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**Paralysis and colonialism in James Joyce's *Dubliners* and Mohammed Dib's
Un Été Africain.**

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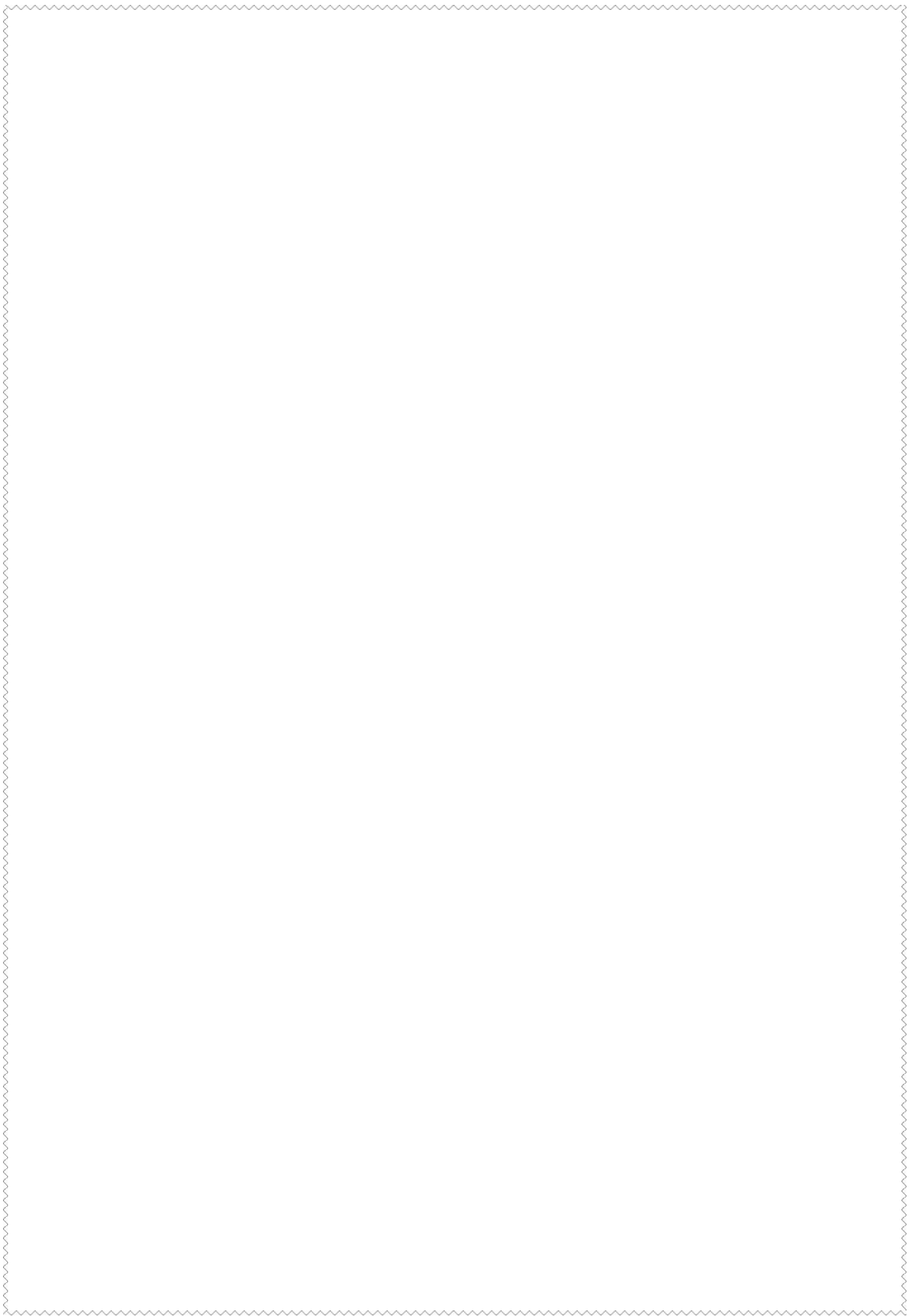
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To my family and friends.

Abstract:

In our dissertation, we have dealt with the theme of paralysis due to colonialism in James Joyce's *Dubliners* and Mohammed Dib's *Un Été Africain*. The purpose of our study has been to prove that both authors have close conceptions of paralysis. Although, the two authors belong to different geographical areas and have different cultures and languages, their preoccupations in their early works are similar. *Dubliners* was written when Ireland was still under the dominance of Irish Catholic Church and British imperial system and *Un Été Africain* was written also, when Algeria was still under French colonialism.

We have divided our work into three sections. In the first one we have dealt with the historical backgrounds of both Ireland and Algeria to put the two literary works in their contexts. In the second section we have dealt with the theme of paralysis in both setting and characterization. In the last section we have tried to apply the Marxist theory of class struggle in both novels.

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Introduction:

The expansion of European empires that started at the end of the 15th century has been an important feature of world history. At the beginning of the 20th century large parts of Africa and Asia were colonized by the European colonial powers. The colonization of their home-land led many authors to denounce the colonizers' effects on native people. Some of these authors such as Frank and Bagshihad linked the economic underdevelopment to colonialism¹. This literature has emphasized also on factors such as excessive exploitation of colonies, draining of resources or the growth of the dependency complex. Emphasis also has been laid on institutions created by colonial powers.

Moreover, many authors condemned the effects of colonialism in their literary works. Among those writers who denounced the colonizer's practices in their prolific literary production, the Algerian writer Mohammed Dib. In fact, he has always expressed his strong desire to merge his voice with that of his people and make his own novels a weapon for fighting. In his work *Un Été Africain*, published in 1959, he linked the paralysis and the routine of the Algerian society to French colonialism.

In similar way, James Joyce is another author who denounced the political and social realities of Ireland under the British Imperialism. In his work *Dubliners*, a collection of fifteen short stories and published in 1914, he also linked the paralysis of the Irish people to British colonialism. So my purpose in the present dissertation is to study the theme of paralysis due to colonialism, religion and traditional beliefs in both novels.

The reason which pushed us to venture this comparison is our belief that the two authors, James Joyce and Mohammed Dib, had treated and related the theme of paralysis of their societies to colonialism in their two respective works. That is to say, although James Joyce and Mohammed Dib are of different geographical areas, cultures, languages and religions, their preoccupations with their respective works are much similar. These similarities emanated from the social and

historical context of Ireland and Algeria which were not dissimilar when the two authors wrote their novels.²

So, I consider also that it is worth to compare the two writers in terms of their contributions to the emergence and reinforcement of national literature in Ireland and in Algeria; i.e. James Joyce and Mohammed Dib were conscious of the living conditions of their societies under colonialism. So they used their pens as weapons against the colonizer. And by doing so, they influenced many writers to write about the social, economic and political realities of their countries.

By being world widely famous, James Joyce may have exerted some influence on Mohammed Dib. That is to say, Mohammed Dib had read novels written by James Joyce and this influenced him to write in the same manner as Joyce.³ In fact, American and English writers had exerted some influence upon the second generation Algerian writers. This is clear through the use of modern literary techniques of novel-writings par excellence, generally associated with “Faulkner’s reversibility of time, Dos Passos’ simultaneous action, Steinbeck’s vivid narrative, Joyce’s stream of consciousness, and Hemingway’s eye on the subject” by the Algerian writers⁴.

More precisely there are some common themes between the Irish national literature of the 1900 s and 1910 s and the Algerian national literature of the 1940 s and 1950 s. For instance: exile to foreign countries caused by misery, the struggle between classes and the clash between tradition and modernity are the most recurrent themes shared by both national literatures of the respective periods⁵. Therefore, we can say that James Joyce’s and Mohammed Dib’s works reflect the issues of their era throughout their novels. The two literary figures share some characteristics. Both of them worked in different jobs: as teachers, interpreters, and as journalists. In addition, both of them had faced colonial alienation and mastered the oppressor’s language. Moreover, both had experienced exile.

The Review of the literature

James Joyce's and Mohammed Dib's works have been the center of interest for many critics. Criticism on James Joyce's fiction has been carried out under multiple angles. Gottlieb Gasion in his book entitled *International Perspective on James Joyce* (1986) noted that Joyce has represented Dublin as a society dominated by the sever powers established by men. Thus, he wrote *Dubliners* as "sterile and womanless"⁶.

Moreover, Marilyn French is another critic who reviewed *Dubliners* in "Women in *Dubliners*". She points out that the female gender in *Dubliners* are ignored and improvised. In fact, they are accustomed to serving and caring for the others. Furthermore, women are made resolute by the teaching of the church and made indifference by the teaching of men who see them either as foreigners, and sensually attractive or prim to the point of disgust. Thus she claims: "they (women) act as frames for men's lives as if they existed before men and shall exist after them, like some eternal silent"⁷.

Christopher Butler is another critic who dealt with Joyce's works. In his article entitled "Joyce, Modernism, and Post Modernism", he notes that Joyce's works are considered as modernist ones not by the ideas which are advanced in his respective works since "the ideas he presented in his books are not those of the modernist avant-garde" but through the style in which his works are written "it is through his style that modernism is implied."⁸

Mohammed Dib's work also, has been studied by many critics who tried to identify his technical evolution over time. Abdelkébir Khatibi, in his book entitled *Le Roman Maghrébin*, noted that Dib's Algerian trilogy (*La Grande Maison* (1952), *L'Incendie* (1954) and *Le Métier a Tisser* (1957)) have sufficient stylistics and thematic coherence to constitute a 'manner'. He also, claims that Dib went on to develop a 'second manner' with *Qui se Souvient de la Mer* (1962) a

novel which Khatibi classifies as exemplifying “*la littérature militante centrée sur la guerre d’Algérie*”.⁹

Peter Hallward is another critic who divides Dib’s writings into three moments:

“A first ,relatively ‘specified’ beginning (c.1950-c.1960), where the dominant tone is shaped by criticism of colonization and the movement towards a collective militancy; a second, longer, minimally ‘specific’ moment(c.1960-c.1990) characterized by the disruption of specifiable categories, the dissolution of historical continuity and the fragmentation of relation stretched to the very limits of madness and amnesia; a third moment,(c.1990-1996) that verges on the intuition of an absolutely singular space and experience ... balanced precariously on the limits of the ineffable.”¹⁰

That is to say, Mohammed Dib started his literary career by writing a committed literature then he moved to a surrealist style then finally to a mythical one.

Moreover, Jean Déjeux tackles the same issue in his book entitled *Mohammed Dib Écrivain Algerien*, when he divided Dib’s work into three categories according to the evolution of his style, writing and the structure of his novels. According to Déjeux, Dib passed from ‘*réalisme populiste*’ in his first novels to ‘*une prose poétique*’ which are dense and evocative then to ‘*de mythes et de symboles*’ rich of psychoanalytic resonance.¹¹ He classifies the novel *Un Été Africain* in the first category along with Dib’s Algerian trilogy.¹²

Beida Chikhi opened another angle within Dib’s criticism. In her article entitled “*Mohammed Dib: la perle de bonheur*” she explains the impact of other writers on Dib’s literary production like Junaid and Conrad, whose life experiences are much similar to his characters-orphanage, exile, and mystery - and other writers such as: Kierkegaard, Baudelaire, Rimbaud, Breton, Gracq, Picasso, Ibn Arabi and Bach.¹³

Most recently, Doctor Amar Guendouzi published an article entitled “*Desire and Paralysis in Joyce’s Dubliners and Mohammed Dib’s LaGrande Maison*”(2008). In this article, he insists on

the similar motivation which pushed the two authors to write their narratives. He also insisted on the use of “realist-naturalist mode of writing” by both authors, Joyce and Dib, to depict the setting and the characterization of their works.¹⁴

Hypothesis and the Issue:

From this review of the literature about James Joyce and Mohammed Dib, one can notice that many studies have already dealt with their novels. So we decided to continue in this way to contribute for ‘the enrichment’ of these comparative studies between Irish and Algerian societies in general and Joyce’s and Dib’s works in particular. In fact, this dissertation attempts to add a new perspective within the origin of paralysis in James Joyce’s and Mohammed Dib’s respective fiction. Indeed this dissertation analyses the idea of paralysis due to colonialism as it is articulated in Joyce’s *Dubliners* and Mohammed Dib’s *Un Été Africain*. My intention throughout this dissertation is to demonstrate that Joyce and Dib share the same idea, vision and position about colonialism which they considers as the main source of Irish and Algerian paralysis all along with religion and tradition. In their novels both portrays a fragmented, miserable and paralyzed society. To achieve this task, I will use the theory of *New Historicism*. This theory stipulates that a literary work is influenced by the historical background in which it is produced. It seeks to restore contexts of time, authorship, and culture in literary works. For New Historicists, the context is inseparable from the works.

The analysis will be conducted on three major sections. The first axis will deal with Irish and Algerian backgrounds from which Joyce and Dib drew their inspiration. Therefore, I will refer to emblematic figures and some events which are manifested in both authors’ prolific works in general and *Dubliners* and *Un Été Africain* in particular. Also in this section of research I will try to make a parallel between both historical backgrounds. In the second axis we will emphasize on the thematic study in both novels relying mainly on the theme of paralysis, by putting emphasis on both setting as embodiments of paralysis on the one hand and on characterization on the other hand. However, in studying characterization, we want to argue in this dissertation that both female

and male characters are paralyzed. In the third section we will discuss the theme of class struggle in both Ireland and Algeria by making reference to Karl Marx's theory on class struggle.

Method and Materials:

It has so far been clear that the materials selected to study and analyze the theme of paralysis due to colonialism are James Joyce's *Dubliners* (1914) and Mohammed Dib's *Un Été Africain* (1959). As for methodology I will appeal to the theory of New Historicism.

Method:

New historicism is a school of a literary theory that came to existence in the 1980's with Stephen Greenblatt as its main proponent. It aims to understand the literary works through their historical contexts; New Historicists see literary texts as inseparable from their "historical context" and it is through literature that we can understand cultural and intellectual history. Aram Veesser notes that New Historicism: "attempts to explain facts by reference to earlier facts.... [I] mean the attempts to find explanation and relevant material in social sciences other than the one which is primarily under investigation."¹⁵ Thus the essence of New Historicism is that "literary history cannot be seen in isolation from other historical forces."¹⁶

Moreover, new historicists argue that literature is part of historical process and should be engaged in the political management of reality. Thus, for them the role of the author in writing literary document is "largely determined by historical circumstances."¹⁷ New Historicism seeks to restore context of time, authorship and culture in literary works by analyzing texts and documents from the "target" culture to learn about the lives of people and their socio-political issues. It is useful to note that there are two major theoretical influences on New Historicism.

The first influence is the French philosopher Michel Foucault, who argued that norms of culture are established and formed by those who hold power. The second theoretical influence on New Historicism is the Russian theorist Mikhail Bakhtine who brooders Foucault's assumption by sustaining that every history "includes resistance to dominant power."¹⁸

New Historicism also studied how a literary work is influenced by the time in which it is produced and achieved. It also analyses the social and the personal experiences of a given author. Tom Lewis in his article “*The New Historicism and Marxism*” argues that there is a link between Marxism and New Historicism. The latter endeavors to look for ways in which population or masses are marginalized, discriminated, and otherized through a literary work. That is to say: “the New Historicism proposes a universal model of historical change based upon Karl Marx.”¹⁹

The relevance of New Historicism to our piece of research based on different points. The theory offers the possibility of creating, reproducing and recreating the past. This echoes Joyce’s and Dib’s novels which are part of the embedded wider historical, cultural, political, social and economic circumstances that took place respectively in Ireland of the 1910’s and Algeria of the 1950’s. Within this context, Stephen Greenblatt, claims that a new historicist studies a text within a “complex network of institutions, practices and beliefs that constitute the culture as a whole.”²⁰

Moreover, New Historicism maintains that there is no escape from the cruel destiny of history. To illustrate this, we will explore the settings and the characters of Joyce’s *Dubliners* and Dib’s *Un Été Africain* to prove that colonialism stands behind the paralysis of the Irish and Algerian peoples.

Materials:

The Biography of James Joyce:

James Augustine Joyce was born at Rathgar, Dublin, on February 2, 1882 into a lower class Catholic home. At that time the burning question was that of the Irish independence and the Irish leader was Charles Stewart Parnell. He was sent to a Jesuit school at the age of six. After the fall of the Irish statesman Parnell, Joyce’ family submitted a financial problem; his father was working as a tax collector before the fall of Parnell. As a result James Joyce left the Jesuit school in 1892. In April 1893 he and his brother Stanislaus were admitted, without fees, to Belvedere College, a Jesuit grammar school in Dublin. James did well there academically and was twice elected president of the Marian society. By all account he underwent a religious crisis and abandoned

catholic faith. Later on he was asked by a friend for the reason for what he left the church, Joyce replied: “that’s for the church to say”²¹

In 1898, Joyce graduated from the Belvedere and entered the University College in Dublin. He was a great admirer of Ibsen and W.B. Yeats. He published his first essay entitled “When We Dead Awaken”, an Assessment of Ibsen’s last play in 1900. Ibsen, in return, wrote to Joyce to express his gratitude. In October 1901 he wrote an article entitled “The Day of Rabblement”, attacking the Irish literary theatre for catering the popular taste. Joyce had previously supported the theatre, and had refused to join a students’ protest against the “heresy” of Yeats’s *Countess Cathleen*.

He then, led a dissolute life until he obtained the degree of Modern languages in September 1902 and decided to continue his studies in Paris. There he worked as a journalist, teacher, and in other occupations. He came back home in April 1903, because of his mother’s illness. He had begun writing a lengthy naturalistic novel called *Stephen Hero*, based on the events of his own life. In 1904, George Russell offered 1 pound each for some simple short stories with an Irish background to appear in the Irish homestead magazine; Joyce began writing the stories published as *Dubliners* (1914) under the pseudonym “Stephen Daedalus”. The early stories were meant, he said to show the paralysis from which Dublin suffered, but they are written with a vividness that arises from his success in making every word and every detail significant.

In 1904, he left Dublin for a freely chosen exile with Nora Barnacle, whom he married in 1931. Their first destination, was first Zurich, and then Trieste, but finally they went to Pola, (Austria-Hungary) where Joyce worked as an English teacher in the local Berlitz School. Because of their difficulty to adapt to life in Pola, the couple returned again to Trieste where Joyce worked as a teacher of language. Joyce’s years there were nomadic, but also productive. It was actually during this period that he completed *Dubliners* (1914) and *A Portrait of the Artist as a Young Man* in (1916).

Joyce's family moved to Rome after one year in Trieste. When Italy declared war James Joyce and his family (his partner Nora and their children George and Lucia) were allowed to go to Zurich where he worked on the first chapter of *Ulysses*. In 1939 he published his difficult work *Finnegan Wake*. From February 1917 until 1930 he endured a series of twenty –five operations for irities, glaucoma, and cataracts, sometimes being for short intervals totally blind. Despite this he kept up his spirits and continued working, some of his gayest passages being composed when his health was at its worst.

A Short Summary of *Dubliners*:

Dubliners is a collection of fifteen short stories written by James Joyce and published in 1914. The stories are set in Dublin when this latter was controlled by British Imperial State and under the domination of the Roman Catholic Church. In it, Joyce depicted the restrictive routines and the repetitive, mundane details of everyday life that mark the lives of Dublin's people. These stories follow a linear line, narrating the life of the people of Dublin from childhood through adolescence to adulthood. The stories themselves are modernist as they take place on a single day with reference to the past through flashbacks.

The biography of Mohamed Dib:

Mohammed Dib was born in Tlemcen in 1920 from a ruined bourgeoisie family. His mastering of the French language, though he was raised in a traditional muslim milieu, was due to his primary and secondary studies which were mainly in French. In this subject he asserts that because of “ *ma formation scolaire, j’été tout naturellement et sans difficultés amené à écrire en français.* ”²²

Like Omar, the main character of la ‘trilogie d’Algérie’, Dib lost his father when he was young “ *mon père était artisan-menuisier. Je l’ai perdu alors que j’avais onze ans, le malheur changea ma vie.* ”²³ As a result, he was left on the charge of his mother with his two sisters and a brother. Later on, he traveled to Oujda in Morocco to follow his studies, after working as a teacher

in Zoudj Beghal in Algeria; near Morocco's borders. After obtaining his degree, he worked as a teacher and then as English-French interpreter with the allied army, in Algiers during the Second World War. It allowed him to improve his knowledge of English language.

In 1948, Dib was invited by the service of the popular youngsters' movement and education, which organized a meeting between the Algerian and the French writers. As a result he was acquainted with the most known French writers at that time like Jean Sénac, Jean Cayrol and Albert Camus. It was done at the time when he was an agricultural syndicalist. Later on, he worked as a journalist in *Alger Républicain*. Simultaneously, he became a member of the Algerian communist party.

However, a disagreement with the party leaders forced him to leave it. He also abandoned his job in the newspaper to devote his time to his literary production. In addition to French classical novels, Dib read also works of Virginia Woolf, Dos Passos, Faulkner, Steinbeck, and the soviet writers.

In 1959, the French authorities exiled him to France because of his commitment and support of the Algerian revolution. Once there he founded with his contemporary Algerian writers such as: Mouloud Mammeri, Malek Hedad and Kateb Yacine the so-called 'generation of 52' and then 'generation of 54'

As a novelist, he published his first novel *La Grand Maison* in 1952. Two years later, he published *L'Incendie* whose events were inspired from the strike of Ain Taya's peasants. To these two novels, he added a third novel entitled *Le Métier a Tisser* and gathered them under the title of la 'Trilogie d'Algérie'. In these novels, Dib depicted the Algerian's everyday life under the colonial authorities, which was characterized by misery, paralysis and routine. In this sense he states " *c'est sur le terrain de la littérature que j'ai choisi de combattre, en faisant connaître les réalités Algériennes, en faisant partager par ceux qui me liront les souffrances et les espoirs de notre patrie*"²⁴. Among Dib's other works we can list: *Un Été Africain* 1959, the year he was exiled by the French colonial authority. Then he published his surrealist novel *Qui se Souvient de*

la Mer in 1962. Two years later, he published *Cour sur la Rive Sauvage*. Through his prolific production, he painted brilliantly the steps of the Algerian decolonization.

Short Summary of Un Été Africain:

Un Été Africain is a collection of five short stories set in Algeria when it was under French colonial system. In it, Dib depict the everyday life of the Algerian people during the Algerian revolution against French colonialism. The characters in the novel are of different social layers, but most of them suffered from the harsh and the bad living condition of Algerian people in this period of time. The characters are also united by the theme of paralysis which prevails in almost all the stories.

Results:

Our study is to analyze James Joyce's novel *Dubliners* and Mohammed Dib's *Un Été Africain*. We have centered our analysis on the central theme of paralysis due to colonialism. Thanks to our reading of both novels mentioned above and our review of the literature, we have come to the conclusion that the two narratives are comparable.

This comparison has allowed us to reach some interesting findings about the works, the authors and their historical contexts. Although, both literary works are different in terms of space and time, but both of them are realistic and share close historical contexts. Their authors, James Joyce and Mohammed Dib, belong to different geographical areas, cultures and traditions, but their life experiences and visions of the world are not dissimilar. Moreover, both authors condemned the effects of colonialism in their works.

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Discussion:

Section one: Historical Background of Ireland and Algeria

1- Historical Background of Ireland and *Dubliners*

The British colonization over Ireland started with “the first Anglo-Norman invasion in 1169”, but was not a direct involvement¹. In this period the English authority over Ireland was more nominal than real but after the death of the earls of Kildare, especially Garret Mor² (1477-1513) and his son Garret Og³ (1513-1534), the process of complete colonization by the English monarchy began. In 1541, the new Parliament acknowledged Henry the VIII and his successors to be “forevermore King of Ireland”. The “Act of Supremacy” also was passed during this period declaring the King to be “the Supreme Head of the Church of Ireland”. During the reign of Queen Elizabeth I and Oliver Cromwell, Britain issued a series of penal laws to restrict the freedom of religion, education and language in Ireland.⁴

From the beginning of the seventeenth century to the end of the eighteenth century, Britain made some constitutional reforms in Ireland. The Irish parties and leaders were permitted to create their parliamentary parties by British administration, but all the hopes of achieving a Home Rule or “Independence” for the Irish people vanished after the “shameful” signing of the Act of Union⁵ in 1800. The act stipulated that Ireland is a part of “the United Kingdom of Britain” and “in which no Catholic can hold public office or own land”⁶. The nineteenth century also witnessed many uprising, rebellions and agitation inside Ireland and Britain.⁷

In 1829, the dignity of the Irish Catholic people was restored by Daniel O’ Connell or the one called “the Liberator”. By the term of the Relief Act, Roman Catholics were made eligible for all offices of state, except those of regent, lord chancellor and lord lieutenant; those were relieved to take on an Oath of Supremacy as well as an oath of denying, in somehow, their Catholic confession.⁸ However, this allowed the Roman Catholic Church to thrive in its power as it became a rope between the Irish people and their representatives. Consequently, the church and its

representatives, the priests, gained a privileged place in Irish politics as well as among the Irish people.

In 1845, Ireland witnessed the great famine, considered as the worst disaster of Ireland's entire history and led to mass starvation and emigration. During three years 1, 5 million died from hunger and at least a million were forced to leave their own country.⁹ The Irish people relied almost exclusively on the potato as its cash crop. the necessity of potato in Irish life is perceived as a defining element in Irish history and literature: "the potato, to put it briefly, became an icon of the autochthons body for certain late- eighteenth and early nineteenth century writers [...] it was precisely by being only a food that potato became symbolically resonate."¹⁰

The 1880s saw the emergence, to the political and cultural scene of Ireland, of the charismatic nationalist leader Charles Stewart Parnell (1846-1891). He was an Irish landlord nationalist, political leader, land reformer, agitator and the founder and the leader of the Irish Parliamentary Party. He was described by the Prime Minister William Gladstone as "the most remarkable person he ever had met."¹¹ Parnell was first elected to the House of Commons as a home rule league member of parliament in 1875. He made it his business to cultivate Fenian sentiments both in Ireland and in Britain. So, he became associated with the more radical wing of the Home Rule League, which included Joseph Biggar and John O' Conner. Parnell engaged with them and played a leading role in a policy of obstructionism to force the house of parliament to pay more attention to Irish issues which have previously been ignored.

He used non-violent tactics to support his nationalist activities against Britain. He advised the Irish people not to repeat the error made by their fathers in the famine dispossession: "You must not allow yourselves be dispossessed as you were dispossessed in 1847."¹² In 1878, he had met Michael Davitt, the founder of the land league, and John Devoy, informing the new departure in the Irish politics. He also collaborated with the Fenian and constitutional forces to promote land reform. After the death of Butt, Parnell was chosen to be the leader of the Irish parliamentary party.

In 1881, he was imprisoned after being accused of sedition against the government of William Gladstone who issued new land legislation. He was released under the Treaty of Kilmainham, by which agitation was suspended in return of modification of legislation. His party reached the apex of power in 1885; it won 86 seats of Parliament. However, Parnell's extraordinary power to unify Irish peoples dissolved into controversy in December 1890, when his ten-year liaison with Katherine O'Shea was revealed in the divorce action brought by her husband, Captain William Henry O'Shea. Parnell was abruptly ruined, and his increasingly strident to recoup ruined his already precarious health. With Parnell's collapse came the great split among Irish nationalists and the end of anything resembling unity and accord in Irish politics. The "betrayal" of Parnell as it was called by Joyce continued to haunt that age of splinter-group politics in Ireland. Despite his effort to challenge the party leadership by running allies in a series of by-elections, he was betrayed by his own people as well as by catholic hierarchy in Ireland which had been always suspicious of Parnell's anti-clericalism and his secularism: "in his final appeal to his countrymen (Parnell) begged them not to throw him as a sop to the English wolves howling around them. It redounds to their honor that they did not throw him to English wolves, they tore him to pieces themselves"¹³

Parnell died in October 1891. Nevertheless, he remained historically, along with Daniel O'Connell, one of the great figures of Irish statesmen in the nineteenth century. His story has often been described as a great tragedy in both history and literature. He still remains as the "uncrowned king" in the Irish popular imagination¹⁴. He is toasted in the famous 1938 poem of William Butler Yeats, *Come Gather Round Me*, Parnellites, while he is also referred to in *To a Shade*, where he performs the famous "C.S.Parnell Style", and in Yeats' two-line poem *Parnell*.¹⁵ He is also the subject of a discussion in James Joyce's first chapter of the semi-autobiographical novel *A Portrait of the Artist as a Young Man*, first serialized in *The Egoist Magazine* in 1914–15. Parnell appears also in several stories in *Dubliners*, notably in "Ivy Day in the Committee Room". He is also discussed in *Ulysses*. The main character in *Finnegans Wake*, HCE, is partially based on Parnell; among other resemblances, both are accused of transgressions in Phoenix Park. Nevertheless,

Parnell was considered by James Joyce an ideal person and a “formidable man that ever led the Irish people”¹⁶

It is worth mentioning that the fall of Parnell between 1890 and 1891 marked greatly the nineteenth century Irish people. They were shocked by Parnell’s sinful act, an intimate relationship with a married woman. In fact, his adultery relation with Catherine O’Shea offended “supporters both in his own [party] and other sympathetic parties, who subsequently withdrew their support on moral ground.”¹⁷ Nevertheless, the Irish nationalist was popular, especially among young Irish Catholics whose faith was the foundation of Irish national identity.¹⁸

With the fall of Parnell, the Irish people become suspicious about the ability of politics to achieve independence. It led them to consider new options for the project of independence. Many poets, journalists and scholars were agreed on the inadequacy of politics to effect change in Irish society and to support national consciousness. As a result, the era of cultural revival started with the creation of many organizations such as: The Gaelic League and The Irish National Theatre Society. The organizations supported the revival of the native culture, language and industry. It also insists on the differences between Irish and English peoples in terms of cultural idealism: “how many Irishman are there who would purchase material prosperity at such a price? It is exactly such a question as this and the answer to it that shows the difference between the English and the Irish race. Nine of Englishmen out of ten would jump to make the exchange, and I am firmly believe that nine Irishmen would indignantly refuse it”¹⁹.

During the First World War (1914-1918), the Irish allied with Britain against Germany to protect the crown in exchange for the Home Rule Status and, the Bill would be granted after the war. In 1916, with the emergence of the Sinn Fein movement²⁰ under the political leadership of Arthur Griffith, the Dubliners led a campaign of rebellion and agitations known as the Easter Up Rising of 1916. Their demand was a complete independence from the authority of Britain. They tried to accomplish their aims by assassination, terror, and boycotts. However, their agitations brought to an end by the unsympathetic opposition of Britain²¹.

In fact, the pursuit for an Irish culture, language, identity and a Home Rule had never stopped. The years which followed the Easter Up Raising in 1916 'till 1922 were considered as the most dramatic and disastrous in Irish history. Finally, a Home Rule was granted to the Republic of Ireland in 1922²². It is for this reason that some historians agree on calling the History of the Irish as something "for the English to remember and the Irish to forget."²³

The origins of Irish nationalism derived from a reaction against British imperialism and an attempt to reinvent Gaelic culture. The aspiration to upheaval the oppression of British tyranny unified the different elements of Irish society. By being the dominant religion of Ireland, Catholicism played an important role in shaping and forging that which was necessary for nationalism to become an effective movement.²⁴ Since the majority of Catholics not only despised the English political domination of their island but also resented the historic British persecution of Catholic church, nationalist leaders succeeded to enlist a large number of Catholics to defend their cause.²⁵

2-Historical Background of Algeria and *Un Été Africain*:

The Algerian situation is not dissimilar of that of the Irish. Because of its strategic place and its large area, Algeria was considered as France's most valuable possession. For the French, the motivation behind the colonization of Algeria and other parts of the world was based on moral or humanitarian ground or what could be called 'the white men's burden'. The humanitarian argument was used as a means to justify colonialism. For instance Jules Ferry, an ancient president of the council, had insisted on the civilizing mission of French colonialism in his speech in the parliament in 1885 he declares:

*Un pays comme la France, quand il pose le pied sur une terre étrangère et barbare, doit-il se proposer exclusivement pour but l'extension de son commerce et se contenter de ce mobile unique, l'appât du gain ? Cette nation généreuse dont l'opinion régit l'Europe civilisée et dont les idées ont conquis le monde, a reçu de la Providence une plus haute mission, celle de l'émancipation, de l'appel à la lumière et à la liberté des races et des peuples encore esclaves de l'ignorance et du despotisme. Eteindra-t-elle en ses mains le flambeau de la civilisation vis-à-vis des ténèbres profondes de l'Annam ?*²⁶

Although the French authorities took hold of Algiers in 1830, the Algerian people didn't cease resistance against the colonizer. The first serious resistance to French colonization was led by Emir Abdelkader in the West of Algeria. His use of 'guerrilla tactics' led him to win several battles in the beginning such as: the Battle of Macta in July 1834. The successive victories pushed the French authorities to negotiate peace treaties with him. Among those treaties were Desmichels Treaty in 1834 and Tafna Treaty 1837, in which General Bugeaud recognized the supremacy of Emir Abdelkader over the west of Algeria. However, starting from 1842 his forces began to decrease in power. As a result, he surrendered to the French authorities on December 23, 1847. In his novel *l'Incendie*, Dib made references to the nationalist emblematic figure of Algerian resistance.

The other early revolt against French colonialism took place between 1844 and 1846 under the leadership of Boumaza, another nationalist and political activist. Unfortunately, his revolts came to an end in 1847 when he started his collaboration with the French for the policy of assimilation. El Mokrani, another nationalist leader, led also another rebellion against the French colonial system on March 14, 1871, but this uprising also was defeated by the French colonial army. During the 1900's Algeria witnessed the emergence of three main nationalist groups. These were the revolutionary followers of Messali Hadj, the Association of the Ulema²⁷ led by sheikh Iben Badis and Bachir Al Ibrahim, and the liberal movement under the leadership of Ferhat Abbas. Each of them organized resistance against colonization and advocated demands for change in Algeria by political means.

To begin with the Islamic reformist movement, it favored a more modern and pure version of Islam, by encouraging a return to the orthodox values of Islam in terms of personal lifestyle. This led them to oppose the superstitious traditional practices, associated with the Marabouts, or the local holy men. The reformist movement was institutionalized by the establishment of the association of Algerian Muslim Ulema founded by Abdelhamid Ben Badis in 1931. In order to spread their ideas, they published the periodical news-paper Al- Muntaquid in July 1925. The next

suppressed until 1939. Its main influence was through its promotion of Arabic language and Islamic culture, and the education it provided through its schools for both children and adults. As a powerful revivalist movement, it played an important role in channeling resistance to French power and fashioned an Algerian nationalism founded on a strong cultural and religious identity. As Ben Badis said: 'Islam is our religion, Arabic our language and Algeria our homeland'²⁸

Secondly, the liberal movement or Jeunes Algériens, was led by Ferhat Abbas (1899-1985). He was formerly an "assimilationist" who proclaimed the establishment of a Franco-Algerian nation based on principles of equality and justice. He advocated for an Algeria where Algerians would have the same rights as Frenchmen. His support of the French policy of assimilation was heavily criticized and opposed by the Ulema. He published his controversial article entitled '*la France c'est moi*' in his journal *L'Entente* in which he stated that Algeria as a nation did not exist:

Je ne mourrai pas pour la patrie algérienne parce que cette patrie n'existe pas ...j'ai interrogé les vivants et les morts, j'ai visité les cimetières, personne ne m'en a parlé. On ne bâtit pas sur du vent, nous avons une fois pour toutes écarté les nuées et les chimères pour lier définitivement notre avenir avec celui de l'œuvre de ce pays ...personne ne croit à notre émancipation politique.²⁹

The controversial declaration owed him a lot of criticism and opposition especially by the Ulema Sheikh Abdelhamid Ben Badis who replied to him by stating that Algeria as a Muslim Nation exists:

Nous aussi nous avons cherché dans l'histoire et dans le présent, nous avons constaté que la nation algérienne musulmane s'est formée et existe comme se sont formées les nations de la terre existantes [...] nous disons ensuite que cette nation algérienne musulmane n'est pas la France, ne peut pas être la France et ne veut pas être la France³⁰

During the landing of the allied forces in Algeria in 1942, Farhat Abbas, had exposed the problem of colonialism to Robert Murphy. In February the 10, 1943 he drew up, with the company of 'maitre' Boumendjel, the Manifesto of Algerian People which was considered as a turning point in his political positions; he called for an internal autonomy of Algeria. After being elected as a deputy of Sétif's department, he succeeded to arise with courage and lucidity the question of Algerian emancipation: " *il y a cent seize ans, messieurs, que nous attendons cette heure...nous*

autres, primitifs, avons eu la patience de vous écouter, n'auriez-vous pas la générosité de nous entendre ?"³¹

As far as the revolutionary followers of Messali Hadj are concerned, they were composed mainly of the Algerian workers based in metropolitan France who fled the social and economic difficulties in Algeria. According to the historian Charles- Robert Ageron, in their minds France will grant them all what is denied for them in their native country: "*l'aventure du départ en France était une grande tentation: la France offrait à leur imagination la chance d'obtenir tout ce qui leur était refusé dans leur pays.*"³². Among those immigrants was Messali Ahmed Ben Hadj (1898-1974) who is considered as the 'father of Algerian Nationalism'. He created the North African Organization (Etoile du Nord Africaine) in 1927. The ENA evolved into the first avowedly nationalist, Algerian political movement, with the demand for the Algerian independence first raised in France in 1927. This led, ultimately, to the banning of the organization.

In 1932, the party emerged again under the name of the Glorious Star (Glorieuse Etoile Nord-Africaine). It was led by Messali Hadj all along with Amar Imach and Radjeff Belkacem. Because of their rejection of Blum-Viollette's project, the party was banned once again on January 26th, 1937 and its leaders were arrested and imprisoned. After being released, Messali reconstructed the party under the name of the Party of the Algerian people (PPA) maintaining the same demands for Algerian independence. This party took another name after the Second World War and became known as the Movement for the Triumph of Democratic Liberties (MTLD)

During the Second World War (1939-1945), France was involved in a war with its allied countries against Germany. This was seen by the Algerian people as an opportunity to get their independence especially after the free French government restored a 'policy of promises' toward its overseas colonies in general and Algeria in particular. This led to the enlistment of thousands of young Algerian people to fight on the side of French army in the war³³. It is worth mentioning that the allied forces of France, Britain and America landed on the Algerian soil in 1942. In Dib's

novel *Un Été Africain* the American presence in Algeria was manifested through their engines like Jeeps.

When the war ended by the victory of the allied forces the Algerian people, like all the people of the victorious countries, infested the roads to celebrate the defeat of Germany and also their independence as it was promised by the French authorities. The latter, however, faced them with repressive means and methods. As a result many villages were burned, farms stolen, properties destroyed and thousands of people were massacred to death in different cities such as Setif, Kharata and Guelma on which the Algerian nationalists estimated the death toll at 45,000: “*elle fait des milliers de morts parmi les Algériens.*”³⁴ Within this context also, Yasmina Khaddra stated: “*alors que la planète fêtait la fin du cauchemar, en Algérie, un autre cauchemar se déclara, aussi foudroyant qu’une pandémie aussi monstrueux que l’apocalypse.*”³⁵

This bloody repression convinced many Algerian nationalists to undertake more radical positions toward French colonialism. The event is considered by many Algerian nationalists as the starting point of their revolutionary determination. Within this context Edward Behr stated:

“[...] an event which, in one form or another, has every Algerian Muslim alive at that time[...] Every one of the “new wave” of Algerian nationalists prominent in the National Liberation front today traces his revolutionary determination back to May 1945[...] each of them felt after May 1945 that some sort of armed uprising would sooner or later become necessary.”³⁶

In October, 1947 the MTLD won the municipal’s elections and created, in the same year, a more radical organization called the OS (Secret Organisation) led by Hocine Ait Ahmed and Ahmed Ben Bella. The objective of the organization is to prepare an armed revolt against the French occupation. The OS was discovered by the French authorities in 1951. As a result, many of its members were arrested. In 1954 the CRUA (Revolutionary Committee for Unity and Action) was formed. Its objective was not only to prepare an armed revolt but also: “*offrir la possibilité à tous les patriotes algérien de toutes les couches sociales, de tous les partis et mouvements purement algériens de s’intégrer dans la lutte de libération sans aucune autre considération.*”³⁷

At the beginning of the war on November 1, 1954, the French government underestimated the Algerian fighters, because most of them were inexperienced in guerrilla warfare. As a result the French authorities refused to negotiate with them “*l’Algérie et la France (...) la seule négociation c’est la guerre.*”³⁸ In 1956, the FLN leaders held a historical meeting called The Soummam Congress. In this historical meeting, they had agreed on the primacy of politics over the army and the primacy of the inside over the outside. It was also during the meeting that the FLN decided to enlarge the field of the war to all Algerian territories. In his novel *Un Été Africain* Dib made a reference to the event: “*l’angoisse empoigne les Européens depuis que les patriotes ont étendus leur champ d’action sur tout le pays*”³⁹ Although, the French Army used all the available forces and methods, the Algerian people did not retreat back and continued their struggle until the signing of the ‘Accords d’Evian’ in March 1962 which was followed by the ‘Cessez le Feu’ cease-fire, and concluded by proclaiming independence on July 5, 1962.⁴⁰

In the field of literacy it is worth mentioning that the Algerian people began to learn the French language in the 1880s and used it in the defense of their legal rights. By the 1920, a genuine cultural renaissance had begun to emerge. At the time the French language Algerian novels appeared: Mohamed Bencherif’s *Ahmed Ben Mustapha, Goumier* (1920), Abdelkader Hadj Hamou’s *Zohara, La Femme de Mineur* (1925) Mohammed Ould Sheikh’s *Myriam Dans les Palmes* (1930). In general, these novels tended toward moralizing and they were mediocre in their quality.⁴¹ In this context Theodor Touloun Beck states:

[many of the novels about Morocco, Algeria and Tunisia] lack an authentic ring, in that reflection of North African life is generally nothing but a synthesis of impression and interpretations given the authors who were far removed from the scene, psychologically if not geographically with North Africa was, that if a tourist, and their works were little more than an attempt to superimpose their own social culture ideas and prejudices upon the substratum of a North African setting⁴²

Beginning in 1950 and continuing through the war for independence there was a proliferation of many French-language Algerian novels. The novels describe from the inside the living conditions of the Algerian people under the colonial regime. This is true of Mouloud

Mammeri's *La Colline Oubliée*(1952) and *Le Sommeil du Juste*, Mohammed Dib *La Grande Maison* and *L'Incendie*(1954) Nedjema de Kateb Yacine and Mouloud Feraoun's *Le Fils de Pauvre* (1950). The authors portrayed the socio-economical life of their fellowmen under the colonial power which was characterized by misery and oppression.

From all what is said above, we can notice that both literary works, *Dubliners* and *Un Été Africain* were written in a period when the two societies, Irish and Algerian, were in the verge of great metamorphoses. James Joyce wrote his novel before the Easter Up Rising and Mohammed Dib wrote also his novel three years after the outbreak of the Algerian Revolution.

3-Some Similarities between Ireland's and Algeria's historical backgrounds:

When the Anglo-Normans invaded Ireland, they stereotyped its native inhabitants by depicting them as savages, barbarians and inferior. The native inhabitants (Irish), resisted to the English invasion by declaring a series of armed revolts. These up-risings were soon put down by the English authorities; sometimes it was due to the superiority of the English army in terms of weapons and organization and sometimes it was because of 'betrayal. Fearing to lose their lands and titles, some Irish tribe leaders made secret alliances with the invaders. As a response to these revolts, the English authorities issued a series of penal laws by which Irish lands were confiscated. This was done as a punishment to prevent them from rising again.

Like the Irish people, the Algerian people also were depicted as savages, barbarians and inferior by the French colonial authorities and authors. These stereotyped ideas about the Algerian people in particular, and colonized countries in general, formed what Edward Said called Orientalism. According to Edward Said Orientalism is a discourse informed by the notion that the West is civilized, strong, rational, and masculine, while the Orient is savage, weak, irrational, and feminized "other"⁴³. Within this context he stated:

These of Oriental backwardness, degeneracy and inequality with the west most easily associated themselves early in the

nineteenth century with the ideas about the biological bases of racial inequality. Thus the racial classification found in Cuvier's *Le Règne Animal*, Gobineau's *Essai sur l'inégalité des races humaines*, and Robert Knox's *The Dark Race of Man* found a willing partner in latent Orientalism. To these ideas was added second order Darwinism, which seemed to accentuate the "scientific" validity of the division of the races into advanced and backward, or European-Aryan and Oriental-African.⁴⁴

During the first years of invasion, the Algerian people also challenged the French colonial power by declaring a series of armed revolts such as: the revolt of Emir Abdelkader and the revolt of El Mokrani. Like the Irish, they also suffered from the atrocity of French colonial authorities which confiscated their lands and restricted their religious and political freedom.

Ireland had witnessed the most devastating famines in its history under English colonial rule like the great famine (1845). This led to the emigration of a lot of Irish men out of Ireland. In the same way, Algerians had seen many famines under French colonialism such as those of 1860 and 1875. This led to mass emigration toward the Orient "*l'exode vers l'orient est fréquent en Algérie. Nous avons eu 1830,1832,1854,1860,1870,1875,1888,1898,1910,1911*" and other countries in search of better life⁴⁵.

During the First World War, Irish people collaborated with England against Germany because they had thought that England would grant them 'Home Rule'. In the same way, the Algerian people participated in the Second World War with the French army and its allies against Germany as the French authorities had promised the Algerian people independence, if they accepted to collaborate with it against Germany and Nazism. However, when the war ended, the French authority didn't keep its promise and the result was 45,000 Algerians died for no reason.

In the field of politics Great Britain tried to assimilate Ireland into the United Kingdom from the beginning of the seventeenth century onward. This led to the discrimination against Catholics. It also outlawed the Irish language, reported political opponents, and replaced rebels with peers, landlords and settlers loyal to the crown. In the same way, the French authorities tried to assimilate the Algerian people since the beginning of French invasion. It is worth mentioning that Algeria became constitutionally a French

department in 1848. In his work entitled *Assimilation and Association in French Colonial Theory 1890-1914* Rymond explains:

Assimilation can be considered the traditional colonial doctrine of France. Although variously interpreted, in essence, it meant that the colony was to become an integral of noncontiguous part of the mother country with its society and population made over- to whatever extent possible- in his image.⁴⁶

In the field of literature, the Irish and Algerian national literatures have some similarities especially in the terms of themes. Among the most prominent shared themes are the exile to foreign countries, caused by poor homelands, the struggle between classes, the clash between tradition and modernity, the religious conflicts between Catholics, Jews and Protestants in Ireland and between Muslims and Christians in Algeria.

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¹ L.P.Curtis, *Coercion and Conciliation in Ireland, 1880-1892: A Study in Conservative Unionism*, (New Jersey: Princeton University,1963),1.

²the eighth earl of kildare.

³ The ninth earl of (1534-1987).

⁴ John MacCARTHY, *European Nation Ireland, A Reference Guide From Renaissance to The Present*, (New York: New York University Press,2006)

⁵It is passed by both the Irish parliament and British parliament in 1800, united the Kingdoms of Great Britain and Ireland, effective January 1, 1801.

⁶John MacCARTHY, *European Nation Ireland, A Reference Guide From Renaissance to the Present*, (New York: New York University Press,2006)

⁷ Ibid.

⁸John Charles Beckett, *The Making of Modern Ireland: 1603-1923*, (London: faber ,1981),.303.

⁹Will Mc Dowall, *An Illustrated History of Britain*: ‘Simon and Schuster,2006),149.

¹⁰Catherin Gallagher and Stephen Greenblatt, *The Potato in the Materialistic Imagination, in Practicing New Historicism*, (Chicago: the university of Chicago press.2000),111-112.

¹¹John MacCARTHY, *European Nation Ireland, A Reference Guide From Renaissance to the Present*, (New York: New York University Press,2006)

¹²Ibid: 78.

¹³James Joyce, *The Critical Writing of James Joyce*, in Ellsworth Mason and Richard Ellmann, (Ed. Ithaca: Cornell University Press,1998), 62.

¹⁴Emmet Larking, *Inventing Ireland: The Literature of The Modern Nation*, (Cambridge: Cambridge University press,1995), 316.

¹⁵Robert Kee, The story of Charles Stewart Parnell and Irish Nationalism, No.330, Supplement: Summer Books 1994 pp 3-6 available on: <http://www.jstor.org/stable/25554669>. Accessed: 09/06/2014.

¹⁶James Joyce, *The Critical Writing of James Joyce*, in Ellsworth Mason and Richard Ellmann, (Ed. Ithaca: Cornell University Press,1989),62.

¹⁷John Blade, *James Joyce: A Portrait of the Artist as a Young Man*,(London: penguin books,1991),17.

¹⁸ Ibid: 17.

¹⁹A.C Hepburn,*The Conflict of Nationality in Modern Ireland*,(New York: St.Martin's Press,1980), 61.

²⁰ in English it means we ourselves, often misinterpreted as “ourselves alone”. Is the name of the Irish political party founded in 1905 by Arthur Griffith.

²¹Samir Ferhi, ‘Paralysis and Resistance in James Joyce’s Dubliners and Mohammed Dib’s la Grande Maison’ (Tizi Ouzou: UMMTO,2010) 27.

²² Ibid: 27.

²³M. Richard Kain, *Dublin in the Age of William Butler and James Joyce*, (Oklahoma: University of Oklahoma press, 1990), 99.

²⁴S. Bruce, *Religion in the Modern World: From Cathedrals to Cults*, (London:Oxford University Press.1996), 46.

²⁵T.Girvin, *Preventing The Future: Why Was Ireland so Poor for so Long?*(Dublin: Gill and Macmillan, 2004),1500.

²⁶Francis Garnier, *La Cochinchine Française*, (Denter: Paris 1864), 44-45.

²⁷ a word refers to doctors of Muslims Laws: traditionally the Ulema of particular towns played a leading role in governing social and political life of Algeria.

²⁸Sophie Croisy: “Interdisciplinary Literary Studies”, vol.10,N°1(fall 2008) available at: [http://www.jstor.org/stable 840106](http://www.jstor.org/stable/840106) accessed on 09/06/2014.

²⁹Mohammed Cherif Bouhali « Un Homme un Destin », in le Soir d’Algerie, 23/12/2013.07.

³⁰ Mahfoud Kaddache, *L’Algérie des Algériens : Histoire de l’Algérie (1830-1954)*(Paris : Rocher noir, 1998),205.

³¹Mohammed Cherif Bouhali « Un Homme un Destin », in le Soir d’Algerie, 23/12/2013. 07.

³²Benjamin Stora, *La Gangrène et L’oubli la mémoire de la guerre d’Algérie*, (Édition Sedia,2010), 124.

³³Samir Ferhi, ‘Paralysis and Resistance in James Joyce’s *Dubliners* and Mohammed Dib’s la *Grande Maison*’ (Tizi Ouzou: UMMTO,2010) 38.

³⁴yasmina khaddra, *Ce Que Le Jour Doit a La Nuit*, Julliard (Sedia, Alger, 2008) ,165.

³⁵Patrick Eveno-Jean Planchais, *La Guerre d’Algérie*, (Ed Laphonic,1990),395.

³⁶ A. Horn, *A Savage War of Peace*(Algeria:1954-1962), (London: Macmillan,1977), 28.

³⁷P. Balta and C. Rulleau,*l’Algérie*, (Paris: Milan Press,2000.),16.

³⁸Nordine Chabane, « Messali El Hadj Du Terrain de L’Anathame A Celui De L’Histoire », in Les Debats,N°918, 11/02/2014, pp. 12-13.

³⁹Mohammed Dib, *Un été Africain*, (le seuil : Paris 1998), 32.

⁴⁰Ferhi, Samir. ‘Paralysis and Resistance in James Joyce’s *Dubliners* and Mohammed Dib’s la *Grande Maison*’(Tizi Ouzou: UMMTO,2010) 38.:

⁴¹Wadi Bouzar and Andrea page, *The French language-Algerian Novel*, in *Reserch in African Literature*, Vol.23. N°2 (New York: Indien University press, 1992),.51-59,Http//www.Jstor.org/stable/3820394, access on 16/06/2014.

⁴²Theodore Toulon Beck, *Some Aspects of the North African School in the Contemporary French Novel*.1958: 110.

⁴³Edward Said.*Orientalism: Western Conception of the Orient*, (London: Penguin Book ltd, 2003), 40-41.

⁴⁴Ibid :206.

⁴⁵Mostapha Lacheraf ,*Algérie: nation et société*, (Maspero,1965), 179.

⁴⁶Raymond Betts, *Assimilation and Association in French Colonial Theory,1890-1914*, (New York: Columbia UP,1916) 110.

Section Two

1-The Setting as an Embodiment of Paralysis

The settings of James Joyce's *Dubliners* and Mohammed Dib's *Un Été Africain* are represented as archetypes and embodiments of the Irish and Algerian conditions under colonial authorities. James Joyce's short stories as well as Mohammed Dib's novel present the real life of Dubliners and Algerians within the prevailing situations in both countries.

To begin analyzing the setting in *Dubliners*, it is worth mentioning that *Dubliners* reflects the daily life of Dublin's society. This society was characterized by stagnation, oppression and paralysis caused by English imperialism and Irish Catholicism. Thus, the image that Joyce gives us about Dublin, throughout *Dubliners* is that of a damning city, submerged by stagnation, paralysis and corruption during the early twentieth century. Through his collection of short stories he depicted the mundane reality of Dubliners everyday life¹. According to Harding, *Dubliners* "centered on the lower middle class milieu of the depressed northeast quadrant of the city that Joyce grounded the Archean of contemporary Irish history."² According to the same critic, Dublin is far from being as the other European cities of the nineteenth century which "underwent rapid urbanization"³. The weather in *Dubliners* is represented as an obstacle for the characters' sexual desires. In his short story "A Painful Case" Mrs. Sinico is unable to make love with Mr. Duffy because of the cold weather, she states:

"It was cold autumn weather but in spite of the cold they wandered up and down the roads of the park for nearly three hours. They agreed to break off their intercourse: every bond, he said, is a bond to sorrow. When they came out of the park they walked in silence towards the tram; but here she became to tremble so violently that, fearing another collapse on her part, he bade her quickly and left her"⁴

Within the same short story also, we are told that the degrading conditions of the city of Dublin pushed Mr. James Duffy to live apart from the city of which he was a citizen. According to him Dubliner's suburbs were: "mean, modern and pretentious"⁵

In the short story entitled “Araby”, Joyce’s protagonist depicted the North Richmond street as “blind, quiet street” full of “uninhabited houses of the two stories that stood at the blind end, detached from its neighbors in a square of descent ground.”⁶ He also states that the houses “grow somber” at night and “gaze at one another with brown imperturbable faces.”⁷. Within the same short story also, we are told that the boy made a visit to the “mourning house” where a “priest, had died in the back drawing-room” and where the air smells “musty from being long enclosed”⁸. Within the same short story, Dublin’s gardens are depicted as “dark dripping gardens” and its lanes as “dark and muddy”⁹. The description and representation of Richmond Street in “Araby” demonstrates the miserable conditions where Dubliners’ people live. By being under British imperialism, Joyce seemed to be accusing the British as being behind the degrading condition of life of Dublin’s people.

The bad description of Dublin’s houses by James Joyce appears also in the short story entitled “Eveline”. In this short story, Evelinehouse is depicted as full of “dusty cretonne” along with “brown houses” in the neighborhood¹⁰. This leads Evelin to wonder: “where on earth all the dust comes from”¹¹. Moreover, in the short story entitled “The Dead”, Misses Morkan’s house is also depicted as “dark, gaunt house”¹². The recurrent use of the word dark in the description of the setting such as: dark stairs, dark part of the hall and dark room, shows the degrading condition of the “dirty Dublin” when it was under British imperial system¹³. So we may say, as little Chandler said: “there is no doubt about it: if you wanted to succeed you had to go away. You could do nothing in Dublin.”¹⁴

In a similar respect to Joyce, Mohammed Dib also uses the setting of his novel as an instrument to denounce the miserable condition of the Algerian people under French administration. Since he defines himself as “a public writer” (*Écrivain public*), Mohammed Dib depicts the real life of the Algerian people. Thus, he along with other writers diverted from the traditional writers named “Algerianist” by portraying the everyday life of the Algerian people.

Through the setting of *Un Été Africain*, Mohammed Dib tries to give a vivid description of the daily life of the Algerian people, which is characterized by paralysis, misery, and stagnation in every field of life. The title of the novel in itself (African Summer) denotes a state of paralysis. Summer by definition means dry and hot weather especially in African countries. In this context Charles Grivel stated: “ *le titre est toujours équivoque et mystérieux et le signe par lequel le livre s’ouvre.*”¹⁵ In the novel, Mohammed Dib depicts the daily life of the Algerian people in both town and countryside. To begin with the setting of the story of Zakya, which takes place in a town, the author commences with the depiction of the oppressive atmosphere; a very hot weather. This made the characters of the story feel suffocated: “ *comme il fait chaud...on étouffe.*”¹⁶ The scorching heat did not decrease even during the night: “[...] *Même la nuit la chaleur ne diminue pas.*”¹⁷ The only available solution to escape from the heat-wave was through taking a nap. In fact the stifling weather can be used by the author as a symbol to refer to the Algerian revolution against French colonialism. This revolution for independence started on November 1, 1954; five years before the publication of Mohammed Dib’s novel *Un Été Africain*.

Within the same story we are also told that the garden of Mokhtar Rais’ family is different from the other known gardens since it is depicted as dark - there is no light in it: “ *mais le jardin là-bas, n’est que nuit sombre.*”¹⁸ it may symbolize the living condition of the family in general. Although they belong to a ‘bourgeois’ family, they are not happy. In addition, at the end of the novel the house appears to Zakya as strange and surrounded by shadows. It may suggest that Zakya is not able to understand the behavior of her parents who wanted to marry her to her cousin against her will. It may also suggest that the people who live in it are not free, but under the eyes of the shadows which may symbolize their ancestors.

In the story of Baba Allal, Mohammed Dib introduces the condition in which goods and foods are sold. Through following the character of Baba Allal, we can see the economic situation of most of Algerian people. The market place is depicted by the author like a flea fair: “ *foire aux puces*” where the buyers walk in a cautious way: “ *des chalands, hommes et femmes du peuple ,*

vaguent d'un air circonspect, dans cette foire aux puces."¹⁹ Through this description, we can deduce that the Algerian markets under French colonial administration suffered from unhygienic conditions. This led to the increasing rate of sicknesses and death. In addition, the market place is depicted as full of beggars and homeless people "*des vagabonds hirsute rodent entre les groupes.*"²⁰ This shows the humiliating conditions in which most Algerian people lived during the French colonial era.

In the chapter of Djamel, Mohammed Dib gives us a striking image of the dwelling of the Algerian people where one room was shared by all the members of a family. For instance we are told that Djamel shares the same room with his wife and his two children, a boy and a girl. In fact, this is not the case of Djamel only, since we find the same phenomena in each room of the house: "*Dans cette maison, une chambretouche à l'autre, entre ces murs, hommes, femmes, enfants, se pressent corps contre corps, tant en haut tant qu'en bas*"²¹. In addition to being over crowded, the room where Djamel's family live is depicted as dark, stuffy, stink and dampness: "[..]*la pièce obscure, il respire mal: l'atmosphère y est vaguement surie, pesante d'humidité.*"²² Like Mrs. Sinico, Djamel is unable to make love with his wife because of the hot weather and their living condition, in a single and narrow room.

Nafissa, Djamel's wife, faces the same problem with 'dust' as Joyce's Evelin. Even though she cleans her room with water, she is surprised to see it again covered with dust the next day. The amount of dust which covers the room suggests that the forces used by Nafissa to overcome her paralysis are fruitless, as well as, it suggests the moral paralysis of Nafissa in particular, and the Algerian people in general since they couldn't accept the changes which were happening around them. For Michel Foucault norms of culture are established and formed by those who hold power. The point echoes Dwight W. Hoover's idea that "New historicism argues that there is no universal meaning or truth in history and that the meaning imputed to history reflects power relations at the time of writing as well as the time of the events occurrence."²³ As a result of the dramatic atmosphere characterized by overcrowded dampness, stinky, dusty and stuffy rooms, the amount of

epidemics and diseases increased. This led to the death of many Algerian people like the wife of Mustapha Ouali who died of “phthisis”. The way that this woman is buried “*sans grand bruit*” shows that this sort of epidemic and diseases were so prevalent during the French colonization i.e. the great numbers of the people who died with these diseases made people motionless.²⁴

Secondly, the countryside is also depicted as a place of stagnation and paralysis by the author. It was not only a result of its geographical situation, but was also caused by the French colonial army which rendered the life of its inhabitants miserable and intolerable. For instance, we are told about the numbers of the checking points established by the French Colonial Army (C.R.C) to control its people. It made the access to the villages very difficult since the peasants were submitted to a humiliating body search whenever they wanted to leave the countryside and travel towards towns. In addition, the people of the countryside are morally and physically traumatized since the French army used to bomb the hills. As a result, many Algerians left the countryside against their will leaving behind them “*la montagne toute seule.*”²⁵ Rahma depicts the houses of the countryside as being stinky and dirty, like Joyce’s Dublin. More than that, the houses suffer from the lack of water which is a means of first necessity: “*oh, non! Les maisons sont villaines, il n’y a pas d’eau, tout est sale; la vie y’est dure, si tu voyais ça.*”²⁶ These degrading conditions led Rahma’s family to leave the countryside towards the town hoping for another life. Also, we are told that the hills are sterile and arid “*collines arides et steriles*” suggesting the harsh living of its people.²⁷ It is also worth mentioning that the people who live in the countryside are decreased to a bestial state since many of them share the same room with their domestic animals in addition to the members of their family. Moreover, the inhabitants of the countryside were compelled to leave their houses by the colonial army who burned not only their possessions such as olives and fig trees, but also their houses: “*vide de toute présence humaine, la compagne dort dans une lumière de cendre où tout s’effrite.*”²⁸

From all the above description, the settings of *Dubliners* and *Un Été Africain* are designated to shelter the most disinherited and dehumanized people, most of whom belong to the lower

classes of society. For instance, John Middleton Murry depicted *Dubliners*' characters as being "the most completely disinherited section of modern society: the urban lower middle class whose sole conscious aim in life (appears) to be to distinguish itself from the proletariat."²⁹

Therefore, our assumption is that Joyce and Dib wanted to say that life in their native countries under the colonial authorities is mainly characterized by paralysis. This led both of them to denounce the colonial authorities in their prolific works. For this reason also, both of them had developed a similar style which is able to express the cultural, political and socio-economic degradation of Irish and Algerian everyday lives. For example, Joyce shifted his writing from the traditional narrative of the Celtic twilight, the romanticism of the Irish provincial life, and instead used a realistic style.³⁰ In this light, Goldberg S. L. declared: "*Dubliners* is a dispassionate, morally realistic account of modern life, Joyce's discovery of his lifelong attitude to his lifelong subject..."³¹ In the same way, Mohammed Dib breaks from the traditional writers called 'Algerianist' like : Albert Camus, Jules Roy, Emmanuel Roblès and others who founded the Algerian school ' *l'école d'Alger*' in depicting the real life of the Algerian people during the Algerian Revolution. The novels written by Mohammed Dib and his compatriots were considered by Mostapha Lacherf as a reflection of the Algerian society:

*Cette littérature, bien qu'imparfaitement, va refléter pour la première fois dans les lettres françaises, une réalité algérienne qu'aucun écrivain, même Camus, n'avait eu le courage de traduire [...] il faut dire que cette littérature algérienne de langue française, techniquement parlant, relevait presque de la génération spontanée, tellement elle approchait d'une certaine perfection formelle.*³²

Like Joyce, Mohammed Dib opted for a realistic writing. The realistic technique allowed him to depict all Algerian facets of life during French occupation and also during the Algerian Revolution. By being faithful to the realistic techniques, Mohammed Dib succeeded to portray the Algerian everyday life in a simple way. His novel *Un Été Africain* fits well his own definition of a literary work. According to him, a literary work is valuable only if it succeeded to depict faithfully the author's society: "*une œuvre ne peut avoir de valeur que dans la mesure où elle puise sa sève dans un monde qui est le nôtre avec ses complexités et ses déchirements.*"³³

2- Characterization and Paralysis

a) Female Characters

The story of “Eveline” might have the most direct view of the paralytic mind in the book. Its story tells of the daughter, Evelin, with an abusive, alcoholic father that has the chance to leave her home and country with her lover, Frank, “a very kind manly and open-hearted” sailor.³⁴ Throughout the story, she is grappling with the decision whether or not she should leave with Frank to go to Buenos Aries. She knows that her life is very hard in Dublin since it consists of cleaning, cooking, and taking care of her close-fisted and bad-tempered father. The possibility of an escape from the stagnation and routines of life in Dublin is presented to her by Frank, who wants to embark with her to Buenos Aries. After much deliberation throughout the story, Evelin eventually decides to go away with Frank. But when the moment comes for to her to actually board the ship, she completely stands completely frozen as if that entire decision- making process means nothing. Eveline suddenly remembers the promise that she made to her mother on her deathbed: “to keep the home together as long as she could.”³⁵ The last sentence describes her paralysis perfectly: “She set her white face to him, passive, like a helpless animal.”³⁶ Her eyes gave him no sign of love or farewell or recognition.”³⁷ Indeed she is so paralyzed that she does not show any emotion. This was the biggest decision in her life, but she does not act.

Eveline’s paralysis is due to religious teaching. She relinquishes her responsibility and authority in making decisions in her own life: “she prayed to God to direct her, to show her what her duty was.”³⁸ Her dreams of love and life are ruined by her feeling of duty to church as well as family. Evelin represents the hope for some type of move from the stagnation that her life represents; yet that hope never comes true. She represents the adolescence of Ireland envisioning some type of hope. The failure of Eveline to escape from paralysis and stagnation of life in Dublin may symbolize James Joyce’s lack of faith in Eveline’s generation.

Zakya is the main character of the first story of Mohammed Dib's novel's *Un Été Africain*. She lives in a bourgeois family along with her father Mouktar Rais, her mother Yemna bent Taleb and her grandmother Lala Razia. She is described by the author as "*pure comme une colombe.*"³⁹ She moves from one place to another "*comme une âme en peine.*"⁴⁰ And she walks: "*je rôde comme une ombre.*"⁴¹

Like Eveline, she is also paralyzed by her parents' traditional education. She is also depicted as a well-educated woman since she succeeds in her baccalaureate. She sees herself as being different from her contemporaries because she had received some kind of education. As Eveline, Zakya finds a solution to escape from the stagnation, moral paralysis and retro-graded ideas of her society in her instruction. For the Algerian people in general and Zakya in particular, "instruction" offered a possibility to trespass the beliefs of her society and it opens the door to new perspectives and aspirations. But all her dreams vanished, when her parents oppose her search for work. She wants to become a teacher.

In fact, her parents are afraid of losing respect and becoming sarcastic to their society if Zakya works: "*une Rai, travailler? Tu veux sans doute que la ville daube sur toi et ta fille!*"⁴² This leads them to arrange her marriage with her cousin Sabri: "*pff! Institutrice cherche lui un mari, ça fera davantage son affaire.*"⁴³ According to Bourdieu, traditional marriage was often a matter of a group not of an individual: "*l'union de deux individus n'était que l'occasion de réaliser l'union de deux groupes.*"⁴⁴ Like Evelin, Zakya is aware that she will be treated as an object if she accepts the idea of marriage: "[...] *je serai traité comme une poupée, je n'aurais ni liberté ni...*"⁴⁵ She is also aware of the stagnation and paralysis of her society and for this reason she dreams about "*un monde libre, vivant ...*"⁴⁶ Indeed, her dissatisfaction with her real life leads her to search for a free one.

Also like Joyce's Eveline, Zakya is paralyzed by her society and her parents' religious beliefs which were very prevalent when Mohammed Dib wrote his works. In fact, the religious men used religion to oppress any attempt of the men and women to rebel against their authority and

their established order. These ideas had great impacts on the Algerian people during this period of time. In the novel, this appears through Zakya's uncle who tries to convince Zakya that her marriage to her cousin Sabri is the will of God, so it is inevitable: "*il n'est pas au pouvoir de l'homme de discuter l'oeuvre de Dieu.*"⁴⁷ Indeed her uncle uses religion as an instrument to persuade Zakya that her parents have the right to decide about her marriage (future). Like Eveline's short story which ends with an image of paralysis, *Un Été Africain* ends in the same manner with Zakya's halt in the middle of the yard when she only sees shadows and loses her sense of sight (vision)..

From the context above, we can say that traditional and religious beliefs were the most dominant factors which contributed to Zakya's paralysis. She seems to accept the fate that her parents marked out only to satisfy them.

In the story of "Boarding House", Polly Mooney, like Zakya, has the only option of marriage. Mrs. Mooney is represented as the character that controls much of the action in the story. She is the mother of Polly Mooney and Jack Mooney and the formidable proprietress of the boarding house. She is depicted as a woman who "dealt with moral problems as a cleaver deals with meat."⁴⁸ After she learns of the sexual relationship between her daughter and Doran, she follows the most expeditious course of action and bullies Doran into marriage by threatening to provoke a scandal. She is paralyzed in the sense that she has no real option except that of threatening Bob Doran to marry her daughter. This also can suggest the lack of choice for the Irish to overcome the conservative values of the church, the family, class and the paralytic state to which apparently all Dubliners have been subjugated.

In the same way, Lala Razia, Zakya's grandmother, is presented as the character who controls the events of the story. She is depicted as a mean and a tyrannical character that may stand for traditional beliefs. Lala Razia is the first character who refuses Zakya's will to become a teacher, and instead proposes to her son, Mouktar Rais to marry Zakya: "*pff! Institutrice! Cherche lui un mari?*"⁴⁹ When Zakya tried to defend her choice to become a teacher, Lala Razia responded

violently and sarcastically. She says to Zakya that her knowledge of one letter and a half did not make her different from the other girls: *“pourquoi te crois tu différente des autres, ma fille? Pour une lettre et demi que tu connais? pff!”*⁵⁰. Moreover she sees “instruction” as the main cause of Zakya’s disrespectful attitude toward her : *“ tu vois où vous conduit votre folie des études: nous manquer de respect, à nous, qui vous avons mis au monde !”*⁵¹ instead she sees marriage as the most important thing for a woman : *“le mariage pour une femme, c’est sa fonction, son travail, sa carrière, sa destination”* and once married she must obey and submit to her husband’s will : *“ et, mariée, sa règle de conduite doit être la crainte et la soumission”*.⁵²

From the above discussion, we can deduce that Lala Razia is paralyzed by her traditional belief and blindly follows her tradition. This makes her unable to see the metamorphoses and changes which occur around her. Moreover, she is not willing to admit that her world, the traditional one as it was inculcated to her by her parents, was being displaced by the modern one. The clash between the traditional world and the modern one may be seen as a result of French colonial system in the sense that the latter tried all means to destroy the traditional world i.e Lala Razia’s world.

Yemna Bent Taleb, Zakya’s mother, is another character who is paralyzed by the traditional beliefs. She is depicted as an ignorant woman since she did not attend school as her daughter did: *“Mon enfant, vois-tu, je ne comprends pas ces choses-là ; je suis une pauvre femme, trop ignorante, qui n’a jamais mis les pieds dans une école.”*⁵³ This illustrates that not all the Algerian people who lived under French colonial power had attended school. In this light Albert Camus noted: *“ un dixième seulement des enfants Kabyles en âge de fréquenter l’école pouvaient bénéficier de cet enseignement ”*⁵⁴. Indeed, the French colonial authority preferred to teach only a very restricted minority of the Algerian people, especially the children of Algerian rich families to serve later on as interpreters and intermediaries between them and the native populations. Yemna Bent Taleb’s passivity and inaction towards the story’s events are shown along the story. While all the members of the family were absorbed by the idea of marriage between her daughter, Zakya,

and her cousin Sabri, she prefers to remain silent and neutral. When her husband, Mokhtar Rais, tells her to give her opinion about the marriage of Zakya, she replied that it's up to him to make the decision since he is her father: "*c'est toi qui sait; c'est toi le père. décide comme tu l'entends.*"⁵⁵

Yemna Bent Taleb also can be seen as the embodiment of the Algerian traditional belief. She is viewed as an ideal old traditional woman since she assumes the role of a perfect old conventional wife. She does not contest her husband's decision neither her mother in law's decision. Her paralysis and inaction toward her surroundings obviously appears during her consolation of Zakya. Instead of trying to find a solution to satisfy Zakya's wish to become a teacher and thus refusing the idea of her marriage to her cousin, she advises her to accept her fate silently: "*que faire? Le mal se prend en patience, et on vainc mieux le sort par le silence.*"⁵⁶

Rahma is another female character who carries on the implication of paralysis and misery even in her name i.e. identity. Her name means 'pity' in the Arabic language. Within this context Roland Barthes insists on the importance of names and he emphasizes on its social and symbolical connotation: "*le nom proper doit être interrogé soigneusement car le nom proper est, si l'on peut dire, le prince des signifiants, ses connotations sont riches sociales et symboliques*"⁵⁷ Rahma, a young lady of about 15 years old, works as a servant in Moukhtar Rais' house. The harsh living conditions in the countryside lead her to move to town in search of better life. Once there, she worked as a servant in Moukhtar Rais's house. She is depicted as "*trop vite développée. Elle est belle, délurée*"⁵⁸. Her moral paralysis is revealed in her inability to find a solution to a simple riddle: *Meule sur meule, mais ne moud pas : tête de serpent. Mais ne mord pas : Plonge et nage. Mais poisson n'est pas...*⁵⁹

In her desperate attempt to find a solution to the simple riddle, Rahma says all that comes in her mind: car, snail, artichoke. It seems that Ima Safia took pity on her and as Rahma name indicates, told her that the solution is a tortoise. Just as James Joyce's Eveline, Rahma also is obliged to work in order to survive. Dib used Rahma to denounce the French colonial practices and the miserable condition of the Algerian people. Instead of going to school to study, Rahma

iscompelled to work as a servant in Moukhtar Rais' house. Within the novel also, Mohammed Dib also depicts Alia, another female character, as an old woman with bare foot who scurries in every direction: *“une vieille femme aux pieds nus qui trottine de-ci, de la”*⁶⁰. According to the author, her strong body was made for hardwork : *“ de son corps puissant fait pour les gros travaux des champs, façonné par eux, se dégage un air de dignité simple.”*⁶¹. Nafissa, a young lady and a mother of two children, also suffers from the misery under French colonial system. Although she works very hard, she fails to satisfy her family's needs : *“ pour son travail il fait vivre sa famille or, en dépit qu'elle y met elle ne parvient jamais à rejoindre les deux bouts.”*⁶²

Through these humiliating descriptions of the characters, Mohammed Dib exposed the miserable condition faced by women during the colonial era. All this led them not only to submit to the male hierarchy, but also to French Colonialism.

b) The Male Characters

"The Sisters" introduces Joyce's theme of paralysis immediately in the first paragraph. Within the story, paralysis is linked to a member of the clergy, Father Flynn and a young boy. The boy thinks to himself, as he passes the Father's house, that the word paralysis always seemed strange, but recently "it sounded to [him] like the name of some maleficent and sinful being."⁶³ The boy is fearful of paralysis and its effects. The interest is expressed again from the boy shortly after the priest has died. The boy wishes "to go in and look at him [Father Flynn]" when he sees the card announcing the priest's death, but he was too frightened."⁶⁴. By connecting Father Flynn with paralysis, Joyce seems accusing the religious men and Catholic Church for being behind the Irish moral paralysis. In fact, the conservative Catholic Church in Ireland spoke out against 'change' in many different areas, taking over much leadership in the government, and therefore led to the continuation of the paralysis Joyce recognized in the Irish people.

Likewise, Dib introduces the theme of paralysis from the very beginning of the novel with the description he gives of the climate as not being favorable for creation, very hot weather even at night. In the same way, Mohammed Dib links the theme of corruption with the theologian

student. He is depicted as a noble, intelligent and modest man by Allal Taleb who treats him well. One day he is astonished by the way his friend departed; he does not tell him about his intention to leave. After some years, a well-informed friend of his told him about the student's fate. He becomes a silk's merchant who gains his money by cheating women.

"Counterparts" begins with a middle-aged man named Farrington who is rebuked by his boss for laziness and incompetence. Farrington works as a type of clerk, handwriting documents all day. So his job in itself immediately represents a type of paralysis and stagnation since he is not able to create anything new or move forward in any way. He simply sits at his desk rewriting other people's letters and contracts, often getting yelled at and threatened for being too slow. He is subjected to humiliation and defeat, first at his place of employment and then later in a pub, where he loses an arm-wrestling match to an Englishman. Farrington's alcoholism becomes the mechanism propelling the cyclical nature of his life. He is aggravated at work and continually leaves to visit a local pub. Although he recognizes the monotony of his life, he doesn't know how to change it. The only way that he knows how to deal with his frustration is through physical acts of violence: "his body ached to do something, to rush out and reveal in violence."⁶⁵ By the end of the story it turns out that violence is exactly what he does since he vents his fury by beating his son. In a letter to his brother Stanislaus, Joyce explains that the savagery of Farrington's actions at the end of the story reflects the viciousness Farrington himself experiences in the world in which he lives.⁶⁶

In the same way, Dib's Djamel can be compared to Farrington. For instance we are told that he works in the French colonial administration as an administration agent. Like Farrington, Djamel is a subject of humiliation along with his people who were mistreated by French colonialism. Because he couldn't bear all these humiliations, he resigned from his job. For Djamel, these colonial bureaus represent the source of evil so they must be destroyed: "*Ces bureaux pèsent d'un poids trop douloureux sur notre malheureux pays! Une chose reste à faire: les*

supprimer.”⁶⁷Moreover, Djamel is not morally satisfied: “ *il n’est pas content, ni en paix avec soi, c’est ainsi depuis le soulèvement.*”⁶⁸He is torn between joining the revolution or staying at home.

In the shop owned by El Hadj where people talks about business and political matters, Djamel seems to be morally absent since he cannot understand if the people are talking about politics or business: “ *il ne sait si on parle de politique ou de commerce à côté de lui- peut être des événements?*”⁶⁹. After leaving his job, he spends all his time in sleeping regardless of the notion of time: “*Il fait durer indéfiniment ces moments de somnolence, sans souci de temps qui’il fait et qui passe.*”⁷⁰Like Joyce’s Farrington, Djamel is aware of the monotony of his life, but cannot find a solution to his physical and moral paralysis. In the same way as Farrington, Djamel escapes from his house to the cafeteria to avoid his wife’s rebukes. By following the development of story, we are told that Djamel wants to cultivate land: “ *c’est la terre que j’aurai aimé travailler, soupir t-il*”⁷¹. Mohammed Dib uses the character of Djamel to denounce the confiscation of the Algerian land by the French colonial authorities. The confiscation of land led many Algerian people to migrate to towns and even to foreign countries.

Another example of paralysis can be seen in Joyce’s short story entitled “The Dead”. Even the title indicates a state of paralysis. The narrative opens by presenting a view of exaggerated motion: “Lily, the caretaker’s daughter, was literally run off her feet.”⁷²Although there are a lot of characters in the story that can be used to represent the theme of paralysis, Gabriel is considered the best example of paralysis. He specifically states that he hates his country and is sick of it. It would seem that someone who is sick of his country would decide to leave the country and seek happiness elsewhere, but he decides not to leave and remains idle, numb, and paralyzed in Ireland. He desires to leave but cannot act on it which is a very common theme throughout the story.

In this story, Joyce states that British domination also participated in the paralysis of Ireland’s people. The Irish people stick to their culture in order to preserve themselves from the British dominator. They wanted to purify their culture from the influence of the English culture.

The problem, however, is that this makes them culturally confined and restricted. Therefore, they became culturally decayed.⁷³

In addition, paralysis is also voiced through the character of Marhom, which means ‘a dead person’ in the Arabic language. Marhom carries the connotation of death even in his name. For Amselle to name is to construct the group: “*nommer c’est construire le groupe*”⁷⁴. Mohammed Dib used this character to denote the state of paralysis of the Algerian people and the arbitrary naming of the Algerian people by the French people who ignored the culture and tradition of the Algerian society. Mustapha Lacheraf, in his book entitled *Des Noms et des lieux. mémoires d’une algérie oubliée*, had depicted the arbitrary naming in Kabylie by the French administration where we can find odious, obscene, insulting and humiliating names:

*“Lors de l’établissement de l’état-civil en 1891, pour mieux surveiller les population de Djurdjura, peser sur elles et sanctionner et réprimer quand il le fallait les délits et les actes de résistance en appliquant aussi la fameuse responsabilité collective dont toute l’Algérie algérienne a souffert impitoyablement sous le colonialisme, les autorités française instituèrent un system jamais vu ailleurs dans le monde et en vertu duquel tous les habitants de tel village devaient adopter des noms patronymique commençant par la lettre A, ceux du village voisin ayant des nom pour initial le B et ainsi de suite : C-D-E-F-G-H-I etc jusqu’à la lettre Z en faisant le tour de l’alphabet.[...] on trouve des patronymes irrévérencieux sinon infamants comme par exemple :Tahàne,(péripaticien(ne)), farkh, (poussin) khrà, kharia, (mots de Cambronne), lafrik,(l’Afrique), Zoubia, (dépotoire) hmér el baylek,(âne public), Ed-Dàb,(âne), Zellouf, (sale faciès), khanfouss,(cancrelat)...”*⁷⁵

Marhom lives in a degraded house with his wife and his three children. He earns his living by selling bread which is kneaded by his wife. He carried his goods on a donkey. On his way to town, he is humiliated by the French soldiers who envelop him with dust by their trucks. This shows the extent the French humiliate the natives. It also suggests that Marhom is not seen as a citizen, but as an object which spoils nature. The juxtaposition of means of transportation, donkey\trunk, symbolizes the discrimination and the differences of the living conditions between natives and French people. Marhom is also obliged to pass from the police checking point where he is once again humiliated by the CRS and by the disdainful gaze of the colonizers. Moreover, he is traumatized by the sound of bombs and machine guns of the French army who combed the countryside. All this contributed to the moral paralysis of Marhom since he is obliged to repeat the

same events daily. The differences of living conditions between the peasant and the colonizer are seen through the juxtaposition of the possessions of the peasants and the colonizers. We are informed that the peasants own only some tousel olive-tree, figs, wheat, barley and oats. However, on the other side of the street, where the colonizers lived: “*commencent aussitot les vignobles, bien de colons. En rang de verdure cuivrée...*”⁷⁶

The cursory study of the fictional characters of James Joyce and Mohammed Dib shows the lack of choice in each of their lives. In fact, the characters are not masters of their own life as they live under the colonial authorities and under the traditional beliefs of their societies. Each of the characters is obliged to submit to circumstances outside their control. Within this context Karl Marks stated:

Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past.

The examples of paralysis that we had discussed in both novels reveal the historical context (social, economic, political, and cultural) of both countries, Ireland and Algeria. Thus from a new historicist perspective, which states that literature has a significant relationship with its cultural-historical milieu, we may say that paralysis in both narratives was not only linked to colonialism but also to Catholic Church in the case of Ireland and to a certain ideological beliefs of the Algerian society such as family, tradition and even religion in the case of Algeria⁷⁸. For James Joyce, the British Imperialism and the Catholics Church stand behind the political, economic and religious paralysis of the Irish people. For this reason he linked the paralysis image of his fictional character not only to the British colonial system but also to Irish Catholicism. Like his Irish counterpart, Dib sees the French colonial occupation and its imperial enterprise over his native country as the ultimate cause behind the Algerian sufferings and their paralysis. Thus, he also linked the paralysis of his fictional characters to the French colonial system and to certain ideological beliefs of the Algerian society such as family, tradition and even religion. By both

being exiled from their mother countries, their feeling of nationalism is increased. In this light Acton stated: “exile is the cradle of nationality.”⁷⁹

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Section Three

1) Class Struggle in the two literary works

The history of hitherto existing society is the history of class struggle. Freeman and slave, patrician and plebian, lord and serf, guild master and journeyman, in a word, oppressor and oppressed, stood in constant opposition to one another, carried on an interrupted, now hidden, now open fight, a fight that each time ended, either in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes¹

These are words written by Karl Marx in the Communist Manifesto which was published in 1848. In it, he asserts that the historical development of human being is done through stages. According to him, the two classes, bourgeois and proletariat emerged during the capitalist stage. This led to the oppression and exploitation of the proletarian class which represent the majority by the bourgeois class which represent the minority:

The modern bourgeoisie society that has sprouted from the ruins of feudal society has not done away with class antagonism. It has but established new classes, new conditions of prosperity, new forms of struggle in place of the old ones².

Dubliners can be considered as James Joyce's attack on class system and Catholicism in Ireland. In his first story of the collection, "The Sisters" Joyce introduces the theme of class struggle through the life of a young boy. The boy had been a pupil of Father Flynn, a member of the clergy. It's worth mentioning that the boy's life is paralyzed by Father Flynn. The boy thinks to himself, as he passes the Father's house, that the word paralysis had always seemed strange but recently "it sounded to [him] like the name of some maleficent and sinful being"³. Our assumption is that Father Flynn represents the Celtic- Catholic class which represents the majority of Ireland's people and the young boy may stand for the Anglo-protestants who represent the minority. As it is mentioned before, the Celtic-Catholic class took hold of power after the Catholic emancipation and they used their power to oppress the Anglo-protestants, poor Catholics and secular peoples. The conservative Catholic Church in Ireland spoke out against change in many different areas, taking over much leadership in the government, and therefore led to the continuation of the paralysis Joyce recognized in the Irish people. The ascendancy of the Celtic-

Catholics over the Anglo-protestants led to the oppression of the former on the later. In his definition of the state Lévin explains: “ *L’Etat est une machine faite pour maintenir la domination d’une class sur une autre* ”⁴

In the short story entitled “An Encounter”, the boy and Mahony are mistreated by other boys because they had thought that they are Protestants : “I objected that the boys were too small and so we walked on, the ragged troop screaming after us : “ Swaddlers! Swaddlers! thinking that we are Protestants...”⁵

The class-struggle between Celtic-Catholic and Anglo-Protestant can be seen also through the characters’ desire for escape. The Celtic-Catholic class oppression of the other classe led many people to emigrate to other countries. James Joyce himself was exiled after leaving the Catholic faith. In his novel *Dubliners*, the author highlights the fact by depicting characters’ long for escape and adventure in other countries. Such longings, however, are never actually realized by the stories’ protagonists. The schoolboy longing for escape and in “An Encounter” is relegated to the imagination and to the confines of Dublin, while Eveline’s hopes for a new life in Buenos Ayres is failed when she refuses to join her lover in the boat.

In the same way, Mohammed Dib’s novel *Un Été Africain* also can be interpreted in terms of class struggle between French-Algerian Elite and “Indigènes”. In fact the latter were considered by the French authorities as subjects since the beginning of French colonization: “ *dès l’annexion de l’Algérie prononcée par l’ordonnance royale du 24 février, 1834 les indigènes musulmans ou juifs sont considérés comme sujets français, [cependant] ils n’ont pas la pleine nationalité française et aucune procédure ne leur permet de l’obtenir* ”⁶

In the novel, the theme of the struggle of the classes is represented by Mokhtar Rais family which may stand for the Algerian Elite. Mokhtar Rais works in the French administration. His daughter, Zakyia, is an educated woman. We may consider them as a bourgeois family since they had even servants in their house. In the same way, the French administrators and soldiers also stand for French Algerian Elite. However, Marhoum and Djamel’s families stand for

“Indigènes” class. These two classes are in constant opposition. While the French-Algerian Elite class owned the means of production which allowed them to control the government and all public offices, the “Indigènes” class was left at the bottom of the society. As the gap between the two different classes grow more, French- Algerian Elite used legislations and bought more advanced materials (jeep) to ensure their power over “Indigènes”: “the gap between the life conditions of bourgeoisie and proletariat grow more, this increased the tension within classes. Consequently, policies are organized to ensure the duration of such interest for the ruling class”⁷. Through his novel, Mohammed Dib highlights the oppression of “indigène” class. We are informed that Marhoum uses a donkey as a mean for transportation: “*Il ne perd pas son temps, charge les miches dans deux caisses à pain qu’il va placé dans les chouaris de l’âne*”⁸ this is not the case of Marhoum only but it is also the case of all the peasants: “*d’autre payasans se rendent aussi à la ville sur de petite ânes, des montagnards qu’on reconnait a leur gellabas brunes.*”⁹ In the other hand, the French soldiers use trunks and American engines as their carriage.

For Marx, the form of exploitation itself depends on the distribution of means of production. In the case of slavery, the laborer is an instrument of production since all his products goes to the master. In the case of feudalism, on the one hand, the peasant may actually control some means of production- tools and animals- but does not own the land on which he works. So he is obliged to divide his time between necessary labor, for himself and his family, and surplus labor, when he works for his lord. By possessing the monopoly of the military power, the feudal barons used it to oppress any attempt of laborer to own lands. In the case of Algeria the landowner or the French Algerian Elites may stand for the feudal barons since the land was between their hands. And the French soldiers may stands for feudal knights since both of them are used to squeeze any attempt of labors to rebel.

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General Conclusion

Our modest research has allowed us to discover that both James Joyce and Mohammed Dib share the same vision and conception of colonialism. Through our comparative study between James Joyce's *Dubliners* and Mohammed Dib's *Un Été Africain* in terms of paralysis as a direct result of colonialism, we have come to the conclusion that the paralysis from which the Irish and Algerian people suffer, was not caused only by British and French colonial systems but also it is caused by catholic church in the case of Ireland and by some ideological beliefs such as family and religion in the case of Algerian society.

This comparative dissertation also leads to the following conclusion. Although Algeria and Ireland have different languages, traditions, cultures, religions and belong to different geographical areas, the literature which developed under these circumstances is not dissimilar. This led to strengthen the belief of the existence of a universal literature. As a result, this may shorten the gap between nations. The differences of culture, language, traditions and beliefs between countries cannot hamper the influence of one country over another in terms of literature especially if these countries share same historical backgrounds. Since their literary works were written in similar contexts, James Joyce and Mohammed Dib have expressed close visions and attitudes towards colonialism. By linking the theme of paralysis to colonial power by both authors, they expressed relatively similar conception of colonial effects on the native people. That is to say, though both authors belong to different geographical areas and submitted to different colonial powers, British colonialism for James Joyce and French colonialism for Mohammed Dib, both of them condemned their effects.

The second conclusion that we have reached through this comparative dissertation is that the effects of colonialism are the same on the native people regardless of the identity of the colonizers and the identity of the colonized country. For instance James Joyce and Mohammed Dib linked the theme paralysis to colonialism. In fact, the choice of these fictional characters is very limited and this is due to colonialism and some ideological beliefs. The characters in both novels were

determined by their environment which characterized by stagnation, paralysis and mundane life in every field of life. The degrading conditions are linked by both authors to colonialism.

The third conclusion that we have reached from this comparative dissertation is that, the struggle of the classes is a universal theme. The proletariat classes were oppressed by the bourgeois classes which took the power of the state illegally all over the world. The history of Ireland can be interpreted in terms of the class struggle between Anglo-Protestant and Celtic-Catholics. In the same way, The Algerian history under French colonialism can be interpreted in terms of the class struggle between French Algerian elite and “Indigène.”By being a realist writers Joyce’s and Dib’s works can be also interpreted in terms of class struggle.

It is worth mentioning that many researches still to be done in this field to apprehend the Irish and the Algerian societies. In our research we tried to study the paralysis of Irish and Algerian people in a specific period of time. However studies can be extended to compare the history of the Celtic people and the fate of their language and culture for instance with Berber history and the fate of their language and culture.

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