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Yasmina Khadra's *A quoi rêvent les loups* (1999) and
Paula Jolin's *In The Name Of God* (2007): A Comparative
Study.

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SOUHILA

I would like to dedicate this work to: my parents, my siblings, and my lovely nephews Massil and Ilyas.

ZAHIA

I would like to dedicate this work to my parents for their endless prayers and encouragement throughout my life, and to my siblings.

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Abstract

This research paper is a comparative study of Yasmina Khadra's *A quoi rêvent les loups* (1999) and Paula Jolin's *In the Name of God* (2007). It examines the themes of radicalization, violence, and political corruption in the already cited novels. To achieve the intended results we borrowed concepts from John L. Esposito's *The Islamic Threat* (1992) and Frantz Fanon's theory of revolutionary violence as put in his book *The Wretched of the Earth* (1963). Our choice of these theoretical frameworks is motivated by the fact that they have covered nearly all the aspects of radicalism, violence and political corruption. We have divided our discussion into three chapters. The first chapter tackles the idea of corruption within governments that originated from the conflicts between the Islamists and the Algerian and Syrian authorities. The second chapter analyses the process of radicalization as it is depicted in the two novels, since both of the main characters in the two narratives share radical ideas, which are motivated by the chaos and the struggle against political corruption in their countries. The last chapter encompasses two types of violence that are displayed in the two novels, which are: the violence suffered by the oppressed and the violence caused by the oppressed. After analyzing the two novels, we conclude that Nafa and Nadia share the same fate throughout their lives. Second, due to psychological troubles and socio-economic difficulties, Nadia and Nafa become involved in violence and barbaric acts. Third, Jolin and Khadra consider that the political corruption in Algeria and Syria as playing a leading role in the spread of violence and anarchy in both countries.

I General Introduction

The following research paper is a comparative study of Yasmina Khadra's *A quoi rêvent les loups* (1999) and Paula Jolin's *In the Name of God* (2007). The motivations which stimulated us to undertake this comparative study comes first from our interest in the field of comparative literature or what comes to be known today as "cultural literary poetics". Second, it is of interest to study together the two novels, because their content is rooted in the literature which was devoted to periods of war, violence, terror caused by conflictual ideologies.

Outside the literary studies, radicalization is commonly perceived as "the social and psychological process of incrementally experienced commitment to extremist political or religious ideology."¹ In literature radicalization has long served as a ready topic, and many authors produced literary works dealing with this issue. Some of these authors have focused on the social and political conditions that have given rise to it; others have focused on the role of religion in its spread; while some have tried to get inside a terrorist mind. Thus, radicalization is a subject that inspired many writers and authors all around the globe.

In this regard, during the dark decade in Algeria (1990-2000), numerous Algerian writers began to write about the atrocities of the 1990s and the traumas of the horrific daily life of the Algerians. Among these writers, we have Rachid Boudjedra, who published a pamphlet entitled *Fis de la haine* (1992), followed by another novel entitled *Timimoun* (1994). In the same context, Rachid Mimouni published an essay : *De l'intégrisme en particulier et de la barbarie en général* (1991), followed by a novel *La malédiction* (1993). There is also, Kamel Daoud, Assia Djebar, Yasmina Khadra to cite but few.

Similarly, a huge amount of literature had been devoted to the question of radicalism in the Middle East. Since long time, it has affected the Middle East and today it is growing in an alarming rate. Therefore, many authors had focused on the terrorist events in the Middle

East, which are according to Western media caused by religious fundamentalism in general and Islamic obscurantism in particular. Among these writers we may refer to William McCants who published *The Isis Apocalypse* (2005), Emmanuel Sivan's *Radical Islam: Medieval and Modern Politics* (1985), Bruce Hoffman's *Inside Terrorism* (2006), Shadi Hamid's *Temptations of Power: Islamists and Illiberal Democracy in a New Middle East* (2014), Michel Houellebecq's *Submission* (2015), and Paula Jolin's *In The Name of God* (2007), among many others. Therefore, throughout this study we intend to establish the literary and historical links between Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God*.

Review of the Literature

Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God* have received a large amount of criticism which has been carried out from different perspectives and angles. To start with, Khadra's work has been studied by many scholars. Among these scholars, we have Rachid Mokhtari, who explores in his book *Sansal, Khadra, Boudjedra, face au GIA séducteur* (2015), the fictional construction of a terrorist in selected Algerian novels of the already mentioned Algerian authors. He argues that through *A quoi rêvent les loups* and mainly the main character Nafa, Khadra explores the inextricable network of terrorism in its sociocultural complexity ². Rachid Mokhtari also asserts that through the social conditions under which the main character of the novel lives, Khadra tries to explain to his readers that the reason behind the conflicts in Algeria comes out not only from the political ideology of the country but also from the Islamist and the fundamentalist ideology of the Algerian society. Thus, according to Mokhtari, Nafa becomes a terrorist because of his envy to society. In this light, he argues:

Khadra, par l'origine sociale de son héros et de ses refoulements, tente d'expliquer la complexité Algérienne, lit de l'islamisme, hors du seul

vecteur de l'idéologie politique Nafa est donc devenu terroriste par amertume, par excès d'humiliations.³

Birgit Mertz Baumgartner is another scholar who studied Khadra's novel in her article entitled "Algérie sang-écriture(s): violence et écriture(s) dans la littérature Algérienne contemporaine"(2003). She asserts that Khadra exposes faithfully in his *A quoi rêvent les loups* the reality of the Algerian society, and this is through the portrayal of the main character Nafa, who experienced successive self- deceptions which led him to become a terrorist.⁴ In addition to that, she comments on the writing style of Yasmina Khadra which she classifies as events writing, i.e. to use real events and identifying them in a specific time of the Algerian history. For example, Khadra referred to the riots of October (1988) and to the arrest of two leaders of the FIS in Jun 1991 and to many other events⁵. Birgit Mertz- Baumgartner also comments on the great reception of Khadra's novel in foreign countries and throughout the world. She claims: "Ce sont la clarté presque excessive du roman et son caractère d'information sociopolitique qui constituent aussi, semble-t-il, une des raisons principales de sa grande réception à l'étranger."⁶

Second, Paula Jolin's *In The Name Of God* is also one of the most widely read and studied novel that inspired a great amount of criticism. Erin Maclellan reviewed in his article "A Gripping Middle East Novel For Teenagers" Paula jolin's novel and he argues:

Tragic headlines about victims of suicide bombers barrage us daily. It's easy to label the Middle Eastern terrorists as "crazy". Their horrific actions seem senseless, and we wonder how anyone could choose this path. Cary author Paula Jolin explores this question in her powerful young adult novel, *In the name of god* the fictional story of a teenage girl's pull towards terrorism⁷.

In this citation, Erin Maclellan asserts that TV, radio, newspapers and other types of social Medias are everyday reporting the terrorist attacks that happen in the Middle East and all around the world. Therefore, he severely condemns the terrorist and the inexplicable motives that led him to resort to such form of violence, and he sees terrorism as an unacceptable, crazy and immoral behavior. Moreover, he claims that Jolin's novel deals with terrorism and how a

teenage girl gets involved in such a radical movement. In another citation, MacLellan claims that Jolin had put a lot of effort in writing such a deep novel and that she provided a profound analysis of terrorism. In fact, Jolin through her novel raise awareness in the teenagers who are struggling under the Islamic religious rules, and help them to face and know how to deal with this religious venom⁸.

Susan Faust is another scholar who comments on Paula Jolin's novel in her article entitled "Name, Tasting offer personal looks at middle east mentality" (2007). In it, Faust reports about Paula Jolin claiming that she was really emphasizing on the tragic events that are fed by the religious venom⁹. In this light, she argues:

In the name of god is an ambitious attempt to personalize and contextualize Islamic fundamentalism. To the extent that Nadia is more earnest than extreme, Jolin succeeds giving fanaticism a sympathetic face. But there is no way to soften the central truth that for Nadia, fanaticism is a choice. And she almost makes the wrong one.¹⁰

In the above citation, Susan Faust argues that *In the Name of God* is a clear work on fundamentalism. She adds that Jolin succeeded to combine fanaticism with sympathy. In fact, Nadia is portrayed as a sympathetic character, but at the same time she committed herself to fanaticism.

Issue and Working Hypothesis

From the above review of the literature, it is clear that Khadra's *A quoi révent les loups* and Jolin's *In The Name of God* had been studied and evaluated by several critics. However, these critics limited their research to the study of many themes such as: radicalism and political corruption separately in both novels, and they ignored to compare theme. In fact, no study has ventured so far to analyze the interaction that exists between the two narratives. In other words, these critics overlooked to explore the common themes in both novels.

The purpose of our research is to compare *A quoi révent les loups* and *In The Name of God* as they deal with the same issues of radicalization and violence that result from the states

of political corruption and anarchy. In this research, we intend to study three major points. First, we shall demonstrate that the political corruption in Algeria and Syria led to the spread of violence and anarchy in both countries. Second, we shall examine the process of radicalization, and how the characters come to adopt radical ideas. Third, we will study the different forms of violence experienced by the characters. Indeed, the characters are displayed as suffering from psychological violence which leads them to do violent acts.

To deal with this issue, we will rely on John L. Esposito's theoretical concepts put in his book *The Islamic Threat* (1992), in which he explains deeply the Islamic principles and rules. We will mainly focus on Esposito's representation of Islam and how it has been introduced into the political system. We will also put emphasis on Esposito's documentation of the Islamic expansions that have swept the world. Besides, we will rely on Frantz Fanon's documentation of revolutionary violence as put in his book *The Wretched of the Earth* (1963). In fact, we will shed light on Fanon's identification of politics as a way to dominate. In addition, we will focus on Fanon's idea that there is a category of people who call for revolution as the only way to get independence.

We divided our dissertation into different sections. The first section is devoted to the general introduction in which we have given a general overview about the topic and introduced the purpose of our study. Then, we reviewed some representative literary critics on Khadra's *A quoi rêvent les loups* and Jolin's *In the Name of God*. As far as the issue and working hypothesis, we have established a gap and then found it interesting and convenient to make a comparative study between the two novels by focusing mainly on their common issues or concerns. What follow as a second section is the methods and materials. In the methods, we will first introduce John L Esposito's theory put in his book *The Islamic Threat*, and then we will supplement this theory by Fanon's analytical concepts put forward in his *The Wretched of the Earth*, while in materials; we will present a brief biography of each author

and a short synopsis of the two works. In the result section, we will show our findings, while the discussion section will be divided into three chapters. In the first chapter, we will study the theme of political corruption and this is through the examination of the Algerian and Syrian societies and politics, while in the second; we will deal with the theme of terrorism in both works. In the last chapter, we will discuss the theme of violence in relation to the two main characters, Nadia and Nafa respectively. Finally, we will finish with a general conclusion which will sum up the different ideas discussed throughout the dissertation.

Endnotes

¹ John Philip Jenkins, "Terrorism", <https://www.britannica/topic/terrorism.com>, (Accessed on November 11, 2019.)

² Rachid Mokhtari, *Sansal, Khadra, Boudjedra face au GIA Séducteur* (France : Marguerite, 2015) ,22.

³ *Ibid.*,23.

⁴ Birgit Mertz Baumgartner, "Algérie sang-écriture : violence et écriture dans la littérature algérienne contemporaine",<https://www.researchgate.net/publication/277869713.com> (Accessed on May 10, 2019.)

⁵ *Ibid.*,

⁶ *Ibid.*,98.

⁷ Erin MacLellan, "News and Record : a gripping middle east novel for teenagers", <http://www.greensboro.com>, (Accessed on May 15, 2019.)

⁸ *Ibid.*

⁹ Susan Faust, "Name tasting offer a personal looks at middle east mentality", <https://www.SFgate.com>, (Accessed on May 17, 2019.)

¹⁰ *Ibid.*

II Methods and Materials

1) Methods

The portrayal of Muslims in literature has always been and is still a controversial topic, because its depiction is marked by prejudices which continue to be generalized. For many years, Muslim cultures have been demonized, and the Muslims have been thought of as violent, irrational, and resistant to any change. In fact, many writers are intolerant in their depiction of the Muslim and the Arab population, portraying them as a threat to most nations. However, there is a category of writers who oppose the misrepresentation of Muslims. Among these writers we may mention John L. Esposito, who was born in 1940; he is a professor of International Affairs and Islamic studies at George Town University. He is also the director of The Prince Alwaleed Bin Talal Center For Muslim Christian Understanding at George Town University. Esposito published many books dealing with political Islam, and the impact of Islamic movements from North Africa to Southeast Asia. Among these are: *What Everyone Needs to Know About Islam* (2002), *The Islamic Threat: Myth or Reality?*(1992) , and *Unholy War: Terror in The Name of Islam* (2002).

As far as our research is concerned, we have chosen to use John L. Esposito's *The Islamic Threat*. We think that it is the most appropriate to our current subject, for Esposito explains deeply the Islamic principles, rules, and how this religion spread out all around the globe. At the very beginning of the book, Esposito sheds light on the reformation of the Islamic rules. In fact, Islam possesses a long tradition of reform. As it is explained by Badlihasham Nasir in his review of Esposito's *The Islamic Threat* that "It has been introduced into political system which reflected a growing religious revivalism in both personal and public life that swept the Muslim world and have a substantial impact on the western world's politics"¹. In this regard, we read in *The Islamic Threat* the following quote:

During the seventies Islamic politics seemed to explode on the scene, as events in the Middle East (the Egyptian- Israeli war and the Arab oil embargo of 1973, as well as the Iranian Revolution of 1978- 79) shocked many into recognition of a powerful new force that threatened Western interests.²

Then, Esposito documents the varied forms of Islamic revivalism that have swept the Islamic world, especially in the Middle East including: Jamaat-I-Islami in Pakistan, The Muslim Brotherhood in Egypt, The Iranian Revolution, The FIS in Algeria, Amal and Hizbollah in Lebanon, The Renaissance Party in Tunisia, and many others. Each of these movements has pointed Islam as the solution to many problems of corrupt government. Besides that, these movements form small groups in Muslim countries where they use different forms of protests. However, the repression from the authoritarian states has tended to make these movements more radical, violent and reached a wide range of society.

Furthermore, according to Esposito, the Islamic revivalism has posed a challenge to the West. Indeed, most of revivalist groups are not anti-modernization, they are mostly anti-Westernization, especially because of the governors who have consciously tried to imitate the West. Esposito claims:

While westernization and secularization of society are condemned, modernization as such is not. Science and technology are accepted, but the pace, direction and extent of change are to be subordinated to Islamic belief and values in order to guard against the penetration of western values and excessive dependence on them.³

Subsequently, in *The Islamic Threat*, Esposito sheds light on the “clash of civilization” between Islam and the West. In fact, he asserts that the Islam- Christian relationship had more enmity than cooperation or mutual respect. The author explains this relation by relying on some important points. First, he shows the different responses and reactions to Western powers that have developed in the Islamic world. Indeed, Muslims resorted to complete rejection and withdrawal of Western education and boycotted the learning of foreign languages. Second, he shows that the Islamic history have fed from each other, culturally,

intellectually and economically. Lastly, Esposito shows how the Western world is ignorant of the Islamic history. In this light, Esposito argues: “The shift in Muslim attitudes toward the west from admiration and emulation to hostility and rejection is often reduced to a clash of separate and distinct (almost mutually exclusive) civilization.”⁴

Overall, this book explores and explains the Islamic rules, reformation and revivalism. It also discusses the roots of conflicts as well as cooperation and confrontation between Islam and the West. In other words, Esposito’s book opened new horizons for people to learn about political regimes in Middle Eastern and North African countries, as well as understanding the issue of fundamentalism.

In addition to Esposito’s ideas, we also intend to use Frantz Fanon’s documentation of revolutionary violence as put in his book *The Wretched of the Earth* (1963). In the latter, Fanon discusses the struggle between colonialists and the oppressed natives. In other words, he is promoting the need for the natives to free themselves from those foreigners who have occupied their land. Besides, Fanon believes that it is only through violence that colonized societies could throw off their oppressors. According to Elizabeth Frazer, Fanon’s theory identifies three kinds of politics which are:

First is politics as domination, where the domination concerns the colonial exploitation and the system of capitalism and therefore their use of violence. Second is the corrupt elites who ignore the revolution and use the same hegemony as the colonizer. Third, there is the category of people who call for a revolution and violence as the only way to get independence.⁵

It is, in fact, a struggle of classes between the bourgeoisie class (the elite) which replaced the colonizer after independence with the proletariat (poor working class) who were active actors in the decolonizing process. So, according to the above quotation, political domination can only be confronted and countered with revolutionary violence. Fanon writes: “Colonialism is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence.”⁶ Thus, we intend

to compare the selected novels of Khadra and Jolin in the light of Esposito's theory put in his book *The Islamic Threat* and Fanon's theory of revolutionary violence.

2) Materials

A. Life and Times of Yasmina Khadra and Paula Jolin

a. Yasmina Khadra

Yasmina Khadra is the pen name of Mohammed Moulessehoul, who was born on "10th of January 1955 in Kenadsa, in Southern Algeria."⁷ At the age of nine years, his father placed him in the Revolutionary Cadet School, which was a military institution for children. In September 2000, after 36 years of military career, including eight years of fighting against terrorism in Algeria, Khadra retired with the rank of a commander. Then, he decided to devote himself entirely to writing. One year later, Khadra moved with his family to Mexico, then he fled to France, where he is living until now. He has chosen to publish his novels under a feminine pseudonym in order to avoid "military censorship"⁸ while he was still in the army office.

Khadra's literary career began in 1973 during his years of military service in the Algerian army. He first wrote short stories, including his first novel *Houria* which was published in 1984, under the name of Mohammed Moulessshoul. He also published novels under the pseudonym of Yasmina Khadra as: *Les agneaux du seigneur* (1998) and *A quoi rêvent les loups* (1999). The author revealed his identity with the publication of his autobiographical novel *L'écrivain* (2001) and *L'imposture des mots* (2002). Khadra published other important novels such as *Les hirondelles de kaboul* (2002), *L'attentat* (2005), *Les sirènes de bagdad* (2006), *Ce que le jour doit à la nuit* (2008) and *L'olympé des infortunés* (2010).

Yasmina Khadra is also known for his crime novels like *La part du mort* (2004), *Morituri* (1997), *Qu'attendent les singes* (2014) and *Double blanc* (2005). Although Khadra's

novels were all written in French, some of his works have been translated into other languages including the English language and won several literary awards.

b. Paula Jolin

Paula Jolin is an American writer “born in 1970 in Massachusetts”⁹, where she spent her childhood. She was intrigued by her culture and wanted to learn and discover other races and cultures. In fact, she traveled to different countries in the Middle East, where she made an interesting research on Islam and the Arab culture. She also went to Cairo then Tunisia, where she spent several years. Indeed, this journey gave her inspiration and motivation to write about her personal experience as a Western American woman in the midst of religious fundamentalism and radicalism in Syria.

Jolin carried other researches in anthropology and “traveled to Canada and Sudan to accomplish her PhD thesis on anthropology”¹⁰. It was when she got married and became pregnant that she definitely settled down for a career in writing. Therefore, she became a writer and published different works which include *In the Name of God* (2007), *Three Witches* (2009) and *Epilepsy in Medieval Islamic History* (2001). She has also written a number of non-fictional articles about Islam and the Arab world in general which appeared mainly in children’s national magazines, such as “Calliope and New Moon: The Magazine for Girls and their dreams”. During her life-time, she also worked as a reviewer in Teen Reads, where she reviewed many articles and fictional novels such as *Listening For Lions* (2005), *Bad Kitty* (2011), *Boy Proof* (2011) and *London Calling* (2011).

B. Short Summaries of *A quoi rêvent les loups* and *In the Name of God*

a. *A quoi rêvent les loups*

Yasmina Khadra’s novel *A quoi rêvent les loups* describes the black decade in Algeria destroyed by the chaos that prevailed at the end of the 80s. Throughout the novel, Khadra tells the course and life of Nafa , a young Algerian of very modest origin who dreams of a very

improbable career of international actor. While waiting for the glory, he becomes a driver of one of the most prestigious families of Algiers. There, he discovers the totally corrupt universe of the Algerian “bourgeois” class. In fact, for these rich people the common law does not exist. Thus, Nafa will make the very cruel experience in this family. One night, he is ordered to remove the corpse of a teenage girl who died of an overdose in Junior’s cottage. If he refuses, he will be accused of murder and will be sentenced because the police and justice would never dare to attack such an influential family. Nafa is terrorized and obeys to the orders of his boss. However, this night of horror makes him fall into a mechanism that crushes him and lead him, a few years of nightmare later, to slaughter and kill without any remorse.

Nafa is humiliated by this family, and make him lose respect for himself. Therefore, he finds refuge in Islam and the Islamists, who recruit vulnerable young people, and welcome him by giving to him the feeling that his life can make sense. This incident coincided with the very complicated political situation following the electoral process, which was ended by the Algerian government because the FIS (Islamic Party) won most of the parliamentary elections. Thus, the FIS declared civil disobedience to the instructions of the Algerian state at the time. Nafa, like all the Algerian people, was waiting for the inevitable break-up of the situation between the government and the FIS and he quickly joined a fundamentalist cell. Then, he joined the Maquis, where he discovered another world of casemates, the real jungle of savages. Nafa ended up killing without thinking, blinded, lost in a world of savagery and violence.

b. In the Name of God

In the Name of God is Paula Jolin’s first novel published in 2007. The narrative is the story of a teenage girl, who turns from being a devout Muslim to a fanatic. Nadia lives in Damascus, Syria with her mother and brother. Nadia just wants to be a good Muslim, and walk the path of a pious girl who prays, studies and obeys the instructions of her family and

society. However, when the conditions in Syria worsen, the conflicts between the Muslims and the Syrian Government are on the rise and American bombs are attacking the neighboring countries, Nadia is forced to direct her devotion on a path that she thinks will take her directly to heaven. Nadia is also dealing with a crush on her cousin Fowzi, who is arrested by the Alawis, the secret police in Syria. In fact Nadia doesn't know what Fowzi did or said to prompt his arrest and where the police took him. Nadia feels helpless at the beginning, but she later on decides to react and begins a personal and secret journey to find the reason behind her cousin's arrest.

Along this path, Nadia manages to get in contact with the same group that her cousin belonged to. In fact, she involves herself with one of Fowzi's fanatical friends whose name is Walid. Nadia meets many times with Walid in order to convince him of her desire to be a part of the cause. With each meeting with this man, Nadia is more and more convinced that she is doing the right thing. This path leads her down to the road of religious fundamentalism, and decides to sacrifice her life in a bombing act. However, she changed her mind as we are told at the end of the novel.

Endnotes

¹ Badlihisham mohd nasir, Syarifuddin Misbari, and Linda Roziani, "Book Review John L. Esposito The Islamic Threat" (Malaisie: Universiti Teknologi Malaysia, 2009), https://www.researchgate.net/book_review_john_l_esposito_the_islamic_threat.com

² John L. Esposito, *The Islamic Threat: Myth Or Reality* (USA: Oxford University Press, 1992), 17.

³ *Ibid.*, 19.

⁴ *Ibid.*, 202.

⁵ Frazer Elizabeth, Kimberly Hutchings, *On Politics and Violence: Arendt Contra Fanon* (London: Palgrave, 2008),53.

⁶ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963) , 19.

⁷ Richard Marcus, “ Interview with Yasmina Khadra: The Arab World is Not Just A Postcard with Dunes and Caravans”, <https://en.qantara.de/content/interview/with/yasmina/khadra.com>. (Accessed on September 17, 2019).

⁸ Ibid.

⁹ Teenreads, “ In the Name of God”, <https://www.teenreads/paulajolin.com>. (Accessed on September 25, 2019).

¹⁰ Ibid.

III Results

In this paper, we have made a comparative study of Khadra's *A quoi rêvent les loups* and Jolin's *In The Name Of God*. Our investigation has tried to shed light on the religious fundamentalism in both novels, and we have noticed that the two narratives share the same issues of political corruption, terrorism and violence. In order to achieve our purpose, we have implemented John L. Esposito's *The Islamic Threat* and Fanon's *The Wretched of the Earth* as theories, and we have mainly tried to explain how Islamic fundamentalism is associated with violence. The implementation of these theories has permitted us to better understand the two novels.

The first result we reached is that a government which is not legitimate, along with unchecked corruption and lack of political recourse, may eventually result in terrorism. The Global Terrorism Index (GTI) notes that "Lack of political legitimacy, state-sponsored violence and perception of criminality are very influential in the rise of terrorism".¹ The GTI also reports that "Measures of state representation such as extrajudicial killing, political terror and gross human right abuses are also a top contributing factors."² Thus, our analysis will focus on how political corruption is portrayed in both novels. In fact, both of Yasmina Khadra and Paula Jolin described the political corruption in Algeria and Syria, as playing a leading role or factor for the spread of violence and anarchy in both countries.

The second result we have reached is that a huge number of teenagers and young adults have been radicalized in Islamic states as in Lebanon, Iraq, Algeria, Syria and many other countries. In fact, the Jihadists attract the youths who have psychological troubles, and experience difficulties such as poverty, alienation and social corruption, because these people are an easy target. Thus, through the analysis of the main characters of both novels, we have drawn parallels between Nafa and Nadia who experienced the same fate, as both of them are

drawn to radicalism and joined terrorist groups, because of psychological troubles and socio-economic difficulties.

The last result we have reached is that across the Muslim world, young men and women often come into violent movements and this is because they experience downsizing, alienation and economic instability. These individuals become actively engaged in killing or attempting to kill people, and they use firearms, knives, explosive devices or weapons of mass destruction. Indeed, both of Khadra and Jolin described in their novels acts of violence committed by the characters. For instance, Nadia decided to be the kamikaze that would explode a bomb. Similarly, Nafa becomes an Emir of a terrorist group and killed without thinking.

Endnotes

¹ Martin Hill, “Illegitimate and Corrupt Governments, State Sponsored Violence and Perception of Criminality Top Influences in the Rise of Terrorism”, <https://www.libertyfight.com/2014/corrupt/government/state/violence/top/cause/of/terrorism.com>. (Accessed on May 17, 2019.)

² *Ibid.*

VI-Discussion

Chapter One: Political Corruption in Algeria and Syria

Introduction

The following chapter of our discussion will be devoted to the study of the theme of political corruption as it is depicted in Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God*. Indeed, both authors describe two distinct societies struggling with their local governments and the political system they instored. Thus, through this chapter we will attempt first, to depict the corrupted governments, and second, to study the rise of terrorist organisations in order to fight against these corrupted governments by focusing on the characters' experiences.

1. Corrupted Government

To start with, in *A quoi rêvent les loups* Khadra plunges the reader from the beginning of the novel into the reality of the Algerian politics during the 90s. Indeed, the author describes a country where justice has no place and corruption has reached its peak. Through the character of Nafa, Khadra tends to criticize the Algerian government and the situation in which the country is plunged. Unemployment and poverty have affected the majority of the Algerians. This is the case of Nafa who is poor and deprived of basic living conditions including work. As we read in the novel: "Et c'est qui Nafa Walid? S'énerva-t-il... quelqu'un qui puise dans les misérables économies de sa mère pour se payer des baskets d'imitation, pas plus."¹

It is also important to say that Khadra's aim throughout the novel is to denounce the injustice exercised by corrupt government that has opened the door to hatred and violence. For example, through the story of Nafa, the problem of youth is caricatured to denounce the social reality of Algeria. Indeed, the character of Nafa and those around him are desperate because of the lack of defined goals and the uncertainty of being able to achieve a goal in

their lives. This situation is experienced by the characters because of a corrupt, unjust and elitist government. John. L. Esposito claims that: "Governments were controlled by strong rulers (Bourguiba in Tunisia, and King Hassan in Morocco) and in Algeria by a single party, the FLN that had dominated the political scene."²

Moreover, Yasmina Khadra explains to us that justice does not exist in Algeria. Everything is subject to corruption and can be bought and sold. Implicitly, through Nafa the author makes us understand that there is no place for the poor in society, and that they will not survive. The Algerian government is corrupted because it is ruled by a bunch of vultures who only enjoy the richness of the country. The trouble which Algeria suffered from allowed the country's leaders to monopolize national resources and enjoy all the privileges. Thus, from the portrait of the main character, the author satirizes the fact that to be rich one needs to be corrupt, as the Imam attests:

Tu as été chez les grosses fortunes, ce sont des gens immondes, sans pitié et sans scrupules. Ils s'invitent pour ne pas se perdre des yeux, se détestent cordialement, un peu comme les loups, ils opèrent en groupes pour se donner de l'entrain et n'hésitent pas un instant à dévorer cru un congénère qui trébuche.³

Khadra fully testifies the imbalance that Algerians are experiencing due to the economic deterioration that appears flagrantly. Indeed, Nafa is frustrated by poverty and inequality in the social order of Algeria. This economic and social imbalance can only be the result of poor governance. As it is claimed in the novel:

Pourquoi êtes-vous ici, dans cette auberge, à dépendre exclusivement de la charité de quelques braves? Pourquoi vous faut-il vous contenter de la soupe populaire pendant que l'on jette votre argent par les fenêtres, pompe votre pétrole sous votre nez, piétine votre dignité et votre avenir?⁴

Thus, the mission of the writers like Khadra is mainly to denounce strongly the setbacks of a political and economic system that led young Algerians to violence. John L. Esposito explains that: "It is against this background of nationwide political, economic, and cultural unrest that the rise of Islamic movements in Algeria and the subsequent "war" must be understood."⁵

Furthermore, Khadra describes the collapse of the political system in Algeria due to the corruption that spread in the Algerian government. Indeed, this social imbalance and the intolerance in which the country plunged is the result of a system that manages incompatibly the needs of the population. Therefore, in the face of this system which created poverty and unemployment, Nafa is distorted like the rest of the population, loses his bearing and goes in search of a solution. Thus, our main character plunges into a world where his will to change his life leads him to the very heart of tragedy. Moreover, in *A quoi rêvent les loups*, there is no more social order, “it is the decomposition of a society threatened by the proponents of a corrupt system that the author does not hesitate to denounce.”⁶

Similarly, Jolin describes in her novel the corrupted political system in Syria. In fact, Syria is an authoritarian, military-dominated regime where opposition to president is not allowed. Therefore, Jolin denounces the way the leaders of the country treat the ordinary people, and the way the soldiers harass people, jailing those who criticize the government. This is the case of Fowzi who is arrested by the authorities for speaking out against the corrupted government and for espousing Islamic ideas. Walid says: “Nothing happened, but something could have, and I wanted to warn Fowzi that there were policemen roaming the streets.”⁷ Nadia answers: “something did happen, Fowzi was arrested.”⁸

In the novel, the author describes the economic crisis that affects Syria. In fact, the Syrian people had suffered the pains of economic crisis, poverty and unemployment. As we read in the novel: “When did we become a society that lets its old people go hungry, lets its children die? When we accepted a foreign view of the way things should be.”⁹ Thus, through the novel, Jolin tends to blame the regime for the different pains endured by the people. Many characters in the novel suffer from poverty and unemployment. For instance, Nadia’s family is poor, and her brothers are affected by unemployment. Her Brother Nassir is searching desperately for a job, but does not succeed to find one. This economic crisis is due to the

failed governing system in Syria. We read in the novel: “people in the third world can’t find jobs, can’t get enough to eat.”¹⁰

Moreover, Jolin explains that the governing system is the main reason of corruption. When the regime moves toward dictatorship, it becomes a fertile ground for corruption. In fact, Jolin presents her characters as living under a corrupted government. They are not free to speak out against the system. They must be careful because one can never know who is working for the government and selling information to the authorities. This situation is experienced by Fowzi who is betrayed and denounced to the police by his cousin Nassir. Nadia claims: “So he betrayed Fowzi to the government in hopes they’d be so grateful, they’d give him a job? He didn’t need my half nod to know he was right, what a fool.”¹¹

Furthermore, Jolin explains that corruption in the Syrian government generates distortion in moral values as well as the spread of violence among members of society. It is also the reason behind the emergence of fanatic and fundamentalist opinion and the spread of crime as a reaction to moral deterioration. In this context, Walid says to Nadia:

As I see it, we have three enemies: Muslims who are Muslims in name only, the ones who’ve left their religion behind and have accepted that the west rules the world; the Arab governments that bind us with their corruption and cruelty; and the West itself, which sets the agenda for a materialistic world that has nothing to do with Islam.¹²

Jolin portrays the effects of government corruption through Nadia. In fact, Nadia adopts fanatic ideas and integrated to a terrorist group. Thus, according to Jolin, the government is the only responsible for Nadia’s transformation into a fanatic girl.

Last but not least, Jolin refers to a current form of corruption in the government which is bribery. In fact, bribery is one of the most dangerous types of the abuse of public duties. This act is an obstacle to economic development, and it is widespread in all public sectors in Syria. Bribery and similar acts, like accepting gifts for doing an official duty, are most common in judicial system and security services. This is shown throughout the novel when

Fowzi gave money to a soldier. Samira says: “Poor boy, he bilked Fowzi out of 500 Lira.”¹³ Thus, Paula Jolin considers bribery as one of the various negative effects of political corruption.

To conclude, from the analysis above we can see the similarities which exist between Khadra's *A quoi rêvent les loups* and Jolin's *In the Name of God*. Both of the authors expose through their novels the issue of political corruption which is epitomized through, the poverty, unemployment, injustice that affect the characters.

2. Anti-Government and Fanatic Organizations

The purpose of this last part is to discuss the rise of fanatic organisations and Islamist movements against the government in both novels. Indeed, the two authors describe the involvement of the characters in such movements, and how they later transformed their lives.

On the one hand, in *A quoi rêvent les loups*, Khadra describes the Algerian society suffering because of the political situation in the country caused by the opposition of the Algerian government and the FIS. The Islamic front fights against the government with violence to establish an Islamic state. Indeed, Khadra shows how these movements were organized and illustrates how they work, providing us with details about the organisation of these groups. Thus, the author explains how the Islamists were able to take control of a country and how they lost it. We read in the novel:

Nafa arrêta quatre des six renégats qu'il surprit chez eux, à 3 heures du matin, ancien moudjahid, son fils, son petit-fils de dix-neuf ans et un fellah. Il les ligota avec du fil de fer et les traina sur place où était rassemblée la population, sous la garde d'une trentaine d'intégristes. Il annonça que tout individu qui s'amuserait à réclamer des armes pour s'opposer à la révolution islamique et à dieu subirait le même chatiment.¹⁴

Khadra through his novel traces the origins of Islamist organisations in Algeria to the early 1980s. Indeed, the author explains that the population growth, high unemployment rate, democratic deficit and lack of public freedoms have provoked a sense of deep discomfort in

society, and pushed people to revolt against the government. Nafa is poor, unemployed and couldn't realize his dreams. Therefore, he decides to revolt alongside young Algerians against the government. John. L. Esposito claims: "It is against this background of nationwide political, economic, and cultural unrest that the rise of Islamic movements in Algeria and the subsequent "war" must be understood."¹⁵

Then, Khadra referred to the events of October 1988, which constitute a set of strike workers and student protest movements in the region of Algiers. In fact, the youth under 20 years express their dissatisfaction of the socio-economic situation. Therefore, Khadra succeeded to describe this portrait through the characters in his novel. Nafa and other characters took part in these violent manifestations to denounce the political system and demand the establishment of an Islamic state. As it is stated in the novel:

L'émeute rattrapa Nafa au détour d'un square, l'entraîna vers une arène en ébullition. Quelqu'un lui glissa une barre de fer dans la main et lui désigna une grose cylindrée aux portières grandes ouvertes(...). Sans réfléchir, Nafa fonça sur la voiture et se mit à cogner dessus.(...) Nafa se réveilla dans un panier à salade, la veste déchirée, du sang sur la chemise et mes menottes aux poignets. On l'enferma deux jours dans une cellule nauséabonde.¹⁶

Khadra describes the rise of the FIS to the government. In fact, in 1990, municipal elections in Algeria were won by the Islamic Front (FIS), an Islamist and Populist Party with the objective of establishing an Islamic state. As it is stated in *The Islamic Threat*: "The Islamic salvation Front (FIS) swept municipal and later national parliamentary elections."¹⁷ In addition, the author explains the tactics that this Islamist group used to win elections. He also describes the recruiting system used by the FIS, who manipulate and convince young adolescents to fight for their cause. This situation is experienced by Nafa who was manipulated by the Imam Younes to participate and integrate this group.

Furthermore, Khadra through the story of Nafa describes the clash between Islamist groups and the Algerian government. Indeed, a fierce struggle is taking place between

members of armed Islamist groups and members of the state security forces. Nafa says: “ Une escouade de l’AIS nous tomba dessus dans une clairière. L’affrontement dura des heures. Nous dumes décrocher.”¹⁸ As a result, violence spares no part of society. When the FIS becomes an illegal party, armed groups like the GIA begin to be constituted and commit assassinations and murders in the popular neighbourhoods. Little by little, insecurity gains and violence spreads, so Khadra managed to describe this tragedy and this is through Nafa who participated alongside Islamists in the carnage they have committed. In this context Jean Claude Vatin argues:

Algerian and Muslim were made synonymous. Revolutionary chiefs frequently made use of threats and reprisals in the name of Islam. There were moments when a religious terror was put in force. Algerians responded to it through they did not all agree with it.¹⁹

On the other hand, Paula Jolin referred in her novel to the emergence of Islamic groups as a response to government’s corruption. In fact, the author suggests that the various forms of deprivation drive people to terrorism. For instance, the poverty, lack of education and lack of political freedom led young Syrians to use violence in order to express their dissatisfaction towards the government, this situation is experienced by Nadia’s cousin Fowzi, who stood against the Syrian government and spoke out against it.

Then, Jolin explains in her novel that the Islamic organisations in Syria are promoting an Islamic state guided by religious and Islamic beliefs. Actually, the Syrian regime was accused of corruption and abandonment of Islamic values. Therefore, the government becomes the target of Islamic radicals who killed government officials, wealthy Syrians and foreign tourists. In the novel, Fowzi was the one who expressed his desire and support for the establishment of an Islamic state.

Fowzi says: “Democracy is a hoax. Only when the word of God is the foundation of government you can protect everyone’s rights.”²⁰
Bassam asks: “Are you saying that all states should be Islamic? In other words, you think we should have an Islamic government in Syria?”²¹

Fowzi says: "Every Muslim has the right to live according to Islamic law."²²

Furthermore, the author of *In the Name of God* describes the terrorist operations, which targeted the destruction of the Syrian government, and to kill a huge number of people. In fact, Islamist groups encouraged their recruits to become suicide bombers, by taking advantage of the role of martyrdom among Muslims. Such terrorist operations, with their potential for inflicting enormous casualties, appear to affect mostly the militaries, government leaders and American tourists. This is the case of Nadia who decides to become a suicide bomber because of her anger and hate toward the corrupted government and toward the Americans. In this context Nadia says:

Walid turned and looked me in the eye, and told me 'Walk straight up the street, as casual as you can, as though you're going to meet friends. Step inside Hotel Cham and turn right.[...] Foreign tourists will be swarming all over the lobby. Wait for the most opportune group to approach. We want to make this story as nasty as possible, get the whole world's attention.'[...] I swallowed. 'will there be Muslims there too?' Walid answerd: If they're righteous Muslims, they'll go to heaven. As martyrs, sacrificing their lives for the sake of the community.²³

In Jolin's novel, there is a reference to the rise of political Islam against the political system existing in Syria. In fact, the Islamists have delivered decent services to their citizens by establishing educational networks as well as health and social services. This has been a winning strategy for them, in that it has allowed them to capture popular support. As it is argued in *The Islamic Threat*: "Islamic organisations and parties have proven especially successful where failed economics, unemployed and disaffected youth, and repressive governments make them effective critics of regimes."²⁴ Thus, Jolin justify the characters involvement in fundamentalism by the government's failure, and by the attractive opportunities offered by the Islamic groups.

Conclusion

Overall, we notice from our study that the two novels *A Quoi rêvent les loups* and *In The Name of God* explore the same theme of political corruption. In fact, Paula Jolin and Yasmina Khadra try to show the struggle of the Algerian and Syrian people against the political corruption, which is portrayed through the experiences of the characters.

Endnotes

¹ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 16.

² John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 164.

³ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 86.

⁴ Ibid., 61.

⁵ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 167.

⁶ Boukebbab Nadjjet, “ Effet de réalité et de fiction dans A quoi rêvent les loups de Yasmina Khadra”, (Magister diss, Mentouri Constantine University, 2008).
<https://bu.umc.edu.dz/theses/DIA1015>.

⁷ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 112.

⁸ Ibid.

⁹ Ibid., 127.

¹⁰ Ibid., 128.

¹¹ Ibid., 193.

¹² Ibid., 127.

¹³ Ibid., 13.

¹⁴ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 146.

- ¹⁵ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 167.
- ¹⁶ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 78.
- ¹⁷ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 164.
- ¹⁸ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 153.
- ¹⁹ Jean Claude Vatin, *Religious Resistance and State Power in Algeria* (Baltimore: Johns Hopkins Press, 1981), 146.
- ²⁰ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 68.
- ²¹ Ibid.
- ²² Ibid.
- ²³ Ibid., 203.
- ²⁴ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 185.

Chapter Two: The Process of Radicalization in Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God*

Introduction

The following chapter aims to discuss the theme of terrorism as it is depicted in Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God*. Indeed, the two authors present the issue of terrorism which is epitomized by the characters and by the different events throughout the two novels. Thus, our intention in this chapter is first to draw parallels between the characters and mainly the protagonists. Second, to depict the reasons which lead these characters to become terrorists. And third, to compare the important historical events associated to terrorism in both selected narratives.

1- Radicalized Characters

To start with, we may say that Khadra and Jolin revealed through their novels how young men and women become radicalized. In fact, both of the main characters of the two narratives are young, ambitious and had goals to achieve in their lives. However, things take another turn when the two protagonists became cold blooded terrorists.

On the one hand, in *A quoi rêvent les loups*, Khadra portrays through the character of Nafa the Islamic fundamentalism during the black decade in Algeria. The author displays his protagonist Nafa, as an ordinary young man from the popular neighbourhood of Algiers. His dream is to become a famous actor. Nafa says : “ Dans ce petit rôle que m'avait confié un cinéaste en mal de vedettes, je n'avais pas cessé de rêver de gloire.”¹ He also desires to go to other destinations, and to flee his country in order to try his luck abroad and find other opportunities. However, through unacknowledged paths, he finds himself embarked in a terrorist group. Therefore, Nafa travels in the darkness of Algeria instead of discovering new lighted horizons.

Moreover, Khadra describes Nafa's life as a terrorist and followed his path to terrorism. Actually, everything starts when Nafa integrates one of the most prestigious bourgeois families of Algiers by becoming their driver. One night, he is ordered to remove the corps of a teen girl who died by an overdose in the bed of the son of the Rajas. This night of horror makes him fall into a mechanism that leads him to end up in the arms of religious fundamentalism.

Then, Khadra depicts in his novel Nafa's enthusiasm and hopes to find comfort in religion. In fact, Nafa discovered a new passion which is faith, devotion, piety and prayer. It is the first step among others in his transformation into a radicalized individual. He has enlisted himself in the mosque, where he almost spends his days praying. This passion for prayer is a prophecy revealed the night of his escape from the Rajas family. In this regard, Nafa says:

La même nuit, un rêve inextricable me plaque contre le mur, mon pyjama était trempé, la gorge écorchée par mes hurlements, je rampais dans le noir et me tassai dans un coin de ma chambre au bord de la folie. J'enfouis ma nuque sous mes doigts et m'entendis sangloter : mon dieu, aide moi ! L'appel du Muezzin retentit dans le prolongement du mien, apaisant subitement mon âme, [...] Comme par enchantement, mes angoisses s'émiettèrent, [...] Dieu s'adressait à moi par le truchement du Muezzin, [...] Je fis mes ablutions. Dix minutes après, [...] Je rejoignis les fidèles en prière dans la mosquée.²

Thus, the call of Muezzin entailed to Nafa's decision to follow the path of God. In this context, John L. Esposito explains in his book *The Islamic Threat* that: "The call to Islam was a call to turn away from the path of unbelief and return to the straight path (sharia) or law of God."³

In *A quoi rêvent les loups*, Khadra shows how his main character Nafa was manipulated by an imam for when he confessed about his involvement in the murder of a girl. The imam says to Nafa :

Ce n'est pas la mort d'une petite écervelée qui te chagrine, quelque part, elle l'a mérité, [...] tu n'es plus seul désormais, tu voulais être acteur, décrocher des rôles, [...] Eh ben, je te les accorde, je te propose le ciel pour écran et dieu pour spectateur. Montre donc l'étendu de ton talent.⁴

The words of the Imam have contributed to the integration of Nafa to the terrorist group. In this light, John L. Esposito argues that:

Activist organizations recruited followers from mosques, schools, and universities: students, workers, merchants, and young professionals. They were primarily urban, based among the lower middle and middle classes, with whom they were especially successful.⁵

Khadra moves to the description of Nafa's career in the Maquis. In fact, he was first assigned to a group of young students occupying a villa, where the assassination of magistrates, university professors, policemen, and artists were being organized. Hence, Nafa was invited to commit his first assassination exploit, and it was a magistrate. He claims: "J'ai tué mon premier homme le Mercredi 12 Janvier 1994, à 7h35."⁶ Then, he joins the mountains or the maquis, which is a place of action for the armed Islamist groups. It is in the maquis that Nafa's destiny as a member of the armed groups, then as emir of one terrorist group is affirmed. So, he becomes initiated to murder and committed a huge number of victims, among them children and women.

Furthermore, Khadra tries to shed light to the destiny of Nafa as a terrorist. Actually, Nafa participated in the carnage of a village population, because a widow of an emir convinced him to do that. Hence, he is the victim of this widow, whom he had married on a recitation of the Fatiha. Zoubeyda, the widow, persuaded him to return to the city and leave the mountains, after having done this carnage. She also made him believe that she had hidden a lot of money that will allow them to create their own armed group. However, the terrorist woman dropped him, and he finds himself with the few terrorist who remained loyal to him between the arms of the security forces.

Similarly, Jolin's *In the Name of God* mirrors the reality of Islamic radicalization in the Middle East in general and in Syria in particular. Like Nafa in *A quoi rêvent les loups*, Jolin presents her main character as an ordinary Syrian teenage girl, who lives in Damascus,

Syria, with her mother and brother. Nadia is a devout Muslim, she wears the hijab and she does everything to be a good Muslim. She says: “wearing hijab has helped me to become a person who wants to devote all her time to God.”⁷ Nadia is also ambitious and dreams to go to medical school. However, when the conditions in Syria worsened, Nadia is forced to direct her devotion to a path that she thinks will take her directly to heaven.

Then, Paula Jolin followed Nadia’s steps to radicalization. In fact, Nadia has a crush on her cousin Fowzi, who is arrested by the Syrian authorities because of his radical ideas and actions. Therefore, she takes up Fowzi’s arrest as a reason for integrating fundamentalism. Nadia thinks that if she becomes a fanatic like Fowzi, he might love her. As she says:

A guttural voice snapped out, Fowzi Najjar? No salaams, no introductions, nothing. [...] I’m Fowzi Najjar, said Fowzi. Through the silver of doorway, I could see Fowzi starts to stand up, I could see, too, two soldiers cross the other room in their green camouflage uniforms. [...] my heart beat faster. I got to my feet before the first soldier struck Fowzi on the head with the knuckle side of his fist.⁸

Moreover, Jolin describes Nadia’s quick transformation from a devout Muslim to a fanatic one. At first, it seems like her fanaticism will be short lived but amazingly enough she manages to get in contact with the same group to which her cousin belonged. Therefore, she tries to establish links with the group through a beggar, from whom she expects a message. She says: “Meaning hidden under a couple of innocent sentences, that’s what I was looking for.”⁹ She adds: “The beggar was mumbling something.”¹⁰

Jolin explained through her novel how Nadia integrates a terrorist group and how she is manipulated by a member of this group. Indeed, Nadia’s opportunity comes in the form of a young man named Walid, who is sympathetic to Nadia’s fundamentalist beliefs. Walid leaves mysterious messages for Nadia, through which he organizes their meetings all over Damascus. A short time after their secret meeting, Nadia quickly falls for Walid’s ideas. Therefore, it was an easy task for Walid to manipulate her.

Furthermore, the author portrays Nadia's willingness and intentions to become a "kamikaze" and explode a bomb in a hotel. In fact, Nadia is sure that she is doing what is right and that she is just obeying to God's laws. In this regard, Esposito states: "Islamic law stipulates that it is a Muslim's duty to wage war against polytheists, apostates, and people of the book who refuse Muslim rule, and those who attack Muslim territory."¹¹ Therefore, Nadia starts assembling a list of goods dictated by Walid, needed in manufacturing a bomb. The day she was preparing for has finally arrived; she gets ready and puts the explosive belt around her waist. However, when she was about to press the button, she saw her brother who was surprised to see her in the hotel, so Nadia changed her mind and did not blow up the hotel.

To conclude, we think that both of Khadra's main character Nafa, and Jolin's protagonist Nadia, share many similarities and experienced the same fate. The two authors followed the steps of Nafa and Nadia and described their transformation until they become terrorists.

2- Motives of Radicalization

The purpose of this part is to shed light to the causes of radicalization, and what drives ordinary men and women like Nafa and Nadia to become radical. Khadra and Jolin display in their novels the reasons behind the involvement of the characters in fundamentalism, and religious obscurantism.

In *A quoi rêvent les loups*, Khadra relies on the social argument to explain the causes of radicalization. First, poverty is a curcial factor that pushes people to turn into violent ideologies. In fact, Khadra presents his protagonist Nafa as a poor young men, his father is retired and a victim of colonial rule, his mother is a housewife. He lives in a cramped apartment in a popular neighbourhood. One of his sisters is well educated and charming, but has no pretenders because of poverty. All of these made Nafa to change his mind and becomes a radicalist, as he says:

Les murs de ma chambre étaient tapissés de posters grandeur nature. James Dean [...], s'appliquaient à me préserver de la misère de ma famille : cinq sœurs en souffrance, une mère révoltante à force d'accepter son statut de bête de somme, et un vieux retraité de père irascible et vétilleux. (...) Je m'interdisais de lui ressembler, d'hériter de sa pauvreté.¹²

Second, the author considers unemployment that affects most young Algerians as one of the reasons why young people join terrorism. As it is explained by John L. Esposito in his book:

Algeria's demographics, with its large population of unemployed youth, exacerbated social tensions between the ruling elite and the majority of the population, who felt the full impact of imposed austerity measures and were increasingly critical of government failures.¹³

In fact, Nafa is unemployed, he does not have a true job, he just worked as a driver for a short period and left that job. Nafa couldn't realize his childhood dream of becoming an actor and to be a famous one. Therefore, he killed, raped, massacred innocent people, and imposed the hijab on his sisters.

The third factor that we see as a cause of radicalization in Algeria is the political conditions during the black decade. In fact, Algeria has known a civil war because of the extremists who wanted to take power in the country, but they were prevented to do so by the Algerian army. Thus, the author explains how the political conditions influenced Nafa and pushed him to become a terrorist. Through the adventure of Nafa, Khadra describes the recruiting system used by the G I A, a group that combines psychological manipulation of young Algerians and indoctrination. Indeed, Nafa is a victim of these extremists who wanted to gather the maximum of young people to their sides, in order to reinforce their ideology and realize their goal to govern the country, even by the use of force and violence.

Another reason why Nafa becomes a terrorist is the humiliation that he suffered from when he was working as a driver for a rich family. Indeed, Khadra describes to us how his

protagonist was treated. Nafa is considered nothing by these newly rich, who have built their fortunes on the back of poor people. He was their servant, and in spite of himself he accepted their humiliation. Also, the son of the Rajas has ventured so far and impelled Nafa to participate in a crime. Therefore, the Rajas pushed him to revolt against the whole society. Nafa says:

Cinq mois chez les Rajas, et déjà mes rêves d'enfant se disloquaient au large des peines perdues. J'avais croisé des célébrités, transporté des journalistes, [...] et pas une fois leur regard ne décela cette chose que je portais en moi comme une grossesse nerveuse dans l'espoir d'accoucher d'une constellation. On ne faisait même pas attention à ma fièvre obséquieuse, sauf pour me signaler la fragilité d'un bagage, ou pour me trainer dans la boue à cause de quelques misérables minutes de retard.¹⁴

The feeling of rejection is another factor that caused Nafa to adopt radical ideas. Indeed, he has the feeling of being rejected by society, because of his poverty. However, the Islamists who recruited vulnerable young people were able to welcome him and give him hope that his life could have a meaning. They also offered him some financial security and a sense of ownership and belonging.

In parallel ways to khadra, Paula Jolin throughout her novel sheds light on the various reasons why her protagonist Nadia is driven to radicalism. To start with, Jolin justified Nadia's involvement in Islamic obscurantism by the political conflicts and instability in Syria. Indeed, life in Syria is hard and full of conflicts. No one is sure whom to trust, who might be working for the government, or who might come to arrest innocent people. Thus, Nadia struggles with the circumstances of her country, she lives in the middle of Damascus, the capital city of Syria where conflicts reached their highest peak. There is also a war in the neighbouring countries such as Iraq, Palestine and Israel. All these wars and political conditions influenced the Syrian people in general and Nadia in particular. In fact, no one can speak out against the Syrian government, and no one is free to express his/her opinion. As a result of all these conditions, Nadia chooses to stand against this repressive regime. Fowzi

says: “Every Muslim should rise up against oppression, what over from it takes, occupying power, repressive regime, whoever.”¹⁵

Poverty that affects the majority of Syrian families is considered as a major factor that pushes young people to become terrorists. In fact, the majority of the Syrian people were poor, and every day the poor becomes poorer. The family of Nadia is too struggling economically, they live in a two bedroom apartment. Therefore the life of Nadia is hard and miserable. Nadia says: “Nassir moved his cabinet into our room, [...]. Now he sleeps on the salon couch. Sarah and Mohammad and Dimah and Mariam have his room, but no one is happy about it.”¹⁶

Moreover, Jolin considers unemployment as the cause of terrorism. As it is explained in John L. Esposito’s book: “In many countries idealism, study and hard work were rewarded by unemployment or underemployment.”¹⁷ Indeed, Nadia’s brothers are affected by unemployment, her family members focused on dismal job prospects. They are unable to find jobs and they must seek work elsewhere, either in Emirates or the United States. This is the case of her brother Mohammed who worked at the Emirates during many years; however, he lost his job and comes back to Syria. Also her brother Nassir can’t find a job, he is jobless. Her cousin Bassam immigrated to the USA seeking for a job and effectively he got a good one. All These circumstances in Nadia’s family played an important role in her transformation from an innocent girl into a terrorist.

Jolin explores another important factor which is the Anti-Western feeling that affects almost the majority of Syrians. The main character Nadia develops a feeling of hate and anger towards the Americans and the westernized Muslims. She is mainly in conflict with her cousin’s obsession with American values and clothes, and she feels strongly that Muslims should not follow the American life style. Nadia is also confused about the world around her, because she sees everyone around her moving further from God, among them her cousins

Samira and Yasmine. Therefore, she is determined to help her westernized cousins to find the true path of a Muslim woman and get them to take the veil. All these anti-western beliefs leads Nadia to her recruitment by a radical group.

Furthermore, Jolin explains that Fowzi's arrestation leads to Nadia's willingness to become a terrorist. Indeed, her cousin Fowzi is arrested by the Syrian secret police. He is arrested for his beliefs, actions and for speaking out against the government. In Syria, all those who dared to challenge the government are arrested and therefore thrown in prison and tortured, just like her cousin Fowzi. Therefore, Nadia is looking for a way to avenge Fowzi's unlawful arrest and stand up for Muslims all over Syria. Then, she manages to get in contact with the same group that her cousin belonged to, and decides to become a suicide bomber. Nadia says: "It was for Fowzi, and for all the other Fowzis who'd been arrested after doing nothing worse than speaking their minds."¹⁸

From the above short analysis, we may say that Khadra and Jolin outline in their novels the different causes that lead the two protagonists to become terrorists. We deduce that the two characters are drawn to terrorism for many reasons. The first one is the social conditions in both countries such as: poverty and unemployment. The second one is the political instability in Algeria and Syria respectively which has drowned the two characters to violence and to do terrorist acts. The last one is the psychological factor. In fact, Nadia and Nafa experienced manipulation, humiliation and alienation in their lives.

3- Radicalization and Context

Khadra and Jolin, referred in their novels to some important historical events which took place in Algeria and the Middle East. These events are directly linked to the rise of terrorism in these two respective countries.

On the one hand, in *A quoi rêvent les loups*, Yasmina Khadra plunges us fully into the history of Algeria following a chronological order that is done through the three parts of the

novel. Each part marks a stage in the history of Algeria. In the first part of the novel, the author explores the Algerian society in its details and conveys to us an image of the daily life of the Algerian people. Indeed, the images of the city that the author offered us show the aggravation and wretchedness of the social climate on the one hand, and on the other hand he shows the corruption of the political system in Algeria before the national hysteria of October 1988. Thus, Khadra refers to the events of October 1988 as a period during which uncontrolled protests are taking place in several big cities across the country. The protesters destroyed several state infrastructure and civilian property. Therefore, the Algerian army goes out of reserve to control the situation. In addition to that, the events of October 1988 have a direct link with the rise of the Islamic movement.

In the second part of the novel, the author of *A quoi rêvent les loups* tries to shed light on an Algerian society fallen into the chaos of the 1990s. Khadra describes the rise of fundamentalism and the violence that accompanied it. The author also shows through this realistic fiction the Algerian daily life during the 90s that led the country to violence. Thus, according to Khadra, the change of the main character's life has a direct link with the upheaval of the Algerian history. Actually, Nafa witnessed the civil war and participated in it. He integrates the Islamic movement (FIS) and fights against the government. In this light Esposito argues that: "Early 1992 witnessed in Algeria a military coup, repression of the FIS, and the beginning of a civil war that so far has claimed more than thirty thousand lives." ¹⁹

In the last part of the novel we see the bloodshed that reigned in Algeria during the black decade. The author makes us explore the mysterious world of the Maquis through his central character. He transports us to the heart of violence, and describes the squalid conditions in which the guerrillas lived. This phase of the novel explains the historical mutations that Algeria experienced during this period of time:

la rumeur d'une échéance électorale se répondit à travers les maquis, y semant le doute et la stupéfaction, on projetait d'élire un président de la

république. Les troupes intégristes étant coupées du reste du monde – la radio et la presse étaient interdites, seuls les communiqués du conseil national étaient distribués.²⁰

On the other hand, Paula Jolin also explores in her novel current historical events and tensions in Syria and the Middle East through the eyes of a Syrian Muslim girl, Nadia. The author starts by describing the current political system that reigned in Syria. Actually, Jolin sheds light on the way the leaders of the country treat the ordinary people. She takes the example of Nadia's cousin Fowzi who has been arrested for speaking out against the Syrian government. Thus, through these characters of Nadia and Fowzi, Jolin tries to explore the political conflicts going on in Syria. Nadia says:

Excuse me, said a voice from behind us. Not a drunken voice, one firm with authority. Identity cards, please. A young soldier, beret tilted at an angle, casual machine gun at his side, stood outlined by the slender lamplight. what are you doing out tonight? He asked.²¹

Then, Jolin in her novel refers to the war which is going on in Iraq, Palestin, and Isreal, through the eyes of the main character, Nadia. Indeed, she is portrayed as developing a feeling of hate and anger towards the US, and she blames the Americans for the conflicts in these countries. Jolin also refers to the historical date of September eleventh, which refers to the terrorist attacks by the Islamic terrorist group against the United States. Nadia claims:

And what about right after September eleventh? I heard fourteen hundred Muslims were attacked in retaliation. I heard that Muslim girls in America are afraid to wear their veils.²²

Conclusion

To conclude, it seems that both of Paula Jolin and Yasmina Khadra explore in their novels the issue of radicalism which is depicted in the portrayal of the characters, and the different motivations which stimulated these characters to become radicalized. The two narratives also explore the current historical events which are linked to terrorism in Algeria and in the Middle East.

End notes

¹ Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 20.

²*Ibid.*, 82

³ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 28.

⁴ Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 86.

⁵ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 123.

⁶ Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 87.

⁷ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 15.

⁸*Ibid.*, 74.

⁹*Ibid.*, 85.

¹⁰*Ibid.*, 85

¹¹ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 33.

¹² Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 20.

¹³ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 176.

¹⁴ Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 24.

¹⁵ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 70.

¹⁶*Ibid.*, 77.

¹⁷ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 15.

¹⁸ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 202.

¹⁹ John L. Esposito, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 164.

²⁰ Yasmina Khadra, *A quoi révent les loups* (Paris : Julliard, 1999), 28.

²¹ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 2007), 10.

²²*Ibid.*, 68.

Chapter Three: Violence in Yasmina Khadra's *A quoi rêvent les loups* and Paula Jolin's *In the Name of God*

Introduction

The following chapter of our discussion will be devoted to the study of the theme of violence as it is depicted in Yasmina Khadra's *A Quoi rêvent les loups* and Paula Jolin's *In the Name of God*. Indeed, the two authors take a deep look at the violence that took place in Algeria and Syria. In addition to that, the two novels are considered as pure testimony about two societies plagued by violence and the rise of fundamentalism. Thus, our main focus is to shed light on the different forms of violence such as psychological and physical violence in both novels.

1- The Violence Suffered by the Oppressed:

Khadra and Jolin tend to speak in their novels about the psychological violence that affects their characters. In fact, the two authors present their main characters as suffering from psychological violence, which is due to the miserable social life that marked their environments.

To start with, Khadra through his novel describes the moral suffering that Nafa experiences due to the professional failure and the misery that gnawed at him. Indeed, his talents were trampled on by the society, which prevented him from realizing his childhood dreams. Therefore, Nafa is suffering morally because society was violent with him to the extent that he lost hope of pursuing his ambitions.

The violence suffered by the oppressed may be perceived by the reader when Nafa started working at one of the wealthiest families in Algiers. Indeed, he becomes a driver to this family where he experienced all forms of contempt. Although Nafa is the driver of the whole Raja family, he was more exploited by Junior the son of the family. Thus, Nafa becomes their servant, and he was badly treated and humiliated by this family. Nafa says:

Junior m'avait chargé de deux missions, entre-temps. La première, j'étais allé à Tizi Ouzou porter un présent à la veuve d'un industriel. La deuxième, j'avais raccompagné une prostituée à Oran. [...]. j'avais téléphoné à junior pour lui demander la permission de passer la nuit à l'hôtel. Je serais sur pied après un bain et une bonne nuit de sommeil, (pas question), avait il hurlé au bout de la ligne.¹

Furthermore, Khadra tells us how Nafa is threatened and get involved in a murder without his will. In fact, one day Junior's body guard, Hamid, asked Nafa to join Junior's bungalow where he finds a dead corps of a girl, and Junior ordered them to get rid of the corps. At first, Nafa refused to get involved in this crime, but when he received threats from Hamid, he was afraid and eventually helped him to remove the corps and to bury it. This experience provoked a state of shock and general unease in Nafa's mind. In this context Frantz Fanon argues:

As a general rule, clinical psychiatry classifies the various disorders presented by our patients under the heading "psychotic reaction". In doing so, priority is given to the situation that triggered the disorder, although here and there mention is made of the role played by the subject's psychological, affective, and biological history, and that of his milieu. We believe that in the cases presented here the triggering factor is principally the bloody, pitiless atmosphere, the generalization of inhuman practices, of people's pasting impression that they are witnessing a veritable apocalypse.²

Moreover, the author describes the situation in which Nafa is immersed after realizing the horror in which he participated. Indeed, he couldn't accept this horror, and therefore he locked himself up in his room. He no longer accepts to listen neither to his family nor to his childhood friend. However, after a long haunting night and terrifying nightmares, he finds refuge in the muezzin's call, as he says: "Dieu s'adressait à moi par le truchement du muezzin."³

Similarly to Khadra, Paula Jolin explores throughout her novel the issue of psychological violence which is experienced by the characters. In fact, Jolin through her novel refers to the psychological confusion that affects Nadia due to the difficulties she encounters in her life.

Nadia is portrayed as being demoralized because of the daily reports of attacks by Israelis and the war in Iraq. Indeed, these news affect Nadia's mind and made her believe that America is responsible for these wars. Therefore, she grows a feeling of anger and hate towards the Americans. Thus, we can say that this kind of news exerted a moral violence on Nadia. She says: "Midnight. [...] I couldn't sleep. I kept hearing the announcer on al-jazeera. United States aircraft bombed a wedding party in Iraq, five miles from the Syrian border. Dozens were killed."⁴

Moreover, Jolin tends to describe Nadia's deception and shock after the arrest of her cousin Fowzi. In fact, she falls into a depression because she witnessed the cruelty of the soldiers who arrested her cousin for doing nothing. In addition to that, Nadia has a crush on Fowzi, and therefore his arrest affected her psychology and led her to develop the feeling of anger and want to avenge. Thus, the Syrian government used to harass people psychologically.

Jolin also explores the Syrian politics as being plunged into conflicts. In fact, the author portrays her characters as struggling psychologically in front of the conflicts between the Islamists who advocate a return to true Islamic laws in Syria and the government, which rejected this idea. The author tries to explain through the portrayal of Fowzi that there was an emergence of anti-government rebels who fight and want to enforce Sharia laws in Syria. Fowzi is displayed as being a believer of the necessity to return to Islamic values. Therefore, he has been violently arrested by the Alawis, because of his radical ideas. Nadia says: "Had Fowzi lost his mind? A call for Islamic law is the most dangerous statement a Syrian can make"⁵

In short, after an analysis of both novels, we come to notice that both authors explore in their novels the theme of psychological violence. Indeed, they present their characters as

suffering psychologically due to many social, economic as well as political factors that they faced.

2- The Violence Caused by the Oppressed:

In this part, we intend to discuss the way that Jolin and Khadra explore and describe the violence caused by the oppressed in the two novels. We shall mainly focus on the characters experience with violence and how they become violent. In this regard, Frantz Fanon says: “The exploited man see that his liberation implies the use of all means, and that of force first and foremost.”⁶

As the above citation shows, in *A quoi rêvent les loups* Khadra presents to us “a meticulous picture of the situation in Algeria”⁷, destroyed by the violence and the massacres that dominated the whole country. This reality is told through the different phases of Nafa’s life. Indeed, what made Nafa suffer, speak and act is his broken dreams that turn him into a monster and force him to become a terrorist. As fanon argues: “ The colonized man will first manifest this aggressiveness which has been deposited in his bones against his own people.”⁸ Moreover, the narrating hero tells us about his first barbaric act, when he killed a magistrate, coldly with the presence of his six-year-old daughter. He claims:

J’ai tué mon premier home le mercredi 12 janvier 1994, à 7h35. C’était un magistrat. Il sortait de chez lui et se dirigeait vers sa voiture. [...] chaque coup de feu m’ébranlait de la tête au pieds. Je ne savais plus comment m’arrêter de tirer. [...] je venais de basculer corps et âme dans un monde parallèle d’où je ne reviendrais jamais plus.⁹

In addition, Nafa finds himself witnessing the terrifying disfigurement of a teenage girl’s face. In fact, it is Hamid who gets rid of the corps and forces Nafa to help him to transport it to the forest where they buried it after disfiguring the girl’s face. Nafa argues:

Il farfouilla dans les buissons alentour, rapporta une grosse pierre, la souleva et l’écrasa sur le visage de la fille avec une violence telle qu’un éclat de chair m’atteignit la joue. [...] Hamid frappa encore et encore, m’éclaboussant de giclées de sang et de fragments d’os [...] je ne

pouvais pas détourner mon regard du visage de la fille entrain de se transformer en bouillies.¹⁰

Furthermore, the author describes the rise of violence with many real historical events experienced by the Algerian people such as the national hysteria of October 88. In fact, during this period young Algerians have started riots in large urban center of the country in order to denounce the corrupt rulers and demand their departure. Thus, the violent protests took place in Algiers and extended to the popular districts. The protestors decide to attack public buildings, police stations, and municipal depot of the FLN. In this context, Fanon claims:

The existence of an armed struggle is indicative that the people are determined to put their faith only in violent methods. The very same people who had constantly drummed into them that the only language they understood was that of force, now decide to express themselves with forces.¹¹

Then, Khadra makes us see the attacks in which Nafa participated. In fact, he is involved in the murder of the cineaste Rachid Derrag, who was slaughtered in front of his children. The words of Derrag will never erase from his memory: “ce n’est pas vrai. Pas toi, Nafa. Ta place n’est pas de leur côté. Ce n’est pas possible. Tu es un artiste, bon dieu ! un artiste.”¹² Also, when Nafa becomes Emir, he decides to inaugurate his reign by attacking the village of Kassem and annihilating all his inhabitants: men, women and children without the slightest remorse. He exterminated them with coldness and without any pity.

Et Nafa frappait, frappait, frappait, il n’entendait que sa rage battre a ses tempes, ne voyait que l’épouvante des visages torturés. Pris dans un tourbillon de cris et de fureur, il avait totalement perdu la raison.¹³

In *A quoi rêvent les loups*, Khadra also describes the Algerian politics of the 90^s which were marked by the eruption of violence and fundamentalism. Indeed, the author transports us to the middle of the tragedy, and this is through the story of Nafa who witnessed the political conflicts in his country. “The Algerian civil war began in 1992 after the Algerian military staged a coup d’état to prevent the Islamic Salvation Front (FIS) from the second round of what would have been the country’s first democratic elections.”¹⁴ Therefore, the FIS

took this as a declaration of war, and its members joined the mountains, taking with them weapons and become guerrilla fighters. Thus, “Algeria is in the throes of a truly civil war, in which militants battle army groups, and thousands of intellectuals, journalists, artists, and writers have been killed”¹⁵. Khadra displays his main character Nafa as being a member of the GIA. Nafa joined the armed groups in the mountains and fought with them against the Algerian government. In this context, John L. Esposito argues: “Early 1992 witnessed in Algeria a military coup, repression of the FIS, and the beginning of a civil war that so far has claimed more than thirty thousand lives.”¹⁶

Then, Khadra describes the fights between the GIA and the Algerian government, the daily life of terrorist camps and their hunting by the security forces. This conflict has resulted in a large number of killings and massacres, where Police and military agents are the targets of the Islamists. Armed Islamists are not the only ones who are guilty of killings but also groups of “self defence of civilians”¹⁷ armed by the government, and the security forces are responsible for killing and eradicating the country from the Islamists. ‘Armed Islamist groups are infiltrated and manipulated by the military and intelligence services.’¹⁸ The author says:

Scindée en quatre groupes, la Katiba encercla le village. Les paysans, autour du tracteur, n’eurent pas le temps de réaliser leur méprise. Les premiers coups de hache leur fracassèrent le crâne. Les enfants suspendirent leur chahut. Soudain, ils comprirent leur malheur et s’enfuirent vers les gourbis. [...] Pareils aux ogres de la nuit, les prédateurs se ruèrent sur leur proie. [...] Le hurlement des femmes et des gosses couvrit celui du vent. Les larmes giclaient plus haut que le sang. [...] Les bourreaux massacraient sans peine et sans merci. [...] Bientôt, les cadavres s’entassèrent dans les patios, bientôt le sang rougit les flaques de pluie.¹⁹

In parallel ways to Khadra, Jolin also deals with the violence caused by the oppressed in her novel. The author explores current tensions and wars between Islam and the Western world through the eyes of Nadia. In fact, Nadia witnessed the wars in Iraq and Palestine. Every day she hears news about the attacks by Israelis and the huge number of victims of these wars. Therefore, Nadia becomes outraged and decides to act violently when seeing her

Muslim brothers and sisters of the bordering countries killed and attacked violently. In this light, Fanon argues: “It is clear that in colonial countries the peasantry alone are revolutionary, for they have nothing to lose and everything to gain.”²⁰ Then, Paula Jolin refers to the violence exerted by the Syrian police towards the people who share ideas on Islam. Indeed, Nadia’s cousin Fowzi was violently arrested by the Alawis, the secret police, for advocating a return to strict Islamic laws in Syria. Thus, Fowzi is thrown in prison, jailed and tortured without a trial. The author writes:

I got to my feet before the first soldier struck Fowzi on the head with the knuckle side of his fist. [...] I scraped back my chair and ran through the door [...]. ‘you can’t hurt him, he hasn’t done anything [...]’. The second soldier was already punching Fowzi in the chest [...]. He didn’t even put his hands to protect himself. I tried to do that, tried to slip between the aggressor and his victim, but the first soldier plucked me off, held me with one arm like a child. I escaped as the second soldier moved from Fowzi’s stomach to his head. ‘noooo!’ I pushed myself back in front of Fowzi. In a fit of impatience, the first soldier pulled me away and gave me a strong shove, slamming me against the wall.²¹

Moreover, Nadia decides to take action as she integrates a fundamentalist group where she learned their tactics in killing people. Thus, she becomes involved in Jihadism which is the most violent movement. Nadia ventured so far and becomes a suicide bomber. In this light we read in the novel:

This isn’t about innocent or guilty. If those girls died in a violent explosion, yes, it would be sad. But any sadder than the Palestinian girls, the same age, who’ve died when Israeli commanders firebombed their house? Any sadder the Iraq girls caught in American sniper fire? You need to pick sides, Nadia- wasn’t it George Bush who said, ‘you’re for us or against us’ ?²²

From the above analysis one can see the similarities between Khadra’s *A quoi rêvent les loups* and Jolin’s *In the Name of God*. In fact, the two narratives explore the violence caused by the oppressed. Both of the main characters are implicated in violence which they see as the only means to get out from their pains. In this light Fanon argues: “violence is a

cleansing force. It frees the native from his inferiority complex and from his despair and inaction; it makes him fearless and restores his self-respect.”²³

Conclusion

To conclude, both Yamsina Khadra and Paula Jolin sought to convey a complete understanding of different forms of violence experienced by the characters. In fact, the two authors display their characters as being suffering from the violence caused by the oppressor, and the violence caused by the oppressed. Besides that, the two authors shed light to the violence that took place in two countries which came as a result of religious fundamentalism and political conflicts.

Endnotes

¹ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999),20.

² Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 183.

³ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 82.

⁴ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 1999), 102.

⁵ Ibid., 68.

⁶ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 80.

⁷ Boukebbab Nadjjet, “A Quoi rêvent les loups de Yasmina Khadra ou l’émergence d’un espace apocalyptique”, (PhD diss., Ecole Normale Supérieure de Constantine, 2014).

⁸ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 40.

⁹ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 15.

¹⁰ Ibid., 75

¹¹ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 47.

¹² Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 196.

¹³ Ibid.,263.

- ¹⁴ Ryan Yasmine, “Uncovering Algeria’s Civil War”,
<https://www.aljazeera.com/indepth/2010>, (Accessed on July 10, 2019).
- ¹⁵ Edward Said, *Covering Islam* (USA: Vintage books, 1977), 2.
- ¹⁶ John L.Espoisto, *The Islamic Threat: Myth or Reality* (USA: Oxford University Press, 1992), 164.
- ¹⁷ Marie Verdier, “ En Algérie, la décennie noire a aussi frappé les religieux”,<https://www.Lacroix.com/Monde/Afrique/EnAlgerie/Décennienoire/aussi/frappe/re>
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- ¹⁸ Ibid.
- ¹⁹ Yasmina Khadra, *A quoi rêvent les loups* (Paris : Julliard, 1999), 263.
- ²⁰ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 47.
- ²¹ Paula Jolin, *In The Name Of God* (USA: Roaring Book Press, 1999), 74.
- ²² Ibid., 148.
- ²³ Frantz Fanon, *The Wretched Of The Earth* (New York: Grove press, 1963), 80.

V – General Conclusion

Our work has examined the literary and historical affinities between Yasmina Khadra's *A quoi révent les loups* and Paula Jolin's *In The Name of God*. It has been shown that these two works explore the same themes of fundamentalism, violence and political corruption. Moreover, the dissertation has analyzed the two works in the light of John L. Esposito's theory put in his book *The Islamic Threat*, and Frantz Fanon's theory of violence put in his book *The Wretched of The Earth*. We have used Esposito's book for a better understanding of the issue of fundamentalism, and applied Fanon's theory of violence in the analysis of the political and social conflicts that invaded two countries.

Our study revealed that there are many similarities between the two mentioned novels at the level of the plot. Indeed, the two narratives tell the story of young men and women who become terrorists and what motivated them to do so. We have also explored many historical events that have been mentioned in the two novels. Furthermore, Our research also revealed that the issue of violence is another shared theme between the two novels. Indeed, both authors present their main characters as experiencing violence and this is due to the social, religious and political conflicts that took place in their countries. For instance, Nadia and Nafa are confronted in their everyday life to moral violence which in its turn entailed their transformation into violent terrorists. Then, We have examined two societies confronted with corruption. Infact, Algeria and Syria had known conflicts because of the corrupted political system which created poverty, unemployment and social imbalance. Finaly, we have shed light to the rise of Islamic groups in order to fight against these governments, which resulted to the spread of tensions and wars among the people of these countries. Overall, after a deep analysis of the two selected novels we come to the conclusion that both works are very close to each other. Many affinities are shared. The stronger themes that dominated the two novels are: fundamentalism, violence and political corruption.

This is our interpretation of khadra's *A quoi révent les loups* and Jolin's *In The Name Of God*, and we hope it is helpful for a better understanding of the literary affinities which exist between the two novels. Subsequently, even if we have limited our analysis only to the common literary and historical bounds of the two works, we would like to pave the way for further research and studies because we think that a comparative study can be carried out to explore their differences by focusing on other issues.

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