teach his ideology, calls for the African union and embraces the purity of the “Negro” race (Garvey in Jérémie .K. Dagnini, 2008: 200). O’Neill’s protagonist, Jones, seems to incarnate Garvey’s political model in his struggles to overcome his racial issue seeking authority in the Caribbean land.

Jones is displayed as having such Dionysian power as he masks his sufferings and reappears as a heroic character rising, unexpectedly, to power. According to Nietzsche’s

philosophy, Dionysus is a god of action who constructs of his misery joy and strength. He is endowed with charisma and causes the world to change. The fighting hero, Dionysus, expresses his individual “will” to show aspiration to life and his striving for power. He persists: “As the visibly god now talks and acts, he resembles an earring, striving, suffering individual...” (Nietzsche, 2006: 82). Nietzsche's reflection on Greek art seems to justify Dionysus' actions as being instinctive.

Accordingly, the tragic character “Oedipus” is presented as enjoying “clairvoyant” and “magical powers” that maintain him to overcome his separation from nature (Nietzsche in Lee Spinks, 2003: 19). Jones represents millions of African-Americans who suffer from subjugation and second class citizenship during the 1920's. This is due to the emergence of the system of capitalism that places overall power on the dominant class; “the whites”, that creates social structure. He epitomizes the Dionysian character as a transforming creator who fights endlessly to voice his dignity and give meaning to his sufferings of individuation and recognition.

Jones, in O'Neill's play, is a representative of the racial issues in America and a fighter against “the demands of collective African experience imposed on him”. Jones's struggle, then, is a journey to regain his selfhood as an individual, all denying his racial and cultural heritage (Abdo (2000) in Asim Karim, 2011: 338). This excerpt clarifies that Jones' violent reaction expresses his force to release himself from the suffering of alienation:

“Suddenly the guard... raises his Whip and lashes Jones viciously across the shoulder... as if he springs murderously at unsuspecting guard. Act of crashing down his shovel on the white man's skull.” (O'Neill, 1921: 40).

Jones turns more courageous and confident. In the prison, he experiences racial subjugation under the “white” guard when he is ordered to do the shovel work. This situation awakens his dignity to fight the white agent, ferociously, and hit him on his head.

In the same sense Nietzsche points to the unconscious conduct of a slave class that reemerges with confidence to face the unfairness of its reality. He writes: “There is nothing more terrible than a barbaric slave class, who has learned to regard their existence as injustice...” (Nietzsche, 2006: 138). Jones seems to incarnate the Dionysian character whose impulsive nature pushes him to face his racial discrimination. His acts, far from being pacific, are dreadful, sudden and random. O’Neill’s protagonist personifies the Dionysian “earnestness”. Actually, after overthrowing the white guard, Jones gains strength, self-respect and nobility.

Jones, then, incarnates the Dionysian hero as he succeeds to free himself from the anguish of inferiority and racist suppression. He cooperates with Smithers and makes a business agreement with him. This is depicted in scene one when Jones reminds Smithers: “I done the dirty work fo’ you – and most o’ de brain work, too... and I was wu’th money to you...” (O’Neill, 1921: 13). It seems that it is Jones’s cunning intelligence which provides him a site among the English man’s business. Having injured segregation, he excels in learning from the white-men the strategies of constructing a government.

Jones epitomizes Nietzsche's Dionysus, "the slave" who turns into "a free man" after breaking "the stubborn hostile barriers"(Nietzsche, 2006: 27). Nietzsche introduces the modern heroic character who achieves harmony and frees himself from the chains that restrict his freedom. Jones, then, incarnates that Dionysian

man who struggles to free himself from the anguish of inferiority and racialist suppression.

Finally, Jones epitomizes Nietzsche's tragic character who beholds "the charm of Dionysus". Once he establishes his power on the Haitian Island, O'Neill projects him as "having an underlying strength, a hardy, self-reliant confidence in him" (p 1033) (O'Neill in Hongmei Zhang and Wang Ni, 2015: 1953). His power reaches the zenith when he deceives the natives of beholding a superstitious power. This is depicted in scene one as follows: "I has de Silver bullet moulded and tells em when the time comes I kills myself wid it" (O'Neill, 1920: 16). Some critics interpret Jones' "silver bullet" as a sign of "light that will bring salvation". It also conveys a symbolic image for "his pride" and masked capitalistic intensions (O'Neill in Md Abdul Momen Sarker at all, 2013: 4). Seeking the trust of the natives, he convinces them he will never meet his death unless he shoots himself with that magical bullet.

Jones, then, incarnates the Dionysian hero, who "like a mighty Titan, takes the entire Dionysian world on his shoulders and disburdens" his people (Nietzsche, 2006: 159). Jones, successfully, promotes himself as Emperor on the Haitian people, showing a godly responsibility to protect them. He incarnates Dionysian willingness as he surpasses the restrictions that hinder his freedom and self-respect. He embodies a character with a double role; the oppressed in America and the imperialist in the West Indies

O'Neill's protagonist incarnates Dionysian willingness and determination as he overcomes his situation as a slave. Their coming to power is a struggling experience to achieve a new status in life without hugging the doctrines of enslavement of western civilization. Jones creative transformation figures the success of Marcus Garvey's radical ideas to build an African Empire that praises the purity of the "Negro" race. He also

incarnates Garvey's educational programme in defending the situation of Africans as he excels in learning the whites' qualities of domination.

The Rise to Power of Khadra's Protagonist in *La dernière nuit du Rais*:

Marcus Garvey's policy to establish the solidarity of race and integrating of African states in economy constitutes a foreground for African unity. With the emergence of the Universal Negro Improvement Association in the 1920's, Garvey's policy comes to raise the consciousness of Afro-Americans (Adam Ewing, 2011: 36-38). He advocates a doctrine that rejects any form of enslavement, and he sustains the freedom of black people over the world at all social levels. He convinces them that liberation comes only through education (Jérémié Kroubo Dagnini, 2008: 200). His ideas are adopted in the history of African Union Movement known as Pan Africanism. It is a movement that also serves as an appealing "vessel" for the recent coming people from West Indies who are exposed to alienation and a class-based social system where the White-elite dominates.

Leaders of post independent era, of which king Idriss of Libya is one of them, seem to replicate western political regime of capitalism and segregation to boost their economy. Pan-Africanism emerges as an "anti-colonial social movement demanding self-determination for Africans and other Third World People" (Anthony James Ratcliff, 2009: 11). W.E. B .Dubois is one of the outstanding figures of such a movement that call for cultural production. He is supported by such intellectuals as Kwame Nkurumah in Ghana, and Jomo Kenyatta, in Kenya.

Gaddafi incarnates Dionysus's "madness" as he rises to respond to the social injustices the Libyans endure during the post-independent era. Actually, with the independence of Libya in 1951, the United Kingdom still maintains its military presence. This is followed by the United States' interference in field of economy after the discovery

of natural oil that makes of Libya a strategic land (<https://www.bbc.co.uk/news/world-africa-12882213>). This culminates in a defensive vengeance that is depicted as follows: “je suis le vigile implacable, la louve protégeant ses petits...le tigre indomptable et jaleaux...” (Khadra, 2015: 88). Gaddafi’s ferocity is exemplified in the image of a “tiger” and a “wolf” to reflect his antagonism towards the external greedy powers; in Gaddafi’s words: “...pour marker le territoire” (Ibid). This animalistic behavior incites in him the force and jealousy to ensure stability in his territory.

Nietzsche’s relation of madness to power explains the complexity of the Dionysian life in Khadra’s protagonist “Gaddafi”. In the same sense Nietzsche sustains: “Out of the Dionysian root of the German spirit a power has arisen ... something terribly unexplained and overwhelming hostile” (Nietzsche, 2006: 150). Admitting that hostility is a type of madness, it becomes clear that “madness” is a neurotic defect; an idea to which Nietzsche hints as being a “derivative of modern tragedy” (Nietzsche, 2006: 7). One can understand that the Dionysian origin, which is basically chaotic, results in random and intolerable actions that express deep hate towards his enemy.

Furthermore, Dionysian power is embodied in Khadra’s protagonist in his “grown self-consciousness”. It is manifested in his awareness of the necessity to overthrow the old system of the monarch that threatens the social order and the honor of the nation. The reign of king Idriss was characterized by patronage where heredity played a crucial role in the state and accesses the elite class to be integrated in the state. This created social hierarchy and increased corruption as his regime sustains only wealthy townsmen and powerful leaders creating social classes. The urban middle class and young army officials, however, show dissatisfaction and resentment towards King Idriss' enmity and meet a strong reaction by the army Officer Colonel Gaddafi (Gaddafi in Bobby Ghosh, the Time Magazine, 2011:

9-10). Gaddafi's engagement in revolutionary acts brings several transformations especially free education, health care and economic reforms.

Gaddafi's political agenda shows a “man of people” coming to power (Gaddafi in Sally Totman and Mat Hardy, 2015: 1). Thanks to his eagerness, he succeeds to subvert King Idriss' Monarchy and to establish the Libyan Republic: “Je ne sais écouter que cette voix qui m’interpelle de très fond de mon être...c’est elle qui m’a incité à renverser une monarchie, à braver des empires entiers, à mettre à genoux la fatalité.” (Khadra, 2015 : 90). Khadra reveals the protagonist’s passion that prompts him to emerge as a significant figure among his people. Gaddafi exemplifies Nietzsche's fighting hero who appear as “So deep, courageous, and sole breathing, so exuberantly good...as the first Dionysian luring call.”(Nietzsche, 2006:176). According to this statement, the heroic character of Dionysian world gains his strength thanks to his gifted charisma that revives in him enthusiasm, bravery to protect his people.

Jones' and Gaddafi’s self-confidence and audacity to carry the burden of their people of racial and social class diversity exemplify Nietzsche's Dionysus in terms of his "fighting" experience to overcome his social stand as a "a slave". The tragic characters struggle to voice their dignity among the oppressive western culture. In doing so, Gaddafi gains the deserved grade of a Colonel and proclaims Libya as a republic nation, while Jones constructs an Empire in the Caribbean Island.

Section Three: The Tyrannical Ruling of O’Neill’s Protagonist in *The Emperor Jones*:

In this part of the dissertation, I aim to shed light on the theme of tyranny in O’Neill’s play "*The Emperor Jones*" with a reference to Nietzsche’ theory "*The Birth of Tragedy*". My emphasis is put on reflecting the tyrant as a Dionysian character, who transforms from a liberator to a mischievous and cruel ruler.

W.E. Du Bois, an American socialist and a defender of the black elite, criticises M. Garvey's program as misleading and does not guarantee the development of the "Negro" population in America. After many debates, he ends by debasing him as a "dangerous enemy" and a "traitor" of the black race (Du Bois in Steven H. Hobbs and Frank. H. Fitch III, 1991: 22-23). Moreover, Garvey shows esteem to such political tyrants as Hitler and Mussolini. He seems to support violent acts like lynching and rape (Garvey in Jérémie. K. Dagnini, 2008: 202). Garvey's policy, then, hints to his hidden tyrannical attitudes.

Regarding the concept of tyranny, Aristotle, in his book *Politics*, identifies it as the last and worst form of government and the antithesis of monarchy. Frequently, it originates by seizing power by force. The tyrant is characterised by irresponsibility towards his people and working against their benefit (Aristotle in Benjamin Jowett, 1991: 94). Tyranny is based on illegality, oppression, where violence, imposing taxation as well as favouring division constitute its strategies.

Indeed, Nietzsche points to such complexity in the character Dionysus as he says: "In his existence as a dismembered god, Dionysus has the dual nature of a cruel barbarized demon and a mild pacific ruler" (Nietzsche, 2006: 82). The forces that push Dionysus to emerge in the figure of a god are part of his own being. His disloyalty is generated from excessiveness and delight for power. Nietzsche seems to embrace the destructive nature in the Dionysian character. The latter appears behind the mask of "Oedipus" as Nietzsche states: "...Oedipus had to plunge into a bewildering vortex of monstrous crimes (Nietzsche, 2006: 40). Nietzsche sees in Oedipus the intuitive agent who breaks the holiest laws of nature to voice his impulsive will to give meaning to his sufferings.

The critic N. B. Masal comments on O'Neill's expressionistic play as a drama of European Capitalism and Individualism (N.B. Masal, 2012: 2). This is consisted in imposing taxes on the natives which is revealed by Smithers as follows: "Look at the taxes

you've put on'em! Blimey! You've squeezed 'em dry" (O'Neill, 1921: 14). This excerpt affirms Jones's taking profit of the natives that he considers as an absolute right. This seems to correlate with the Dionysian state in Nietzsche's statement that "the undueness revealed itself as truth..." (Nietzsche, 2006: 41). To make it clear, Dionysus makes of all the actions that fulfill his needs as supreme laws. Jones answers to Nietzsche Dionysian tyrant' "Oedipus", the murderer of his father and the husband of his mother.

O'Neill's embodiment of Jones as a tyrant is noticeable through instructing laws that may guarantee an everlasting power. Jones promotes himself as emperor that he says: "for De big stealin' day makes you Emperor and puts you in de hall o' fame" (O'Neill, 1921: 15). His strategy rather than being democratic, it is tricky and egoistic. It is induced to satisfy his insatiability for exploiting the wealth of his native people. Nietzsche associates harm to power; the fact that elucidates O'Neill's protagonist as a Dionysian tyrant.

The Tyrannical Ruling of Khadra's Protagonist in *La dernière nuit du Rais*:

Colonel Gaddafi's rule is distinguished through his authoritative regime. Starting from 1970 on, he launches a series of reforms like the imposition of military service for youths as a condition to get employment. The reform of currency increases social crisis and only the middle class is the most beneficent. By destroying the power of the religious elite, Gaddafi aims at reinforcing military power to prevent upheavals. These acts increase the tension with the United States, accusing him of terrorism and using oil revenue to improve the Palestinian case (Gaddafi in Santiago Espinoza Garcia, 2018: 7-8). In this section, I intend to explore the strategies of tyranny in Khadra's Protagonist Gaddafi referring to Nietzsche theory *The Birth of Tragedy*.

Gaddafi's acts of "usurpation" correspond to Aristotle's definition of tyranny. In her book *The Concept and Politics of Tyranny and Dictatorship in the Spanish American*

Revolutions of 1810, the critic Maria.V. Crespo introduces the philosopher's understanding of political tyranny as: "...the last and worst form of government...originates by seizing power by force...it is always a cruel burden on its subjects." (Nietzsche and Aristotle in M.V. Crespo: 92). Analogically, Khadra unveils Gaddafi's disloyalty in restoring the republic in Libya. The protagonist seems to personify the Greek Dionysian Character's experience for its "life affirming" force: "Pour garantir ma longévité, je ne me limitais pas à squatter les esprits, ni à corrompre les consciences..." (Khadra, 2015: 108). From the passage, one can identify Gaddafi's greediness for supremacy that urges him to multiply his power to ensure a continual authority. He finds recourse in "destroying" acts such as tormenting the spirits. This is referred to by Nietzsche as follows: "Creation felt and explained as instinct and ... [an] inventive action of a dissatisfied being" (Nietzsche, 2006: xxvi). By dissatisfaction, Nietzsche means the unlimited drive that all actions arouse from the want to increase the feeling of overpowering people.

In his later work, *Genealogy of Morals*, Nietzsche maintains the idea that this godly power of the tragic character may engender a tyrant (Nietzsche in T.B. Strong, 2018: 49). Gaddafi incarnates that Dionysian spirit in his excessive desire to maintain power which bursts in cruelty and bring his people under his service. His ferocity culminates in exterminating, nearly, half of his population. It seems clear that "crime" is a necessary process that the Dionysian character takes as an advantage to bring beneficial results. (Nietzsche, 2006: 79. In the same context the critic Dennis Sweet refers to Nietzsche Dionysus as "...the god of the wild... [with] primitive, unrestrained energies..." (Nietzsche in Dennis Sweet, 2018: 357). The protagonist Gaddafi, in Khadra's fiction, seems to answer to Nietzsche's aspects of Dionysian limitless power who transforms his democracy into a circus of blood struggles.

Both literary characters, Jones and Gaddafi, seem to replicate the European scenario of brutality and subjugation. The authors, Khadra and O'Neill, unveil the leaders' disloyalty in restoring the Democracy and promoting social equality. The protagonists typify Nietzsche's Dionysus in terms of his "cruelty" and "tyrannical" spirit. They also equal Aristotle's complex character Oedipus for his irrationality and destructive nature.

Chapter Two: Inner conflicts and External conflicts; Dionysian intoxications and Social Crisis in O'Neill's *The Emperor Jones* (1921) and Khadra's *La dernière nuit du Rais* (2015):

In this part of the research work I attempt to explore the beginning of decline of Dionysus' power and his sinking in the world of passivity. The chapter covers the Middle phase of the tragic action as the protagonist's acts go out of control. The tragic character produces "accidental" and "surprising" events that are developed according to the "law of necessity". This stage in tragedy hints to a change in the heroes' fortune and puts the incidents in a complicated structure; hence, shaping the complexity of the tragic characters (Aristotle in S.H. Butcher, 1902: 9-10). It is in this context that the unexpected reversal of the protagonist's destiny is given expression. Throughout this chapter I am going to give an insight to two major Dionysian phases: the contradictory states as well as the hallucinatory states. The emphasis is put on analyzing the literary protagonists, "Jones" in O'Neill's play and "Gaddafi" in Khadra's fiction.

Section One: Dionysian contradictions and Chaos in O'Neill's *The Emperor Jones*:

The authoritative regime exercised by both fictional leaders, "Jones" and "Gaddafi", seem to have a slight tendency for survival. Their unbalanced redistribution of power and their oppressive regime influence the reputation of the dominant system and their national dignity as democratic leaders. The continual exercise of repressive

laws triggers the “dissatisfaction” of the masses and creates a social crisis that forces the “collapse” of the dictators (J. Wallace, 2008: 2-3). The critic J. Wallace maintains that taxation and consumption of national wealth suffocates the freedom of the population and hinders their chances for prosperity (Ibid). Their discontent takes different forms among which we mention protest and riots.

Analogically, the historical background of O’Neill’s *The Emperor Jones* (1921) reflects the relevance of such situation. In his magazine the Crisis founded in 1915, W. E. Dubois sheds light on President Wilson’s hypocrisy to assist Haiti to improve its situation and deems its control as another dimension of the history of slavery of the black people (Dubois in Baroco, 2011: 64-65). The critic M. Molly Baraco explains that the press' representation of the negative actions exercised by American government raises the consciousness of the citizens to get rid of western ties (Baraco, 2011: 85). In 1918, the mobilization in Haiti is characterized by the upheaval of peasant fighters that culminates in the “Caco uprisings” that challenge the United States’ occupation. On the light of this, I attempt the project the effects of the revolution in Haiti in disturbing the longevity of Jones’ power.

F. Nietzsche refers to Dionysus’s contradictions as a revelation of the chaos of the world. It is created through the outburst of his devil force, while he struggles to face his sufferings. Nietzsche writes: “...the curious blending and duality in the emotions of the Dionysian revelers reminds us... of the phenomenon that pain begets joy...” (Nietzsche, 2006: 40). Dionysus comes into view in an intoxicating condition to restore his “innocence” seeking human comprehension. He exhibits the Greek rituals where people take rest, drinking to reveal their sorrows (ibid: 61-62). The critic L. F. Norris explains that the combination of pain with joy constitutes the opposed forces of the Dionysian character, and conveys the truth about his conflicts and the complexity of the world

(Lee Faye Norris, 2011: 60-61). Dionysus brings into fusion a paradox of emotions; freedom and chaos, horror and beauty to free his soul as he recalls his achievements.

Dionysus's disloyalty creates a situation of enmity that he fears the persecution of the opponents. This engenders instability in his soul that he seeks rescue in the wilderness abandoning the duties of governing. This is referred by Nietzsche as "Maenads" which means madness. In this sense Nietzsche states: "We seen the Dionysian Maenads, we see the drunken reveler... sunk down to sleep... on high Alpine pasture in a noon-day sun."(Nietzsche, 2006: 46). In his disjunction of mind, Dionysus loves what he hates and enchants what he used to disdain. Neglecting his responsibility, he chooses to embrace confusion as an expression of his continual transfiguration (Lee Faye Norris: 2011: 76). The critic Nadja Barbarovic clarifies Dionysus transformations showing his association with "darkness", "instinct", "intoxicating experience" to express his pleasure in escaping reality.

The critic further explains that Dionysian rituals are also associated with maenads i.e. mad-women, who are taken as subjects of enjoyment (Nietzsche (1991) Nadja Barbarovic, 2015: 35). All these festivals constitute masks of the one "god" Dionysus to which Nietzsche refers as the "Dionysian Dithyramb" as "the entire symbolism of the body" where nature "expresses itself" (Ibid: 34). Dionysus' turmoil is a feature of his wisdom to destroy. It increases his will as a new form of authority to destabilize the identity of his people as a punishment for their disobedience

The contradictory motives are apparent in O'Neill's protagonist Brutus Jones. The first symbol that reflects this is the "black" woman with whose relation the conflicting motives of lust and cruelty can be identified. She is presented as object of discharge of Jones' opposed feelings of love and brutality. This is depicted , in scene one, as he questions the absence of fellow guards: "Where day mostly runs the minutes I closes my

eyes- drinkin' rum and talking big down in the town" (O'Neill, 1921: 12). Besides, when the "negro woman" reveals to Smithers that she is the only one left and the fact of being depicted sneaking carefully to get away, when Jones is asleep, indicates her being in service of her Emperor. The scene seems to exemplify the Dionysian pleasure that is associated with women and drinking wine.

By means of analogy, Nietzsche refers to women as "genuine witches' draught" (Nietzsche, 2006: 30). They are taken as instruments of pleasure where love is confused with violence. It is claimed that Dionysus is endued with the nature of attracting women and disrupting their lives, and then quickly move on" (Owlcation. Com/ academical-Dionysus-Greek-God-of-wine-ecstasy-and-love). Henceforward, the female's subordinate role in O'Neill's play represents Jones's infusion of both love and cruelty. Moreover, the fact of being introduced for only a short moment affirms Jones's incarnation of Dionysus's brutality and indecisiveness towards women. Jones behavior towards the old woman reflects his ambivalent nature since they are; sometimes called for service pleasure and other times are accused for treachery that he calls the old woman "Bloody Liar!" (O'Neill in Hongmei Zhang, 2015: 1953) .While they are described as showing respect to their Emperor Jones, they also turn terrified.

In addition, Jones personifies the Dionysian contradictory emotions of joy and fear. These are reflected in the shift of the setting, from the palace to the dark forest that coincides with the interference of the rebellions. The forest, then, highlights a contrast in O'Neill's tragic character; Jones's confidence and delight in the exercise of power shakes as he penetrates the forest in refuge: "he lifts his head and stares at the forest... his chuckles peters out abruptly. In a tone of awe: my Goodness... He takes off his shoes... I wonder if dem's starting after me?" (O'Neill, 1921: 30-31). In this excerpt, the woods resonate in Jones' heart a sentiment of fright due to the continual beating of the

tom-tom. Jones' loss of control is reflected when he begins to get off his shoes. His terrified state leads him even to misunderstand the essence of things as he refuses to accept that the beating celebrates his end. The power of the drum not only breaks his calmness, but it also provides an indication about his thoughtlessness and irrationality.

O'Neill opts for expressionistic techniques as "symbolism" in order to depict the significance of the setting. This reflected in scene two where the forest is revealed as a "wall of darkness dividing the world" (O'Neill, 1921: 29). The critic N.B. Masal refers to this artistic criteria in O'Neill's play where he relates the "Great forest" to freedom, horror and sensuous isolation (O'Neill in N.B. Masal, 2012: 2). It is also as symbol of "the dark history of Jones' race" where he gives expression to his experience of "oppression" in America, via a series of memories.

The gloom of the forest, then, is a "befogging element" that estranges Jones from the rebellions and the palace, where peace and rest is possible. O'Neill depicts this as he reveals: "Jones enters from the left...peering into the dark... apparently satisfied that he is where ought to be..." (O'Neill, 1921: 29-30). The forest, in O'Neill's play, is projected as an asylum of rejoice and rest since Jones has prepared to settle there in case he encounters a danger from the rebellions. Indeed, Nietzsche elucidates such Dionysus's aspect of love for wilderness that inspires the feeling of excitement.

The critic Nadja Berbarovic clarifies this Dionysian recourse to nature during spring for enchantment, as she writes: "In the deep, dark forest... the worshipers celebrate the eternal cycle of birth and rebirth...Drunk and intoxicated, wearing the mask of Dionysus..." (N. Berbarovich, 2015: 37). The protagonist's escape to the forest and resignation, in O'Neill's *The Emperor Jones*, are expressions of the Dionysian break of individual will after showing a high level of power.

As a matter of fact, Nietzsche emphasizes the Dionysian character's exposure to such disjointed feeling that hinders action and opens the curtains for ecstasy and artistic illusion as he declares: "...knowledge kills action and action requires one to be shrouded in a veil of illusion" (Nietzsche (1991) in Katie Brennan, 2014: 114). Nietzsche's statement underlines another Dionysian reality which is opposite to the cheerfulness and powerfulness experienced before being exposed to danger. It follows that Jones' experience in the forest serves as a witness of the ambivalence of American intervention in Haiti and its insincerity in restoring the identity of Black Africans.

Dionysus may experience fear and suffering to give a logical explanation to the incidents that surround him. O'Neill's protagonist exemplifies Nietzsche's Dionysus for his love for wilderness, drinking wine and thoughtlessness. The revolution conveys Jones' absence of political authenticity, while his frustration is a sign of infidelity to restore the "Black Identity".

Dionysian Contradictions and Chaos in Khadra's *La dernière nuit du Rais*:

The political regime adopted in many of the Arab Nations after independence from Western powers is characterised by dictatorship among such leaders as Mohamed Bouaziz in Tunisia and Mouamar Gaddafi in Libya. Indeed, the authoritative system among the Elite Class is exemplified by corruption and economic pressure. This is implemented through international financial institutions as the IMF and the World Bank. The impoverishment of the citizens conjures a state of emergency where the national people manifest in the streets demanding reform.

The United States' support of the Arab spring in Tunisia motivates the emergence of street movements in other Arab countries (Osman Salih, 2013: 184-186). Actually, the president Barack Obama deems these protests as an "historic opportunity" for

America to show its maintenance of “the value of dignity” among protesters in Tunisia (Steven Heydemann, 2012: 21-22). Obama’s reinforcement ends with the breaking of tyrannical regime in Tunisia, Egypt and Syria.

The surrender of these regimes stimulates other countries like Libya to express their antipathy about the dominant system. Mouammar Al-Gaddafi's striving to expand his international power results in his involvement in the “African Union” claiming responsibility in Mali and Congo during the 1980’s (Hussein Solomon and Gerrie Stewart, 2018: 470-471). This is characterized by the propagation of Islamism that culminates with the interference in the Islamic Jihad to maintain the case of Palestine (Ibid: 482). Moreover, his tyrannical regime that is based on a “pyramid” creates huge social classes as the Elite and Inner circle classes, Middle and the Mob classes. This renders the restoration of Libyan “identity” very sensible and misleading (Totman, Sally and Hardy, 2015: 4-5). All these circumstances create a situation of unbalance distribution of interest and wealth in the country that end with the natives’ uprising to subvert the dictatorial system of Gaddafi.

Gaddafi’s contradictions are reflected in terms of oscillated emotions of lust and cruelty, fear and delight. The main figure that reflects the conflicting emotions of love and violence in Gaddafi’s character is the woman. It is in his relation to her that one can identify the Dionysian contrasted emotions. Indeed, Nietzsche refers to women as “Maenads” who take part of Dionysus’s extravagance. The latter is , usually, associated with drunkenness and nap in the “noon-day sun” (Nietzsche, 2006: 46). It follows that women are Dionysus’s instruments of pleasure and part of his rituals. Under their effect emotions of love and brutality are exteriorised.

Moreover, Nietzsche insists on the fact that their charm functions as the “genuine witches’ draught” that lets manifest his twofold nature of “lust and cruelty” (Nietzsche,

2006: 30). This is reflected in Khadra's protagonist as follows: "j'adorais les conquérir comme des contrées rebelles lorsqu'elles cédaient...je prenais conscience de l'étendue de ma souveraineté..." (Khadra, 2015 : 57). This passage echoes, first, Gaddafi's insatiability to domination and brutality. By taking women as a province for conquest, they represent the protagonist's jealousy for his country. They increase his drive to raise the national power to prevent foreign intervention. On the other hand, His excess love for his mother country intoxicates him that he swerves to fix home issues. Women, then, are taken as subjects for power, as they replicate the confused motives and disloyalty of the Dionysian character.

Furthermore, Gaddafi personifies the self-contradicted Dionysus through the blended emotions of fear and delight in power. This turbulent situation is caused by the intense provocation of the rebellions who claim the urgent submission of their leader Gaddafi. Their upheaval creates a situation of enmity which is engendered by the exercise of tyranny. In fact, Nietzsche states that as long as enmity is intensified, the Dionysian character "learns [how to sense] fear." (Nietzsche, *An Attempt at self criticism*, 2006: 2). The following passage embodies the Dionysian state of fear in the Khadra's protagonist:

" Mon cœur manque d'exploser quand j'identifie Vincent Van Gogh sous le déguisement de Cheik...d'habitude ma dose d'héroïne me plonge dans un sommeil magnifique..." (Khadra, 2015: 67-68)

Gaddafi's frustration is portrayed through the emergence of the figure of Vincent in his dreams. It is marked by an unconscious return to the wilderness, to the deserted area of "Fezzan" where the "Kheima" is situated i.e. the camp of his uncle (Khadra, 2015: 65). The excerpt recalls the intensity of danger that Gaddafi tries to avoid with the association of "heroïne". The Colonel's fear and recourse to drugs corresponds to Dionysus' creative world of estrangement: "Now the slave emerges as a free man...man

expresses himself through song and dance as a member of a higher community, he has forgotten how to walk, how to speak...” (Nietzsche, 2006: 23-24). The critic Damon .P. McGregor, explains that the Dionysian strive for “will” and power stimulates his creativity to affirm his life and face its awfulness (Damon Paul McGregor, 2011: 24). Equally, Gaddafi’s fear culminates with a moments of delight where taking risk becomes a possibility to survive. He assigns his guard Abou’ Bakr the mission to prepare a plan where he may indentify the different possibilities to escape to the south of Libya.

Indeed, the revolts in Libya do not easily get rid of their dictator. Unlike other Arab protest, Gaddafi’s military power show defiance that results in violent response and blood struggle as well as the intervening of the NATO air forces (Kamal Edin Osman Salih, 2013: 192). Gaddafi’s confrontation of the horror of his reality generates both enthusiasm and despair in his character. He corresponds to Nietzsche’s Dionysus’s state of hope amidst the suffering. In this sense Nietzsche says: “[Dionysus]... shudders at the suffering which will befall the hero, and yet anticipate... a higher...overpowering joy...” (Nietzsche, 2006: 158). Nietzsche points to the creative force of fear though it puts the tragic character under the pressure to lose his sovereignty.

Despite the fact that the intense struggle of the rebellions leaves little space to the survival of their dictator, Gaddafi seem to find recourse in his historical agenda of idealistic fighting and restoration of peace and order. As he challenges the rebellions, he reckons: “Je sortirais du chaos plus fort que Jamais... S’il y a moins d’étoiles ce soir dans le ciel de syrte ...c’est pour que je demeure la seule constellation qui compte” (Khadra, 2015 : 13). In this passage, the protagonist Gaddafi’ affirms his multiple powers to face the troubles of external world. The critic L.F. Norris maintains that Dionysian conflict is generative, while peace is stagnant (Lee Faye Norris, 2011: 56).

The fright, according to Nietzsche, is pro-creative of delight as it makes the Dionysian character anticipate exuberance despite the danger.

Jones and Gaddafi take of battles and conflicts as enhancing forces to extend their exploitative intentions in order to guarantee an eternal authority. War becomes a shadow that conveys their confused motives towards their native people and their destiny. Love and jealousy for their home culture is intermixed with brutality and distrust. This equals the contradictory nature of the Dionysian character who shows mystified emotions between terror and struggle, love and massacre, fear and glory.

Section Two: Hallucination in O'Neill's Protagonist in *The Emperor Jones*:

From our analysis of the protagonists, Jones in O'Neill's *The Emperor Jones* and Gaddafi in Khadra's *La dernière nuit du Rais*, I notice that both protagonists seem to show a lack of energy for will to power, kneeling to passivity. While they go through intoxication, they sink in a series of memories that hinder their action to confront external troubles. According to the critic Timothy Lawrence Short, the passive use of memory is due to the sense of resentment that the Dionysian character develops during the moment of nausea against the daily reality (Nietzsche in Timothy Lawrence, 2013: 45). The critic clarifies that Nietzsche introduces resentment as a strong feeling of revenge against external forces that manifests itself through submerging the unconscious. The recurrence of this feeling is due to the inevitability of history that inhibits his creativity and affects his stability (Ibid: 65). Dionysus relates to Nietzsche's "lesson of hamlet" that conveys that "knowledge kills action" as it inhibits the memory.

Timothy Lawrence Short explains Nietzsche's reference to "lethargy" as intoxicating moment where personal memories are manifested to be forgotten. (Nietzsche in Lawrence, 2013: 45). He provides Lutzler's definition of "lethe" as a submersion of memories that convey a throwing away of the remembered (Lutzler in Lawrence: 2013: 44). In the same

context, Lee Spinks explains that forgetting is a mediator that the individual inserts in attempt to achieve a kind of balance by repressing some historical experiences that are considered as a burden for the individual's life.

The critic Zhang Wanqian introduces "traumatic experience" as reflecting negative effects "on the human psyche that can change the nature of individual's memory, self recognition and relational system. It can also alter people's psychological ...and social equilibrium to such a degree that a memory of a particular event come to taint all other experiences, spoiling the appreciation of the present (Zhang Wanqian, 2014: 117). Not only do traumatic memories repeat themselves in dreams, thoughts and images, but the survivor also suffers from inability to action and isolation from the world of reality. Lawrence points to the significance of these memories in shaping the history of societies which have as a function to transmit a shared testimony (Lawrence, 2013: 60). Rather than being personal, they are collective and representative of common identity of people.

To begin with O'Neill's play, the hallucinatory states are epitomized in the Protagonist as he penetrates the forest as a way to escape the intense beating of the tom-toms. Indeed, in recoiling Jones's suffering in jail under the pressure of the white guard, O'Neill not only recreates the black history but also adds an artistic insight through the use of flashbacks. These provide, in turn, a psychological survey of his dismantled state.

The literary critic N .B. Massal points to O'Neill's reliance on the techniques of expressionism to reveal "...the disjointed inner thought of the character" (N .B. Massal, 2012: 2). Jones' unstable state provides access to his unconscious side in a form of visions of which this excerpt may serve as instance: "In the act of crashing down his shovel on a white man's skull, Jones... cries despairingly... He frees the revolver and fires point blank on the guard's back." (O'Neill, 1921: 41). The scene recalls the intensity of Jones' agony towards the white Americans who have a tendency of subjugating the African-American

race. Besides, the passage reflects his insatiability to vengeance through a repeated act of killing the prison guard using his revolver.

O'Neill, in this scene, projects Jones' confrontation with the "white" guard as completely "hypnotized" as the gloomy forest disables him to distinguish the daily reality from personal psychic reality. The inference of flash backs involves a repetition of his destructed self; hence, Jones' psychological state is a traumatic one (Zhang Wanqian, 2014: 118). In doing so, O'Neill intends to get access to Jones' unconscious side to convey "collective memories" about his enslavement in America to unravel the "Capitalist" intentions of western civilization (O'Neill in N.B. Masal, 2012: 2). O'Neill's Journey through the forest is a symbol of his soul's quest for self understanding.

The intense beating of the tom-tom drum by the rebellions does not only indicate the natives' rise of consciousness but also dominates the prior established system by the Emperor Jones. The revolts' gathered strength gradually hinders Jones' power and increase his "terror" (O'Neill in Dr Gopal .C. Paul, 2015: 121). The scene, then, provides an artistic effect to O'Neill's tragedy that Nietzsche introduces as providing a kind of consolation to the Dionysian character.

The protagonist "Jones", in O'Neill's play, answers to Nietzsche's Dionysian character in terms of his masked identity, a black native facing oppression and an Emperor exercising Western colonial discourse of oppression on the Haitian people. He is the Oedipus, the one mask of Dionysus, who, in acquiring knowledge about his past and the reality of the present events, he plunges in a dilemma of either affirming or negating life. (Nietzsche in Daw-Nay and N.R. Evans Jr, 2012: 137). Accordingly, the world of imagination provides Jones a feeling of relief as he re-experiences his sufferings and mythical struggles. It follows that Jones's shooting on the imaginary creatures involves a therapeutic effect.

By retrieving his racial memory, Jones seeks to connect his personal past of murdering with the history of black people to convey the common destiny of African-Americans. In this sense, O'Neill maintains the view that the visionary scene in *The Emperor Jones* displays Jones's rich imagination that allows him to unite his personal past with racial history (O'Neill (1932) in Noorbakhsh Hooti and N. Malki: 2009: 12). During this moment of backward moving, Jones's spirit not only identifies with his ancestors but also seeks consolation.

Therefore, Jones's fright in the dark forest stimulates his imagination to the extent of hallucination, hence, experiencing what Nietzsche refers to as the metaphysical comfort:

“The metaphysical comfort... appears with corporeal lucidity, as the satiric chorus... of natural beings who live ineradicable... behind all civilisations... inspite of the ceaseless change of generations and history of nation...” (Nietzsche, 2006: 61).

Nietzsche insists on the positive effect of Dionysus's exposure to the world of imagination as it makes him perceive unreal creatures that transmit memories about his ancestors. Actually, these visions restore historical facts about his “primitive” origin that revives in him the feelings of nostalgia and release (Nietzsche, 2006: 185). It becomes obvious that in repetition there are feelings of comfort and pleasure, despite of being timeless. Jones epitomizes the Dionysian tragic hero who suffers from the struggle between his civilization and surpassing his racial nature, and his failure to achieve balance (Nietzsche in E. Kirland, 2019: 7). Jones's memory is intoxicated by the pervasive sound of the revolts and fails him to face his reality.

O'Neill's protagonist typifies Nietzsche's tragic character "Oedipus" who remain blinded by their past. Jones' ambivalence renders him hallucinated and seeks recognition with his people through the manifestation of collective history of oppression under the American power. It becomes clear that the world of abstraction that Jones experiences,

puts him once again in the flesh of the young sufferer Dionysus. Jones conveys his hereditary racial history to identify himself with the mass of the exploited African slaves in the United States under the hands of the American power.

Hallucination in Khadra's Protagonist in *La dernière nuit du Rais*:

Gaddafi's exposure to the threat of the rebellions engenders the mistrust and betrayal of his fellow guards. The events increase his melancholy and drive him to find relief in the world of fancy. He submerges historical memories about his achievements. Pool explains that memories are qualified as collective unless they are adhered as general and are shared by different individuals (Pool in Timothy .L. Short, 2013: 62-63). The critic Timothy Lawrence recapitulates Nietzsche's reference to collective memory, in his works, as consisting of the "amount of strength" a given culture possesses that determines their power for historical survival (Nietzsche in Tymothy .L. Short, 2013: 66). The critic elucidates Nietzsche's understanding of memory as "universal law" where imposed requirements as memory, strength and boundaries are common among individuals. In this sense, Nietzsche refers:

"... he will now be able to interpret his own experiences. For he will recollect that... as if his visual faculty were no longer merely a surface faculty, but capable of penetrating... into the... unconscious emotions." (Nietzsche, 2006: 167)

On the light of the above excerpt, we are going to explore the manifestations of these historical memories in the protagonist Gaddafi as he goes through hallucinatory states of mind. Gaddafi's visionary scenes coincide with the attack of the natives and the curse of his guard as being a "Bastard" i.e. an illegal child. The memory scene of his unknown origin brings to the stage historical images of the injustices that the European forces exercise in Libya in the era of the First World War: "Frêle et blond, le sergent [était de]... genre de jeune loup élevé au biberon de la vieille bourgeoisie libyenne... pour qu'il

apprenne à fouler au pied le petit peuple.” (Khadra, 2015: 118). Khadra, in this scene, projects Gaddafi’s memory providing a vision-like image through a condensed implication of metaphors.

Gaddafi, being absorbed in recoiling the pain and anger toward the European white people casts himself off the real world engaging in an unconscious revelation of personal and historical events. The protagonist agony reflects his traumatic character as it is endued with a desire for revenge as he says: "La haine que j’avais pour cette catégorie d’énergumènes dorés m’avait inspiré l’essentiel des diatribes"(Ibid). Gaddafi’s recollection of the features of the European man is full of resentment and antipathy. It stirs confused feelings of psychological disturbance and echoes his traumatic experience.

The Critic Zhang Wanqian points to disturbance in “identity formation” as being diagnosed as a persistent issue to chronic "recurrent trauma" in individual's identity (Zhang Wanqian, 2014: 120). Gaddafi recoils past memories to show the common historical oppression endured by the Libyan population under the Western political regime. Gaddafi’s will to overpower the European essentialist system is given voice through the emergence of the unconscious.

In this scene the protagonist typifies the Dionysian character as “man expresses his sense of belonging to a higher community” (Nietzsche, 2006: 18). The critic Damon. P. McGregor, explains that the will to power is associated with the functioning of the “unconscious” as it stimulates his “creation” to fight his desires in order cope with the changing “social standards” (Nietzsche in Damon .P. McGregor, 2011: 33). According to this, Gaddafi’s memory vision not only uncovers the secrets about European injustices in Libya but also aims to portray the united fate of a multitude of Africans during the Second World War. Moreover, Gaddafi’s agony towards the European authorities is an expression of his sympathy with his ancestors.

In addition, the Dionysian hallucinatory process is incarnated through the manifestation of the phantom of Saddam Hussein. This appearance mirrors Gaddafi's godly spirit and his approaching death. Gaddafi fits the tragic character "Oedipus" that is introduced by Nietzsche as the mask of Dionysus, whose main pain is to distinguish himself through dream-like appearances (Nietzsche in E-Kirland, 2019: 7). The force of daemonic voice of Hussein renders Gaddafi insensible to his surroundings that he engages in an unconscious dialogue with him:

“-Qui es-tu? Un ange ou un demon?

... Je parviens à distinguer une forme humaine. C'est un méritable en haillons, la barbe embroussaillée."(Khadra, 2015 : 138).

This passage depicts Gaddafi as neutralized, beholding the vision of the ghost of the Egyptian Leader Sadam Hussein who foretells his destiny. The latter appears in a prophet-like allure, and miserable condition. Gaddafi's hallucination makes him united with the spirit of Hussein and gives him an impression of being released from the sensible world and the persecution of the rebellions. He fits Nietzsche's Dionysus whose struggle is to maintain balance between his nature as subjugated man and attaining civilization. He fails as the recoiling of the historical agenda intoxicates him and blinds himself (Nietzsche in Ekirland, 2019: 7). Gaddafi's collective memory undermines his political status as his supreme faith is contested by the rebellions.

O'Neill's and Khadra's implication of memory is intended to highlight the protagonists' unconscious side through retrieving visions to mark their separation from the persecution of the rebellions. Jones and Gaddafi are performed as exalted in recoiling their mythical and historical achievements to face the

European oppression. They even experience Dionysian Hallucination to convey common history with their native people to whom they plead identification.

Chapter Three: Tragic Fall and the Disintegration of the Leaders; The Tragic Heroic in O'Neill's *The Emperor Jones* (1921) and Khadra's *La dernière nuit du Rais* (2015):

This chapter covers an investigation of the incidents that lead to the collapse and resignation of the literary characters; Jones and Gaddafi. It provides the change of fortune of tragic characters' destiny to a miserable one. It is met with the consciousness of the protagonists of their error and of their determined reality as well (Aristotle in S.H. Butcher, 1902: 11). This chapter is divided into three sections where the focus is devoted to drawing an attention on the disintegration of the main characters; their separation from their reality as well as the recognition of the self and their tragic fall.

Section One: Alienation in O'Neill's Heroic Character in *The Emperor Jones*:

In this section I endeavour to shed light on the surrender of the Dionysian character as it is reflected in both literary protagonists, "Jones" in O'Neill's play and "Gaddafi" in Khadra's novel. In this final process, the tragic characters undergo a return to the nausea of life after separation and intense struggle to escape the awfulness of external world. The silencing of will to power and the longing for a return to primeval existence construct the fallibility of the Dionysian tragic character and the falsity of his established myth.

Actually, the term alienation is derived from Latin words *alienation* and *alienare* to mean to "to take away", "to remove" or "to cause a separation to occur (Hamid Sarfaz, 1997: 45). It is related to estrangement of the soul and body from nature and society. Some German philosophers as John .J. Rousseau and John Lock relate alienation to the dispossession of personal rights, liberty and the surrender of the power of controlling a community (Rousseau and Lock (1947) in Hamid Sarfaz, 1997: 46). The critic Hamid

Sarfaz clarifies that this form of alienation as being an imposed one. He refers to Hegel's identification who restricts its meaning to separation as an unintentional experience (Hegel in Hamid Sarfaz, 1997: 46). This is explained as the individual's fail to co-exist with the social, cultural and political institutions.

Indeed, Nietzsche establishes a relation between the deprivation of passion and the fall of myth as he states: "... the weakening of the myth is generally expressive of the debilitation of the Dionysian capacity" (Nietzsche, 2006: 184). On the light of this quotation, I explore the falling apart of the two leaders, Jones and Gaddafi, and the reflection of the concept of alienation in their identities as sufferers of isolation, marginalization and social class diversity. We are going to explore their powerlessness to exist in the world they have fought to establish. They become deprived of all the social rights due to their disloyalty and self obsession.

As far as O'Neill's protagonist, Jones, is concerned I start my analysis to project the dissolution of power where the body is expressive of the weakening of the character. Actually, Jones's excess yearning for materialism and his oppressive ruling conjure the resistance of the natives whose beating of the drum intoxicates him. Under their effect the Emperor undergoes a transfiguration where he turns, gradually, stripped off his strength. His exposure to the ghosts of his past makes him, gradually, throw his clothes and reveal his African origin.

Following this perspective, the critic Edwin Engel (1953) asserts that Although O'Neill had qualified "Jones" with all attributes of a white man, his sudden and rapid transformation to savagery was not in the least improbable. The critic explains that the Negro's African past, in O'Neill play, is relatively recent and easily accessible (Edwin Engel (1953) in Brenda Murphy, 2018: 22). The coming excerpt that is taken from scene four, answers on E. Engel's comment as O'Neill writes: "... He tears off his coat and flings

it away from him, revealing himself stripped to the waist.” (O’Neill, 1921: 37). The scene exemplifies the protagonist in a complete juxtaposition from his former state depicted in scene one as an elegant emperor. It seems clear that Jones’ journey in the gloomy forest strips him from the entire qualities of civilization as he submerges his racial history.

The above passage reflects the resignation of Jones from Emperor to a primitive man, hence, the reversal of his destiny. The “panama hat”, and the «blue uniform” that symbolise his power and engagement in the American regime are, now, abandoned. As he takes off his jacket he pretends to show himself in a similar situation with the African slaves that are transported to America after being sold in the market. Jones, then, typifies Nietzsche’s Dionysus character in terms of his desolation. As a matter of fact, Nietzsche maintains the view that: “...drunken reality... does not heed the unit of man, but ...seeks to destroy the individual by a mystic feeling of oneness” (Nietzsche, 2006: 22). According to this, Jones’s recollection of his past history leads him, unconsciously, to unmask his primitive origin.

O’Neill pictures his protagonist’s transfiguration by presenting him unclothed. He echoes the submission of the Dionysian character that Nietzsche reveals as ongoing another mode of life:

“This function of the tragic is the dramatic proto-phenomenon: to see oneself transformed before one self... here we actually have a surrender of the individual by his-entering into another nature.”
(Nietzsche, 2006: 67)

In the above passage Nietzsche makes it clear that the degradation of the Dionysian Character involves a transmutation to another state. Additionally, the downfall requires recourse to the “primitive source of being” as a necessary alternative to continue the struggle of survival (ibid: 153). This is to be explained in Aristotle’s philosophy as “the reversal of fortune” (Aristotle, 1920: 20). That is to say, the tragic character experiences a

situation which is opposite to the one he desires due to a committed error. Moreover, this reversal is an unexpected change that entails a transformation from a state of prosperity to misfortune which marks beginning of the downfall of the protagonist. José Angel Garcia Landa, a commentator of Aristotle's *Poetics*, recapitulates that tragedy "deals with the vulnerability of external conditions of happiness, vulnerability of fortune and prosperity, and not virtue" (Aristotle in Garcia Landa, 2004: 27). It becomes obvious that the reversal of Jones's situation calls the audience's attention to the social circumstances that shapes his destiny.

Accordingly, both interpretations of Aristotle and Nietzsche of the process of transformation suggest the degradation of the tragic character. Aristotle makes a reference to this part of tragedy where the tragic hero experiences disintegration as he states: "...by complication I mean all what extends from the beginning of action to the part which marks the turning-point to good and bad fortune" (Aristotle in J.A. Garcia Landa, 2004: 25). The critic explains Aristotle's tragic action with a reference to its character who decides the "possibility" and "choice" of acting in a way or another (Ibid: 26). This aspect seems to correspond to Jones' degradation, in the previous mentioned scene of O'Neill's play. He is depicted undergoing a change from the state of Emperor to a vulnerable condition. His greed to showing a high power culminates in his tyrannical ruling that urges the natives' rebellion. This constructs the complexity of the events in O'Neill's tragedy and brings about Jones' paralysis of power and alienation from the rebellions, hence, his annihilation.

Another critique about Jones' regression suggests Aristotle's element of unity in action and the inevitability of the conjured events:

"...the emperor Jones has number of unifying effect. Edwin Engel writes, after the first scene, the action occur between dusk of one afternoon and dawn of the following day, in or on the edge of the great forest...The beating of the tom-tom also serves as an important unifying

factor, symbolizing the pervasive and inescapable presence of the primitive (Edwin Engel in Md Abdul Momen Sarker at all, 2013: 4).

The critic E. Engel points to O'Neill's inclusion of a pessimistic tone that hints towards Jones' decline and return to the primitive. The beating of the tom-tom that is intensified by the rebellions in the great forest highlight Jones' isolation, the inevitable presence of the primitive and the disbanding of the protagonist. The fact that the events are accomplished in twenty four hours indicates the inevitable tragic destiny of the protagonist.

Jones' exposure to the ghosts of his past makes him, gradually, throw his clothes and reveal his African origin. O'Neill, in this play, devotes a space to showing the protagonist gradual disintegration focusing mainly on eliciting the process as a modern tragic experience (O'Neill in Brenda Murphy, 2018: 28). Jones' journey in the gloomy forest strips him from the entire qualities of civilization as he submerges his racial History. Jones exemplifies Nietzsche's Dionysus in his annihilation and social eradication. He also refers to Aristotle's tragic character as he experiences a change of fortune to a miserable one.

Alienation in Khadra's Heroic Character in La dernière nuit du Rais:

In this part of the investigation, I intend to shed light on the theme of alienation as it is exemplified in the protagonist Gaddafi. The rebellions chase the protagonist and insist on his resignation. This forces him to undergo political and social estrangement from his people. Gaddafi's experience seem to correspond to Karl Marx's notion of alienation: "The man does not experience himself as the acting agent in his grasp of the world, but the world (nature, others, and himself) remain alien to him." (K. Marx (1963) in Hamid Sarfaz, 1997: 47). The author Khadra, in *La dernière nuit du Rais*, reveals the protagonist's awareness of his inability to change the reality of being culturally and psychologically overpowered by the revolts who show a rejection to his established political regime.

The critic Sipiwe Ndlovu relies on Frantz Fanon's psychological survey of the effects of colonization on Arab Algerians to refer to alienation. He explains that this kind of separation is common to the Elite class who are assimilated at universities and institutions (Fanon in Sipiwe Ndlovu, 2017: 58-59). Such characters undergo a tragedy of embracing European culture at the expense of their native culture

The protagonist Gaddafi, in Khadra's narrative, undergoes the Dionysian state of disintegration as the return to consciousness makes him realize the danger of his defective ruling. The heat of the rebellions pushes him to experience isolation in an unidentified quarter helpless and deprived of any form of power; his body turns senseless for any desire for struggle as his consciousness demolishes: "... les lendemains vous découvre dissimulé dans un coin... sans défense... Dans l'immense solitude de mon règne... à aucun moment je n'aurais soupçonné une disgrâce aussi grossière..." (Khadra, 2015: 155-156). The excerpt echoes Gaddafi as alienated from his surrounding whose wretchedness is admitted of an exception to someone of his rank. Gaddafi's degeneration recalls Dionysus's return to "the primitive of its being". His helplessness indicates the reversal of his political situation as leader of Libya. Besides, his nakedness and the absence of his fellow guards remind his primitive origin and the loss of his powers.

Indeed, Gaddafi projects an image which is in opposition to his situation during the time of sovereignty. This correlates with Dionysus's weakness that Nietzsche reveals: "Could he endure; in the wretched fragile tenement of the human individual, to hear the re-echo of countless cries of joy and sorrow... without flying irresistibly to his primitive home..." (Nietzsche, 2006: 162). Nietzsche, in the above passage, points to a possible turning point in the Dionysian character as a result of an external threat which seems to correspond to Gaddafi's situation pictured in the above cited quotation.

Khadra's depiction of Gaddafi as vulnerable, estranged and unclothed in an old wretched school recalls the Dionysian character's alienation in "the wretched fragile" dwelling. Gaddafi's defencelessness shows his devoid of will to action. This is what Nietzsche relates to as the "debilitation of the Dionysian capacity" (Nietzsche, 2006: 184). Nietzsche's Dionysus, then, becomes stripped of all his magical strength.

The injustices exercised by Gaddafi on his people call upon his bad luck and depravity of power. In the following passage, Khadra portrays Gaddafi disburdening himself from all his powers to reveal his gradual degradation:

" Mon masque se décroche, tombe par terre ; je ne le ramasse pas.
Je sais seulement que je cours...Je me lève, retire mon gilet pare-balles, le jette par terre, abandonne mon fusil sur place et me mets à courir"
(Khadra, 2015 : 188-189).

This passage conveys Gaddafi's discharge from the function of a ruler. The main elements that mark his power: the hat, the jacket and the military arm are abandoned. The act of neglecting them, in escape, reveals that they are the cause of his political corruption as they project his loss of his consciousness. Gaddafi's disintegration is the outcome of his appropriation of Western discourse of domination. His weakness witnesses a dispossession of political responsibility and his cultural and economic heritage.

Gaddafi's assimilation to the European cultural and political canon and his regression show the fallacy of the "Western Civilizing Mission". According to Aristotle, "Hamartia" or tragic error is only a sign of a character's "imperfection"; a fact which excludes the "suffering" tragic character from remorse (Aristotle, 1956: 95). It follows that Gaddafi's exercised injustices that replicate the European colonization in new forms, serve only as a defect that stimulates and guarantees the reversal of the events in tragedy.

Concerning O'Neill's Protagonist, Jones, his tragic destiny is conveyed through showing hypocrisy in establishing equality with Negro people in Haiti. He is revealed as

stripped of all attributes of civilization as he abandons the American blue uniform. The tragic Hamartia of both protagonists is discerned in their disloyalty to their native people and their political regime based on tyranny. They both answer to Aristotle element of reversal of fate "...from good fortune into bad fortune..." (Aristotle in Mahesh Ananth, 2014: 8). They also refer to Nietzsche's Dionysian phase of the paralysis of will.

Section Two: Self-awareness and Discovery in O'Neill's Heroic Character in *The Emperor Jones*:

The disintegration of the tragic character coincides with Dionysian "self-rediscovering" (Nietzsche, 2006: 152). Actually the concept of recognition is introduced by the philosopher Aristotle in his theory of art *Poetics* as a "change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune". Aristotle clarifies that the prominent kinds of tragic plots are those that are combined with the reversal of fortune, as the tragedy of Oedipus, in order to shape a complex tragic structure. Along this section, I analyse the recurrence of the theme of self-consciousness as a primary recovery from alienation as they are depicted in the literary protagonists, Jones in O'Neill's play and Gaddafi in Khadra's fiction.

Recognition, according to Aristotle involves already established relations between individuals that one person recognises the actions of another person. The events revolve around arousing pity and fear causing reversal and recognition (Aristotle in S.H. Butcher, 1902: 17). The critic Michael Sampson confirms the connectedness between recognition, reversal and suffering pointing to a kind of suffering where an individual acts harmfully and unknowingly against the other and realising the effect just after the fact (Aristotle in Michael Sampson, 2005: 9). On the other hand, the critic Mahesh Ananth explains the situation of the tragic character "Oedipus" who experiences a reversal of fortune from ignorance to knowledge. The critic provides an example about Oedipus' accidental killing

of his father and marriage to his mother (Aristotle in Mahesh Ananth, 2014: 9). The critic explains that the incident witnesses the recurrence of a gap in Oedipus' actions that causes him to commit an error.

As far as Jones' Character is concerned, O'Neill reflects this element to highlight the complexity of the tragic experience. Actually, Jones undergoes a feeling of a sense of regret of his committed crimes in the United States. Jones gets aware of his mistakes as he returns to consciousness that he, sorrowfully, pleads his god for forgiveness:

“Lawd, Jesus hear my prayer! I knows I done wrong, I knows it!
When I cotches Jeff cheatin’ wd loaded dice my anger overcomes me an’
I kills him dead! ... Lawd! keep them away from me! An’ stop dat drum
soundin’ in my ears!” (O’Neill, 1921: 42)

The above passage echoes Jones’s repentance as he becomes conscious of his wrong deeds for killing his mate Jeff in the States and cheating the natives in the West Indies. The literary critic Gabriel Poole maintains the view that the manifestation of the ghosts expresses his “guilt feelings for the wrongs he committed against specific individuals” (Gabriel Poole in Diya. M. Abdo, 2015: 37). He explains that the visions project his personal and collective memory. The protagonist typifies Nietzsche Dionysus’s return to memory. The later, as he joins daily life he realizes the essence of things “...with a sense of revulsion: the fruit of these states is an ascetic, will-negating mood” (Nietzsche, 2006: 40). According to this, the tragic character’s awareness of the danger of his reality leads way to passivity which seems parallel to Jones’s state in the previous passage.

In his book "*Poetics*", Aristotle associates recognition with memory; a process where an external incident may stimulate the tragic character to recoil his deeds. As he distinguishes types of recognition he asserts: “The third kind depends on memory when the sight of some objects awakens a feeling...hence the recognition” (Aristotle, 1956: 59). Moreover, he defines recognition as “a change from ignorance to knowledge (ibid: 47).

Relying on this, the sight of the imaginative creature and the threat of the natives arouse in Jones a sense of remorse that leads him to implore the forgiveness of his god.

The Protagonist has incarnated the aspect of recognition that manifests after his recovery from isolation in the great forest. Jones' reversal of fate is caused by the determination of the rebellions to put an end to his Empire. Jones' turns conscious about his error in exploiting the wealth of the natives and his oppressive regime. His becomes aware of inevitable surrender as he pleads the God's sorrow to suspend the chase of the revolts.

Self-awareness and Discovery in Khadra's Heroic Character in *La dernière nuit du Rais*:

In a parallel way, Khadra's Protagonist, Gaddafi, seems to exemplify the Dionysian tragic effect of "self-rediscovery" as he reconsiders his political career. After sinking in series of hallucination, alienation and intoxication, Gaddafi also experiences recovery and confrontation of the awfulness of the reality he has constructed. Recognition, as an eminent concept in complex tragic plots, witnesses a passage from happiness to unhappiness as a result of discovery of imperfection in the tragic character's experience. It is commonly occurred between the character and the audience. The former becomes conscious of his deeds only as he gets informed of some "facts" that he ignores.

According to J. Paul Sarter, Self-consciousness leads the character to long for a way to overcome the suffering and seek a possibility to affirm his life (J.P. Sartre in Sipiwe Ndlovu, 2017: 155-156). It also comes as a result of shock and necessitates an "other" side to confess his recognition (Ibid: 157). The tragic character discovers, in relation to the audience, an error in his "identity", Aristotle explains. The incident coincides with the "reversal" of his fortune to a miserable one as the character confronts events that are

“opposite to the desired one”. These dramatic transformations consist a turning point in the artistic tragic structure (Aristotle in José .A. Garcia Landa, 2004: 21). The critic clarifies that the tragic Character, in the mask of the tyrant "Oedipus", undergoes a falling scale where recognition is intermixed with reversal; a fact that creates a gap in the deeds of the character and pushes him to confront his “error”.

The protagonist, in Khadra’s fiction, undergoes a common experience as he recovers from intoxication and hallucination to regains his existence. Actually, Self-consciousness leads the character to long for a way to overcome the suffering and seek a possibility to affirm his life (J.P. Sartre in Siphwe Ndlovu, 2017: 155-156). It also comes as result of shock and necessitates an “other” side to confess his recognition (Ibid: 157). His self-awareness is apparent as he confesses that his pride drives him to cruelty and veers him off from the path of reason (Khadra, 2015: 192). He arrives to apprehension that his life is predetermined by “internal directives” constituted in instinctive acts as cruelty, as well as by “external” factors as the attack of the rebellions.

Moreover, Gaddafi experiences a state of paralysis as he confronts the truth that the order he has, once, created turns into a terror that dominates his will. This passage may serve as an evidence:

“ Assi sous un acacia, je songeais aux monades... déserteur ... j’étais malheureux comme il est rarement possible de l’être, aussi misérable raturant le sable qui s’enchevêtrait auteur de moi...” (Khadra, 2015 : 121).

As it is depicted in the above text, Gaddafi’s alienation in the desert as drawing with the sand conveys his weariness to the danger in which he feels trapped. Besides, Gaddafi’s sitting in contemplation marks his passivity and his anxiety indicates the heaviness of his sense of guilt. Accordingly, Khadra’s protagonist appears in Dionysus’s temper as Nietzsche states: “... as soon as this everyday reality rises again in consciousness, it is felt as such, and nauseates us, as ascetic will-paralysing mood is the fruit of these states.”

(Nietzsche, 2006: 61). Relying on this claim, it seems obvious that Gaddafi's remorse about his oppressive strategy culminates in paralysing his drives that his questions remain without answer.

Besides, the sequence of nomads and pilgrims that passes before his eyes makes him question the way they overcome the hardships of life. In another passage he exclaims: "...un jour vous êtes prédateur, un autre vous êtes la proie" (ibid: 155). These scenes incarnate Gaddafi's recognition of his misery and the danger of his situation where the triumph of "moral conception[s]" of the world represses his forces to power and stir his deception. This conveys the protagonist's awareness of the triumph of the natives' revolution. This appears to mark the victory of external moral standards. Gaddafi justifies that historical circumstances induce him to reactive his acts of terrorism on the native Libyans. It is the realisation of such calamity that troubles him.

Indeed, Gaddafi's consciousness of the irreversible nature of his life and Jones' pleading for his god to show his inability to face the reality; refer to their awareness of the awfulness of their deeds; their Dionysian reality. The protagonists epitomize Nietzsche's Dionysus as they identify their "errors" and unsuccessful political career. They convey what Nietzsche refers to as the "lesson of Hamlet" that provides that knowledge kills action (Nietzsche, 2006: 129). Both protagonists seem to have learned about the fatality they caused to their native people. Their awareness paralyses their power. In this case they relate to Aristotle's aspect of recognition that comes out of ignorance.

Section Three: The Tragic fate in O'Neill's Heroic Character in *The Emperor Jones*:

Finally, this section aims at considering the last stage of tragic plot as it is exemplified in both protagonist, Jones in O'Neill's play and Gaddafi in Khadra's novel. The characters come to show their total annihilation as a necessary process as the incidents

of reversal force their tragic fall. This last phase unties the vulnerability of external conditions of life; that of fortune and prosperity. The critic José. A. Garcia Landa refers to the "unraveling" as extending from the beginning of the change to the end (Aristotle (1956) in José Angel Garcia Landa, 2004: 25). The critic explains that the tragic hero has as a characteristic the blundering emotions of badness and goodness, not too good and not too bad, that drive him to commit a great error.

The hero's frailty is due to a lack in skills and the limitations of his mind (Ibid: 27). This is referred by Aristotle as "Hamartia" and it involves crimes and rashness in acts such as the case in Oedipus Rex (Ibid). They are accompanied by the arousal of strong feelings of pity and fear among the audience who regard the protagonist's unveiled actions as shocking and unbearable (Aristotle in Michael Sampson: 13). My attempt, along this section, is centred on exploring the unravelling of the Dionysian truth, and the reaction of the audience towards the tragic characters, Jones and Gaddafi, in the literary masterpieces under study.

Concerning O'Neill's play, the protagonist Jones incarnates the Dionysian tragic hero as he recognizes his instinctive intentions constituted by an intense greed for political power and materialism. Besides, this tragic effect invoked under the intensified beating of drum unfastens his racial ties towards the natives and leads him to depression. In scene seven, O'Neill portrays Jones's screaming in the forest: "...His voice reaches the highest pitch of desolation... raising and falling in the long, despairing wail of the chained slaves, to the rhythmic beat of the tom" (O'Neill, 1921: 47). Jones's cry echoes his depressive condition as the force of nature brings him back to his barbaric nature. The fact of being chained as a slave expresses the inevitability of his destiny.

Actually, the literary critic Diya M. Abdo sustains that O'Neill in *The Emperor Jones* portrays the protagonist as: "...one who is inhibited, not simply by the oppressive

white man, but also, and perhaps more so, by the history, pain and possessiveness of his own race.” (Diya .M. Abdo, 2015: 41). Accordingly, Jones’s surrender incarnates the Dionysian tragic hero whose destruction is the outcome of the power of “nature” symbolized in the haunts of the forest and the beating of the tom-tom. Moreover, the critic Thomas Pawly supports the view that the European culture Jones has acquired is: “only a veneer, as he had little, if any formal education, which is insufficient to harness his primitive impulses” (T. Pawly in Diya. M. Abdo, 2015:30). This expresses Jones’s failure to accomplish his civilizing mission as he carries it as a veil to fulfill his material ends.

On the other hand, the appearance of ghost of the Congo Witch Doctor and its demand for sacrifice results in Jones’s refusal to accept his disintegration. However, the seductive chanting of the Witch Doctor haunts Jones that he turns: “...completely hypnotized...The whole spirit and the meaning of dance has entered into him, has become his spirit” (O’Neill, 1921: 49). The horror Jones feels indicates his weakness and the danger of his betrayal to his ancestry, and the dancing articulates his primitive origin. Once again, Jones is forced for a moral sacrifice by silencing his will through a hypnotic process that the Witch exercises to horrify him to perform sacrifice. He joins the naked “Negroes” in their dance to express his liberation from the inhibited greed for materialism.

Besides, Jones’s firing on the crocodile, which is deified in African culture, is an expression of his defiance and audacity to smash the moral standards of African culture. In this context Nietzsche refers to the Dionysian tragic hero “...wounded to death and not dying, with his despairing cry “Longing! Longing! In dying still longing...” (Nietzsche, 2006: 162). Jones' tragic end constitutes in his surrender to the mercy of gods to whom he keeps challenging until he vanishes.

Rather than overcoming his situation and affirming his life, Jones’ limited knowledge brings about his inevitable defeat due to the intense purchase of the native.

Jones' refusal to surrender is to be interpreted in terms of Nietzsche's philosophy as an artistic wisdom: ...a profound 'counter-moral tendency' that refuses to subordinate life to conceptual fictions like 'morality' ..." (Lee Spinks, 2003: 17). One can notice that Jones' soul is sacrificed not in honor of the rebellions but for his longing for another existence. The audience reaction is met with pleasure as they put an end to the criminal. It is also accompanied with horror for the engendered chaos.

The Tragic Fate in Khadra's Heroic Character in *La dernière nuit du Rais*:

As far as Khadra's fiction is concerned, Gaddafi experiences his last stage for power longing. The protagonist's tragic end unmasks the heaviness of his tragic flaw that necessitates his downfall. The tragic hero is revealed as an "imperfect" character whose miserable end is the outcome of a "great error" on his behalf (Aristotle, 1956: 93). According to Aristotle, such "tragic flaw" is the product of ignoring certain facts that conjure opposite results to the ones expected. The error may be identified as a strong ambition, pride or jealousy. These deficiencies are regretted by the hero, thus, his tragic end is called upon (Ibid: 94-95). It is in the light of these limits that I analyze the tragic fall of Khadra's protagonist, Gaddafi.

The fall of the Dionysian character in Khadra's fiction does not come successively with the experience of paralysis. Gaddafi undergoes, however, another form of transfiguration as he takes of his alienation a stimulant to carry on the fighting against his fate. Indeed, Nietzsche holds the view that the "truly real Dionysian appears in a multiplicity of form, in the mask of a fighting hero... in the mask of individual will" (Nietzsche, 2006: 81). From this quotation one can understand that as long as the Dionysian character still alive, he continues his creative struggle to unfasten his restriction from moral values. It is on this basis that Gaddafi appears as a tragic hero.

Indeed, Nietzsche imparts in Oedipus the mask under which Dionysus shatters. Indeed, the later achieves a realization that his deep contemplation keeps him in passivity. He, thus, decides to take an action against nature by breaking the “iron law of fate” as he murders his father (Lee Spinks, 2003: 19). It is behind this Greek character that Gaddafi meets his death. To make it clear, despite the fact that he becomes aware of having experienced moments of remorse and a silencing of will, he transcends in enduring the terror of life.

Gaddafi’s violates of all social standards that constitute the culture of the Libyan people. In refusing to proffer sacrifice for his society, he avoids to submit to the prevalent moral values: “Vous ne me prenez pas vivant ... Je me batterie jusqu’à la dernière goutte de mon sang... la mort est mon sacre.” (Khadra, 2015: 133). The passage depicts Gaddafi rejecting all the restrictions that may restrain his will, including memories and the chase of the rebellions that represent the democratic order that he has already settled.

Besides, the protagonist expresses his conviction that only death can castrate his will to power as he refuses the idea to continue living as a mad man. This refers to Nietzsche’s description of the tragic situation as he maintains: “Saying yes to life... the will to life rejoicing even in the sacrifice of its highest types – that is what I called Dionysian” (Nietzsche in De Lawrence: 230, <https://books.google.dz/books>). One can perceive in Gaddafi the Dionysian determination to long for life, beyond good and evil. Gaddafi hopes for a chance to survive as a natural right of every man.

To make it clear, Nietzsche suggests, through the figure of the tragic hero, not the unrestrained impulse for power, but rather a will that makes of man a “bridge” of life not an end (Nietzsche in Lee Spinks: 2003: 121). It follows that Khadra’s protagonist incarnate Nietzsche's tragic hero for his life aspiring spirit. His error is resulted from his pride, overconfidence and jealousy towards his mother country.

Jones' and Gaddafi's defect relates to Nietzsche's Oedipus who kills his father and marries his mother. Analogically, the literary protagonists break the laws of nature as they abandon their national identity to adopt a European one. Their economic exploitations and the social classes they have created to impoverish their people construct an agenda about their act of discrimination. Their misdeeds refer to Aristotle's tragic flaw; their jealousy and pride to defend their culture blind them to maintain political balance as they are conjured to replicating the Western oppressive regime.

General Conclusion:

E. O'Neill and Y. Khadra's have contributed in unravelling the western colonial discourse of a falsified "civilizing mission". Through their writings, "*The Emperor Jones*" (1921) and "*La dernière nuit du Rais*"(2015), respectively, they have succeeded in denouncing the conjured effects in the post-colonial area. The authors have projected the corrupted leadership of the protagonists, Jones and Gaddafi, on their native people. I have realized that both literary characters have replicated the European capitalist and oppressive regime of dictatorship and ambivalence. It has been proliferated under a new class based government; the Elite Class of recently decolonized nations.

E. Said in "*Culture and Imperialism*" (1994) has clarified this situation among post-colonial leaders as he has claimed:

“...today post-imperialism has permitted only a cultural discourse of suspicion on the part... of metropolitan intellectuals... we... belong to a period of surpassing theoretical elaboration of universalizing technique of structuralism... Marxism...etc” (E. Said, 1994: 195)

E. Said has confirmed that the national political bourgeoisie has, in effect, tended to replace the colonial force and its exploitative motives. The critic has explained that this class has replicated the European structures in "new terms" (ibid: 223). Eventually, O'Neill and Khadra have devoted an interest to undertaking their writings from a post - colonial perspective to uncover the hidden intentions of this Elite class.

The outcome of my analysis is that both selected masterpieces have accurately answered to F. Nietzsche's philosophy of "tragedy" who has introduced the Dictator as modern "tragic hero".

Concerning the first chapter of discussion, O'Neill and Khadra have given emphasis to representing the background of their main characters, "Jones" and "Gaddafi", to reveal colonial discrimination. They have typified Nietzsche's character

“Dionysus” in terms of “dismemberment”, struggle for “individuation” and “madness”. Both protagonists have experienced subjugation on the behalf of the western dominant power during their childhood, though differently. While "Jones" has witnessed “racial” oppression under the American political regime, “Gaddafi” has injured impoverishment and military occupation under the European colonialist.

"Jones" and “Gaddafi” have commonly epitomized Nietzsche’s aspect of “Dionysian suffering” that has evolved their “double” character as a complex one. Their multifaceted personalities have answered to Nietzsche’s and Aristotle’s character “Oedipus” and his unconditional strive for supremacy. The scholar Frantz Fanon has pointed to such peculiarities in the dominant post-colonial political class. In his article “On National Culture”, which is introduced in his book *"The Wretched of the Earth"* (1967), he has affirmed:

“The culture that the intellectuals lean toward is often no more than a stock of particularism... A national culture is not folklore... It is not made up... of gratuitous actions, which are less attached to the ever present reality of people.” (Fanon (1967) in M.H.D Nour Al-Abood, 2012: 41- 44)

Indeed, Jones' and Gaddafi's impulsive fighting for power has been interpreted as an “imitation” of western capitalism, its exploitative intentions and its failure to establish a democratic country. The protagonists have represented a kind of political leadership, the Empire for Jones and the Monarchy for Gaddafi, that has been based on creating social classes and gaps within the society. Their leaning towards embracing the western civilization has resulted in producing a culture that has suited only particular people. This has been referred by Fanon as an outdated culture and that could not cope with the reality of the natives and their democratic expectations.

Concerning the second chapter, it has been devoted to highlight Nietzsche’s “Dionysian states of contradictions” as phases of transformation among “Brutus Jones”

and “Gaddafi”, and as an expression of their perversity and ambivalent motives. The “Dionysian mysteries” have been associated with “forgetfulness” “intoxication”. Such excess has been exhibited by O’Neill and Khadra by demonstrating the main characters’ isolation from their native people to create an environment to express their cruelty.

It is in F. Fanon’s analysis of the corrupted system of post-colonial leaders that we have found an assertion about the complexity of the literary protagonists’ political career. In *"The Wretched of the Earth"* (1967), he has persisted:

“...the nature... will on the contrary shake the people... he wishes to attach himself to the people, but instead, he only catches hold of their outer garments: And these outer garments are merely a reflection of hidden life, teeming and perpetually in motion...” (F. Fanon, 1967: 41-42)

This excerpt has brought us to the conclusion that the literary protagonists, Jones and Gaddafi, have conveyed an ambivalent state of mind together with an estrangement from their people. Their arrogance as well as their pride have been challenged by the uprising of the natives, and have intensified their fear. This resulted in their manipulation of power as a means of defiance. These incidents have conveyed such “perpetuation” of emotions and a “hidden life” to which Fanon has referred to.

The protagonists’ reproduction of the European regime of oppression and tyranny has negated the intentions of the native people. Jones and Gaddafi have supported an outdated programme that might not be resolved out of “magical practices” (F. Fanon, 1967: 35-36). Their audacity and eagerness for eternal authority have culminated in revolving the events of tragedy to complex ones and have conjured the irreversibility of their acts. They have incarnated Aristotle’s “tragic error” that engendered the downfall of the “tragic hero”.

Finally, in the third chapter, I have dealt with casting the leaders’ disintegration and their self awareness of their tragic fate. O’Neill’s and Khadra’s delving into the

unconscious side of their protagonists has typified Nietzsche's psychological aspect in revealing the disintegration of his tragic character. Indeed, the intensified chasing of the natives has resulted in the feeling of persecution among the protagonists, Jones and Gaddafi, to the extent of seeing hallucinations. Their remorse about doing justice has brought about the downfall of their constructed political ideals which equalled the fall of the myth of Dionysus.

The protagonists have responded to Nietzsche's theory in terms of the implicated metaphoric discourse. The use of expressionistic techniques as "collective memory" in O'Neill's play has been adopted to give expression to Jones' psychological annihilation and the devastation of his established Empire. Considering Khadra's narrative, flash-backs have been adopted as literary devices to depict Gaddafi's recoiling of past memories and to hint to the collapse of his democracy.

The movement of the natives has brought to realization Sartre's words that have been introduced in Edward Said's book "*Culture and Imperialism*" (1994):

"...The world was really two warring factions, five hundred million men and one thousand five hundred million natives. The former had the world, the others had the use of it..." (J.P. Sartre in E. Said, 1994: 196)

J.P. Sartre has insisted on the necessity of "resistance "against the "enemy" to defend the "common history" of people and to destroy" the "Empire". The same ideas have been adopted by Frantz Fanon and Aimé Césaire to awaken the natives' consciousness to realize their interior strength and to call for renewing the African culture. In O'Neill's play and Khadra's fiction, I have distinguished an intermixture between the uprising of the natives and the protagonists' struggle for power and their destructive destiny. The opposed forces have marked an oscillation between the reality of the former and the non-realistic world of the latter; a crucial aspect in Nietzsche's tragedy.

Césaire's and Fanon's reading of Nietzsche has resulted in opposing the latter's assumptions about Universality. Nietzsche ideas have been deemed as dramatizing the protagonist's drives for "will to power"; his oppressive ruling system and the struggle for supremacy. The scholars' innovation consists in the appropriation of the works of such thinkers as J.P. Sartre, K. Marx, F. Nietzsche and S. Freud to construct new principles. They have advocated a kind of literature that fights the European "customs" and the permeated logic, in order to "prepare the grounds" for a "national culture" (F. Fanon, 1967: 44). They have appealed to revive a kind of African literature that focuses on raising the consciousness of the national people about the necessity to regenerate their native culture and identity to reach a "universal" reputation.

My constructed conclusion is that the literary authors, O'Neill and Khadra, have conveyed their allusion to the necessity of producing a kind of literature that speaks its own time and space. Through the selected literary works, that I have taken as samples to conduct the research study between hands, they seem to have demonstrated their revolutionary literary mission that marks the resistance of the native people. My limitation, along this investigation, has consisted, however, in the lack of knowledge about Nietzsche's tragedy as a political agenda of European discourse of colonialism.

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