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To the memory of my brother: HIMRI Soufiane

To my beloved Mother, Torkia. To my lovely sisters;

Nadira, Samia, Safia, Fouzia, and

My Twin & Sweet Sister: Zeyneb

To uncle, Abed El Hamid

and Aunt, Chama

To my teachers from Universities of

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To my friends

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Abstract

The (re)presentation of the colonizer and colonized becomes the most controversial post-colonial issue, for it catches the attention of hosts of modern critics and writers due to its importance. Yet, the unfair representation of the colonized by writers during colonial era causes a severe tension in the relationship between the colonizer and colonized, especially on the part of the colonized whose image has been completely distorted by some colonial stories, and this is what paves the way to the emergence of post-colonial era, which tends to challenge and revise colonial stories by offering the chance to the colonized to speak and re-narrate the story from his own point of view. The present work tends to unveil the real truth as far as the image of the colonizer and colonized is concerned, and post-colonial approach suits this kind of research. In doing so, the works of both authors; Kateb Yacine's *Nedjma* and Albert Camus' *The Plague* are quite important because the first one is written by an Algerian colonized writer and the other by a French colonizer are important because each writer seeks to present the real truth about the colonizer and colonized through different standing- point. This thesis, then, tends to explore the image of the colonizer and colonized as an attempt to figure out which story holds the seeds of truth; the story told by the colonizer or the one recounted by the colonized. This work attempts to re-examine colonial narratives and restore all the missing pieces of (hi) story which are blurred by the colonizer. It is also an opportunity to debunk the grotesque deeds of the colonizer and retrieve the dignity of the colonized.

Key words: Albert Camus, Kateb Yacine, (Re) presentation, *The Plague*, *Nedjma*, Comparative Study.

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General Introduction

General Introduction

In the light of the “white supremacy” belief, European colonizer has been offered a special place and endless privilege in all walks of life, as being the savior of the world. This belief, in fact, fuels the European eagerness for more expansion and profit on the expense of other races. This situation leads to a state of inequality and imbalance, for it leads to the emergence of two extremely different groups; the colonizer and colonized, or rather the superior and the inferior. The colonizer is always regarded as the ultimate power and the absolute truth. He is the center of the world. Whereas, the colonized is the periphery, for he is no more than an inferior, and his function is to serve his European colonizer.

Even old stories praise the European colonizer for the huge responsibility and the efforts he has invested for the sake of taking care of the world and its weak people as well. In doing so, countless books are not produced for art sake; but rather for praising the benefits behind the existence of the colonizer. The same books which are devoted to praise the colonizer are meant to curse the colonized as being the source of all evilness. Even his existence threatens the security and tranquility of this world. The colonized, for them, is nothing more than a plague which comes to take off more innocent lives. In doing so, countless stereotypes are intentionally created to dehumanize and depersonalize the colonized, and remind him that he is no more than an “other”.

Indeed, the colonizer and colonized tension urge colonial writers to explore the colonizer/colonized relation; they go further steps to look for the image of colonizer and colonized, and how they see one another since there is no common ground between them only wrath, discrimination, and mistrust. In this regard, it is worth saying that the British

novelist Joseph Conrad is the major figure who mainly deals with the image of the colonizer and colonized in his novel *Heart of Darkness*. For Conrad, then, the colonized is nothing more than “a conquered monster, but there you could look at a thing monstrous and free. It was unearthly, and the men were not inhuman. Well you know that was the worst of it – this suspicion of their not being inhuman” (Conrad 51). According to Conrad, African people are not humans; they are savages and monsters. On the other hand, he portrays Europeans as the model of civilization and modernity. Through the voice of Marlow, Conrad represents Kurtz as “an emissary of pity, and science, and progress” (Conrad 92); Kurtz is a European hero who comes to Africa to spread civilization and nobility. Indeed, Kurtz through the eyes of Marlow is “the first class agent” (Conrad 84), who is going to domesticate African monsters.

Additionally, Daniel Defoe also represents the colonized as the prototype of savagery and cannibalism and this can clearly embodied in his slave character Friday, yet he portrays the colonizer as the savior of mankind and the world. Moreover, in his outstanding novel *Robinson Crusoe*, Defoe describes the European colonizer as an agent of civilization like the Crusoe who happens to rescue Friday from primitive and cannibal life. For Defoe, then, the European colonizer is the model of humanity and pity as he embodies the white man’s burden, yet the colonized is no more than an evil who strives to lead the world to an end.

Eventually, the binary opposition makes things worse than before between the colonizer and colonized, because these Europeans create some stereotypes to “dehumanize” the colonized in order to easily enslave him, yet they rank the colonizer to the highest levels of supremacy to rule the world and carry on their profit and exploitation under the so-called “noble mission”. Therefore, we find that a lot of European narratives are meant to

distort the image of the colonized on the expense of the European superiority, especially during colonial era where there is the voice of the colonizer only, because the colonized voice is already muted.

This binary, in fact, between the colonizer and colonized creates a never-ending tension in the relation between the colonizer and colonized. It rather causes a gap that can never be bridged between these two poles; the colonizer and colonized, especially during colonial period. Moreover, during colonial era, the colonizer is the only one who has all the right to largely voice up concerns about himself on the one hand and about the colonized on the other hand; his voice can be easily and widely heard by the world. That is why; he seizes the opportunity to misrepresent his colonized counterpart. The colonized, on the other hand, has no power to utter any single word; he has no right to even talk or write, because he is driven to long silence and marginality. Yet, this situation does not remain for so long with the coming of post-colonial era; the period which comes to return the mainstream of events to its normal course.

Importantly, the coming of post-colonial era turns the tide of events to the best, because this era comes as a reaction to put an end to single-sided narratives and endorses “the balance of stories” to prevent any future mis-understanding as it is claimed by Achebe who denounces the danger of single stories. In other words, post-colonial era is a counter discourse of colonial discourse, because it comes to re-evaluate and re-write the [hi] story written by colonial narratives.

It is better to say that the colonizer /colonized relation is highly regarded as the most controversial issue, which still mystify modern critics such as; Homi Bhabha, Frantz Fanon, Edward Said, and Gayatri Spivak, who strive to solve this everlasting enigma

because they find it as a real challenge to figure out this sensitive yet complex relation between two extremely different poles. Hence, endless efforts have been invested to adopt this research.

What seems more interesting in literary works as far as the image of the colonizer and colonized is concerned is, to what extent these stories are true? And who tells the truth? Telling the truth is what exactly catches our attention. That is why; we choose two novels; *The Plague* which is written by a French colonizer Albert Camus and the other entitled as *Nedjma*, which is written by the Algerian Colonized Kateb Yacine. Concerning Camus' novel, we might say that it is written during colonial period, and revolves the outbreak of plague disease which distroys everything and everyone.

In his novel, Camus accuses Algerians as being responsible for the sudden onset of this dangerous disease due to the lack of sanitary service. Despite of the huge efforts done by French people, the disease was peril. Moreover, in this novel, Camus also deals with the image of the colonizer and colonized, in which the colonizer is the savior who strives hard to cure patients, and the colonized as the savage and indifferent people who increase the number of patients due to their incorporation and irresponsibility.

However, Kateb Yacine, in his part, portrays the colonized as victims of French cruelty, and represents French colonizer as the core of racism, savagery, and exploitation. Through his novel *Nedjma*, Yacine tackles the issue of colonialism which leads to dangerous consequences among Algerians.

The post-colonial approach suits this research, for the reason that we are going to make a vivid confrontation between colonial and post-colonial writers to restore the missing (hi) story of the colonized, to re-evaluate the colonial work, and to reach the real truth through

dealing with both stories in parallel. The concern of this thesis, then, is to investigate the representation of the colonizer and colonized in selected works of Albert Camus and Kateb Yacine, who precisely deal with the representation of the colonizer and colonized in their novels; *The Plague* and *Nedjma*, in order to reach the seeds of truth from both stories, because each writer claims that the story of his novel is the true one. For that reason an intensive analysis and evaluation is really needed in order to reach the voice of truth, and relying on one single story may lead us to an inevitable impasse. It is of great importance, thus, to take both novels into full consideration.

In this respect, couples of questions raise themselves as far as the image of the colonizer and colonized is concerned. The first question is: Is it true that postcolonial era came to put an end to the tension between the colonizer / colonized? The Second question: Which story holds within the seeds of truth; the story told by the colonizer or colonized? The third one: In what ways does “Nedjma” challenge colonial narratives and representations? All these questions are considered as a guide, which they make it easier for us to complete our research.

Along with the already mentioned questions, the following hypotheses are respectively set:

All colonial injustices and misrepresentations may come to an end with the coming of Post- colonial theory. Concerning the tension between the colonizer and colonized, we may say that post-colonialism is an opportunity to put an end to the serious conflict between the colonizer and colonized, otherwise there would be a never-ending tension between the two groups. This means that it is up to post-clonial era to finish this serious misunderstanding between the colonizer and colonized because it comes to re-assess all

what has been written during colonial period and comes to redeem all what has been damaged by colonial power.

The other hypothesis is: if the colonizer has the power to finally speak and voices up his concerns, all stereotypes molded by the colonizer will be finished. In other words, giving the colonizer the chance to speak will create a state of balance between him and the colonizer, and it is an opportunity to hear the story from both authors to get rid of single-sided stories. As far as literature of combat is concerned, it can be said that Kateb Yacine is a committed writer because he devotes his works for the sake of defending his country and people. Third one is: to challenge colonial narratives and fight back old stereotypes, Kateb Yacine uses strategies of power and resistance such as; “appropriation and abrogation”

As far as the structure is concerned, this thesis, then, is divided into four chapters: The First Chapter entitled as *“The Sense of Being a Colonizer and a Colonized; A Closer Look at the Dichotomy of Colonizer and Colonized from Post-colonial Perspective”*. It is a theoretical part which turns around some colonial and post-colonial concepts, some important theories and well known theorists. Concerning colonial and post-colonial concepts, a lot of we are going to deal with some definitions which are of great importance in reinforcing our research. Since we are going to conduct a comparative study, we are in need to know the meaning of some colonial and post-colonial as aspect such as: imperialism, colonialism, decolonization, and the like.

Those concepts will help us to have a critical eye towards research problems. When it comes to deal with some noted theories and theorists, we are going to talk about the theories such as “hybridity”, “binary opposition”, and the like which enhances our analysis as far as the colonizer and colonized are concerned. The other thing also, is that we are going to mention some theorists who strive explore the complex yet excited relation

between the colonizer and colonized through their seminal works which pave the way towards new insights in post-colonial era.

The Second Chapter is entitled as *“The [Re] presentation of the Colonizer through the Colonizer and Colonized Lens in Albert Camus’ The Plague and Kateb Yacine’s Nedjma”*. This chapter revolves around the image of the colonizer according to the colonizer himself. In other words, if we are about to look for the truth, we need first to know how the colonizer sees himself, and this is what we are going to do with Albert Camus. Besides being a writer, Camus is a French colonizer, because he has European origins. In addition to the opinion of colonizer towards himself, we need also to know how the colonizer is seen by the colonized, because the gaze of the colonizer toward himself is not the same gaze by the colonized. The imperial gaze, in this respect, is equally important, because the European opinion about the colonizer is necessary for our research.

The Third Chapter which is entitled as *“the [Re] presentation of the Colonized in Albert Camus’ The Plague and Kateb Yacine’s Nedjma”*, will be completely devoted to the image of the colonized, because it is really important to know how the colonized is seen by the colonized himself. Besides that, what really makes this research interesting and exciting is that the writer of *Nedjma* is a colonized in the same time. So, to look for the image of the colonized by his colonizer’s counterpart is the purpose of this chapter. The imperial or rather the West gaze towards the colonized is equally needed in this chapter.

The Fourth Chapter which, entitled as: *“(Re) visiting Colonial Narratives: The Search for Authenticity in the Images of the Colonizer and Colonized in Albert Camus’ The Plague and Kateb Yacine’s Nedjma”*, revolves around the search for the truth in the representation of the colonizer and colonized in a colonial novel written by the French colonizer Albert Camus and the other one written during post-colonial era by the Algerian novelist Kateb Yacine. In

this regard, we are going to delve deep into a comparative study between two novels; *The Plague* and *Nedjma* because we need to look for the view of the colonizer, the colonized, and the white world to have an authentic result. Based our research on comparative study, leads us to deduce which version of story holds the seeds of truth; the one narrated by Camus or the one told by Yacine. To reach the voice of truth is the aim of this study.

This study will be fruitful in many ways; it will unveil the blurred reality about the French colonizer and Algerian colonized. This topic will be an extra-push towards new insights, new hidden facts for both parts; the colonizer and colonized. Besides that, this vivid confrontation between two authors from different periods will reveal all what has been intentionally hidden from the part of the colonizer and the colonized. Relied on both novels of *The Plague* and *Nedjma* is a chance to read two versions of stories by different voices to reach authenticity and truth by the end because reality and truth is all what is needed from this research. Thus, the four chapters are of great importance through which the already mentioned questions will be finally answered.

Chapter One:

***The Sense of Being a Colonizer and a Colonized; A Closer
Look at the Dichotomy of Colonizer and Colonized from
Post-colonial Perspective***

1.1 Introduction

Since it is based on the notion of duality and antagonism, it is not surprising at all to find different opposed theories with noted thinkers such as; Frantz Fanon, Homi Bhabha, and the like, whom experience colonial and post- colonial eras. They share with us equal thoughts through vivid confrontation with a variety of voices, and ideologies. This chapter is completely devoted to deal with different post- colonial theories.

Starting with post- colonial theories is of great relevance to look for the origins of this theory, its major principles, and its objectives. Besides that, it is necessary to deal with the different concepts which are highly recognized as the most important features of post-colonial studies. In addition to that, there is a full scrutiny and examination for writings from the side of the colonizer and the colonized in parallel, because writings likely seem as the mirror towards a well-understanding of different theories. Indeed, the theory and the applicable side go hand in hand if we are about to figure out the meaning for every single work or theory. In addition to that, post-colonial theory gives us a background to figure out all what comes next and equally helps us to conduct a successful and fruitful comparison between colonial and post-colonial literary works.

In this chapter, the main focus will be on the major prominent figures who are regarded as an integral part in reinforcing national awareness among the oppressed colonized through their unique yet outstanding literary masterpieces. Those theorists, in fact, are advocates of the marginalized, because they provide him with the chance to finally voice up his repressed concerns. This chapter is an attempt to know all what is related to post-colonial theories to pave the way towards new insights of the up coming chapters

1.2 Post- colonialism, Colonialism, Imperialism; Practices and prospective

Post- colonialism and Colonialism are the most striking concepts in modern history. As they embody the struggle of two opposed poles; the colonizer and colonized. This study clearly represents the real confrontation between the colonial past and the post-colonial period. It is really interesting to have an overview about post-colonial terms and concepts to make our research easy to comprehend.

1.2.1 Colonialism vs. Imperialism

Colonialism is highly regarded as the most problematic concept which leads many scholars as well as theorists to take it into full consideration, because its echoes still reverberate in the post-colonial writings. According to Oxford Dictionary colonialism originates from the Roman word “Colonia” which means “farm or settlement”. It refers mainly to Roman people who opted to settle in a land which not theirs but they still kept in touch with their mother land. The Oxford Dictionary refers to colonialism as “a settlement in a new country [...] a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up” (OED).

In this connection, Europeans like; Britain, Spain, France, and the like, look for new places of occupation to settle down and maintain their control. To justify their colonial practices, they maintain that any “deserted soil” would not belong to its people, because they left it “unproduced”. For more emphasis, Grotius has pointed out that “within a territory of a people there is any deserted and unproductive soil [...] it is a right of

foreigners to take possession of such ground for the reason that uncultivated land ought not to be occupied (Grotius xvii). This justification is quite compatible with the European case, because from now on they are not in a dire need to look for excuses or even being blamed for this unfair act, even though they know deep inside that they are absolutely wrong.

Colonialism, in this sense, refers to friendly and peaceful settlement for people in a foreign land. In her book *Colonialism / Post-colonialism*, Ania Loomba considers colonialism as a very complex process in which the relationship between “the original inhabitants and the newcomers” will clearly end up in a very traumatic way, since the intention of new settlers is mostly based on exploitation and conquest (Loomba8). Another thing is that colonialism exists everywhere. This means that not only Romans who had this colonial process but Europe as a whole (8).

In its exact sense, colonialism is always related to force and violence whether being direct; through maintaining control over colonized countries, or indirect through attacking those weaker colonies using missiles and atomic bombs¹ (this kind of indirect attack firstly used by USA against Japan in 1945). The latter does not need a settlement, because it needs only developed weapons to attack a given country. It is not surprising at all to understand colonialism as a kind of “the subjugation” of the indigenous and the exploitation of their land politically and economically. As far as colonialism is concerned, there is no co-existence of two opposed poles. In this case, it is worth saying that the colonizer is the absolute power and the mostly needed side when it comes to decide who

¹ Alex Wellerstein. *The History of Nuclear Secrecy in the United States*. (University of Chicago press: USA, 2021) 54-5.

must stay and who must be eliminated because the chance is always swinging in the favor of the victors. (Horvath46)

To exterminate the original inhabitants, European colonialists adopt so many aggressive ways and strategies “ burning native settlements, torturing innocents, slaughtering children, enslaving entire populations, exploiting the soil and natural resources, and discriminating on grounds of ethnicity and race”² (Ypi 162). What has happened with The Indians in America and Algerians in Algeria could be highly regarded as the vital example of these horrible practices by European colonists, mainly Britain and France. Furthermore, to possess a lot of lands to expand its empire, Britain exterminates all American inhabitants in a savage way and replaces them by its new settlers. Similar to the Indians, Algerian people also witness all sorts of torture, violence, and oppression by The French colonists. In his Book, William Galois has mentioned that “the French were obsessed with violence- in their thoughts, acts, and records” (Steel 11). Colonialism, in fact, still regarded as the hardest moment for colonized countries and the darkest mark in the history of humanity. It is a real “nightmare from which (ex- colonies) trying to awake” (Joyce 34). Indeed, it the historical curse which hardens the life of mankind.

The relationship between colonialism and Imperialism is still controversial, because both of them share the same notion of domination and exploitation. At first sight, they seem quite identical, and even scholars find it quite impossible to study them separately. However, they are completely different in meaning. In his seminal book entitled Ten Letters to the Public Advertiser, Major John Cartwright points out that: “it is a mistaken

² « Race and Ethnicity » race and ethnicity are not the same. Race is a social construct that has historically been used to classify human beings according to physical characteristics. Ethnicity is something a person acquires and refers to a shared culture, such as language (<https://brand.utah.edu/communications/belonging-style-guide/race-and-ethnicity/> 19: 19/ 25.10.2024.

notion that planting of colonies and extending of Empire are necessarily one and the same thing” (200). Cartwright, in this regard, proves that colonialism and Imperialism do not carry the same meaning, because the former refers to a direct conquest and settlement in the colonized country.

However, Imperialism is highly concerned with political and economic interest. Moreover, Imperialism, in its sense, tends to colonize the minds of people through the so-called common interest, investment, and trade. Accordingly, the historian Ronald Robinson and John Gallagher define imperialism as a kind of political process which seeks to maintain incorporation between countries for international economic benefits (1-15). Opposed to colonialism, Imperialism spreads all over the world in a very peaceful way as it has been stated by Marx and Engels: “it must nestle everywhere, settle everywhere, establish connections everywhere” (37). In other words, it tends to maintain a political and economic exploitation to enhance its interests as well as fulfill its needs. From the above statement, it seems that both Marx and Engels are in favor of imperial expansion. They even consider it as a must.

Importantly, many theorists have entirely dealt with the relationship between these two concepts, in order to look for a satisfied answer. According to Elleke Bohemer, colonialism is “the consolidation of imperial power, and is manifested in the settlement of territory, the exploitation of resources, and the attempt to govern the indigenous inhabitants of occupied lands often by force” (2). Bohemer considers colonialism as a kind of conquest in which the colonizer uses violence and force to maintain control over colonized people and lands. Whereas, Imperialism for Said is: “the practice, the theory and the attitudes of domination

center ruling a distant territory” (9). From both definitions, it is worth saying that there is a slight difference between both concepts. Colonialism refers to imposing control over colonies through force and violence, however, imperialism is an indirect way of conquest. Although they are a little bit different, they carry the same interest whether through conducting peaceful ways or through using military forces.

In addition to what have already mentioned, it is worth saying that imperialism refers to the parallel existence of colonized and colonizer in the light of assimilation³. This means that there is no harm for concepts to exist in the same mainstream of co- operation and economic exchange, whereas, colonialism, the concept of extermination all what is highly needed, because the latter's aim is to get rid of the colonized (Horvath 46). Despite of the uncertainty about the relationship between colonialism and imperialism, scholars have been highly agreed upon the idea that both concepts are two sides of the same coin, for the reason that they are part and parcel of each other.

1.2.1.1 Decolonization and Independence

The clash of interest between the colonized and the colonial power as well as the miserable conditions during the colonial era rise a kind of national awareness among the oppressed about the need to free themselves from the long- standing injustice. This national awareness, in fact, fuels the minds of colonized people about the fact that what was taken by force must be retrieved by force. Moreover, the Second World War (1945)

³ Assimilation: is defined by Cambridge Dictionary as the process of becoming similar to others by taking in and using their customs and culture (<https://dictionary.cambridge.org/dictionary/english/assimilation/> 20: 17. 21.11.2023).

along with the Liberation Movements (1950)⁴ empowered the downtrodden to easily claim his right for independence. For Edmond Keller:

World War 2 was a critical time in African colonial history, a period characterized by events that fundamentally affected the existing relationships between African colonies and their European masters. During the war, the colonies, which in some cases were virtually cut off from their respective metropolitan rulers (158)

Interestingly, the tide of political events swings in favor of the colonized side so far as it unveils the real weakness and deficiency of European colonists in managing their foreign and even local affairs towards their colonies and their enemies as well. During the war, African soldiers served in the European colonists' army to fight with them against their enemies. Fighting side by side against the European enemies has, in fact, a tremendous effect on the African soldiers, because it "enables [them] to see another side of their European masters. Rather than being self-assured, emotionless gods [...] they displayed the emotions of fear" (159). The European weakness, thus, reinforces the desire of Africans for independence and provides them with an extra-push for self-determination. The breakdown of the European strength leads many African countries like, Algeria, to conduct a violent yet traumatic struggle against France to get rid of one hundred and thirty years of dependency and oppression. Keller points out that:

In Algeria, a national Liberation struggle erupted roughly at the same time as did the Mau Mau Rebellion in Kenya. Algerian nationalists were able to wage a determined

⁴ Liberation Movement: is an organization or political movement leading a rebellion, or a non-violent social movement, against a colonial power or national government, often seeking independence based on a nationalist identity and an anti-imperialist outlook (https://en.wikipedia.org/wiki/Liberation_movement/11.11/06.08/2023).

guerrilla campaign that forced France in 1962 to abandon its plan to make Algeria its possession (163)

To restore their freedom, Algerians find out that violence is the only solution for their inextricable case. Fanon clearly urges oppressed people, who bitterly suffered from the colonial segregation, to use violence, because he is more than certain that “Liberation and dignity cannot be recovered unless the colonized get involved in violent performances” (Kebede 539). Indeed, Fanon definitely legalizes the use of violence by the downtrodden to free themselves from any political restraints rendered by colonial power. To gain back their independence from French colonizer, Algerian people are entirely involved in a bloody yet aggressive war which lasted for seven years and cost them their lives.

However, decolonization does not only mean the liberation of lands and nations, it also means the decolonization of peoples’ minds from the dependency syndrome of the colonizer. In his essay entitled “Decolonizing the Mind”, Ngugui Wa Thiongo profoundly urges Kenyan writers to embrace African languages instead of using colonial language. For him “African lit can only be written in African languages”. Through African languages they can freely and perfectly express themselves, their traditions, and their identity, because, as it is claimed by Ray Raja Kan Tha Pura, it is quite hard “to convey in a language that is not one’s own the spirit that is one’s own. One has to convey the various shades and omissions of a certain thought moments that looks maltreated in an alien language” (Bohmer i-ii).

Indeed, writing while using one’s own language will for sure reinforce a sense of comfort and confidence, for the reason that it will be undoubtedly understood by people who share the same language. Since it is regarded as an African country, Algeria, just like

the other African countries, suffers from colonial injustice and violence. Along with Ngugui, The Algerian novelist Kateb Yacine also endorses the use of native language because it is the only way to maintain one's identity, language, and culture. Even though he is used to write in French, Kateb Yacine is at pain to use the language of the enemy while talking about his culture and tradition. In this respect, he claims that "Almost all my memories, emotions, dreams and inner feelings are about my country, so it is naturally to feel it in my mother tongue Arabic, but I cannot construct it and express it, however in French I do" (Kateb 128). With those heart-touching words, Kateb shows the world in general and his Algerian people in particular to what extent it is totally painful to use the foreign language to express your own thoughts. Additionally, The Algerian writer Rachid Boudjadra also goes further steps to express his regretion about using the language of the colonizer instead of using his Arabic language. Boudjedra points out that he is obliged to use the French language instead of Arab language due to "colonial period" (30). This means that the language of the colonizer is an exile in itself because the colonized feels that he is completely detached from his language, home, country, and his culture. Therefore, it is so hard for colonized people to undergo this bitter experience which causes them to lose connection with their own world.

Besides that, it is the only way to "break with neo- colonialism". Moreover, the use of one's own language, for Ngugui, is an effective way "to break with neo- colonialism", because writing in European language is an indirect way of the continuity of neocolonial slavish. That is why; Ngugui claims that "writing in Gikuyu [...] an African language is part and parcel of the anti- imperialist struggle of Kenyan and African peoples". Ngugui, in this regard, proves that writing in itself is a political commitment of the colonized towards

his nation and his people as well. Decolonization, thus, is regarded as the turning point in the history of the colonized nations, because it finally manages to close the door towards death, sacrifice, and oppression.

1.2.1.2 Colonial Aftermath and Neocolonialism

After colonialism, there was a kind of celebration accompanied by a new way of thinking. It is the day of their rebirth and euphoria. People of former colonies expect to have a good and prosperous future. They believe that the end of colonization will for sure end their long- standing oppression and come up with better living condition, better education, and good political system. Alas, they do not know that they will double suffer not because of their foreign leaders; instead they will suffer from their home leaders. Indeed, colonialism repeats itself but in the form of neocolonialism. In this connection, Keller points out that “contrary to such early optimism, the road to self- sustained development in Africa has been long and difficult” (157). Neocolonialism, in fact, is characterized by “undeveloped, poverty, and inequality” (157) because the corrupted leaders of ex- colonized countries were searching for their own interests letting people under bad condition.

1.2.2 Post- colonialism vs Decolonization

The term post-colonialism refers mainly to the period which directly succeeds colonial era. It is coined by historians and politicians after Second World War (Ashcroft197). Moreover, post-colonialism comes as a reaction against all sorts of violence and injustice done by colonial power. Post-colonialism is the confrontation between two extremely opposed eras; the colonial past and the post- independent present.

Decolonization along with struggle for independence profoundly attribute in the emergence of post-colonial era. They help in spreading national consciousness among oppressed people of former colonies. Evidently, the twentieth century regards as the turning point in the history of the colonizers and the colonized altogether. Post-colonialism is a new era in the history of the colonized. It is the best change ever. Salmon Rushdie goes a step further to describe post-colonial era as “a moment, which comes but rarely in history, when we step out from the old to the new; when an age ends” (Rushdie 126). In analogy to what Rushdie have said, Leela Ghandhi also considers it as “a celebrated moment of arrival charged with the rhetoric of independence” (Gandhi 5). Post-colonialism is, therefore, a movement of freedom and Liberation after a long-standing colonization.

According to Ashcroft, post-colonialism deals with “all the culture affected by imperial process from the moment of colonization to the present day” (Ashcroft et al 2). It concerns itself with the literary texts written by people of former colonies. Its purpose, then, is to revise, re-narrate, and rewrite the history by the subaltern voice. Indeed, post-colonialism comes to voice the unvoiced. “Post-colonial studies or minor texts, as Deleuse and Guattari write, embody forms of thought and culture which have been violently deterritorialized by major knowledge system” (Gandhi 43). It is not surprising at all to say that post-colonial Literature is a very complex process, since it challenges and criticizes “the history, literature, and modes of discourse that are specific to the former colonies of England, Spain, France and other European imperial power” (Abrahams 306). Consequently, post-colonial Literature comes as a reaction against all what was already said about the subaltern and their distorted image by the colonial power.

During colonial era, the colonized people are not allowed to write or even speak. Only colonizers have the right to write whatever they want. This privilege helps them to write stories about the oppressed and describe them as savages, primitives, and the like. Post-colonialism, however, devotes itself to the downtrodden and their writings, because the [hi] story is incomplete without their voice. Its aim is to maintain balance between the two voices and to provide the colonized with the chance to “write back” to the center. However, the kind of writings adopted by the colonized makes him torn apart between two extremely different languages. Exactly, writers from colonized counties opt to write with the colonial language, yet “replacing it in a discourse fully adapted to the colonized place” (38). Instead of writing with the colonial language, colonized writers take the alien language and appropriate it to what suits their needs.

In this sense, it is worth saying that post-colonial Literature is the result of two opposed cultures. It is a hybrid Literature coined by the merge of two voices; the voice of the colonizer and the colonized as well. It is mentioned by Gandhi that “post-colonial literatures are a result of this interaction between imperial culture and the complex of indigenous practices [...] imperial language and local experience” (1). Based on this mixture of cultures, post- colonial Literature becomes the center of attention, for it opens up the door towards new approaches and concerns.

Interestingly, post- colonial Literature is the voice of the oppressed in itself; hence, its aim is to break up the walls of silence and to debunk the real face of the colonizer under the civilization mask. Due to post-colonial era, oppressed people turn their blood into ink and create astounding masterpieces. Another purpose of post-colonial Literature is to give help to ex-colonized people to recover from the burden of the past. In this sense Gandhi

notes that “post- colonial theory committes itself to a complex project of historical and psychological “recovery” (8).

After colonialism, everything seems quite hard to be forgotten or even neglected. People at that time lost every single hope for a better future because they were profoundly suffered whether physically or psychologically. Being alienated from your own society, culture, and history is the most painful feeling ever. The same thing has happened with people of former colonies. They end up strangers in their own country with shreds of the past memories and shattered hearts. Hence, post-colonial theory conducts this complex project for the sake of the downtrodden for psychological recovery. In this regard, Lyotard claims that “post – colonialism is a kind of break up from the past (colonial era), and the only way to do so is to forget this past and its horrible moments” (90).

However, the only the way to get rid of the past is to go through it, because as Rushdie notes, “there was to be no escape” (9). Indeed, there would be no escape from the past if the wretched hope for better future. The past shapes their future. They cannot neglect it or even forget it, simply because it is part of their life as Rushdie says “we learned that we simply could not think our way out of our past” (118). In addition to that, the past helps people to make sense of their present and find meaning for their life as well, because they are going to learn from it to avoid old mistakes. Yet, the problem with the past is not a matter of “introspection or retrospection”⁵ as it is pointed by Bhabha, but the real problem lays behind the “act of remembering [in itself]” (63).

⁵ “Introspection or retrospection”: At the end of the year, both introspection and retrospection are common. While *introspection* involves looking inward and taking stock of oneself, *retrospection* is all about recollecting and contemplating things that happened in the past. A look back at the history of the related adjective *retrospective* reveals that it retains a strong connection to its past; its Latin source is *retrospicere*, meaning “to look back at.” (<https://www.merriam-webster.com/dictionary/retrospective/> 22.27/ 27:08: 2023)

Although it is sometimes painful, memory plays a key role in reconstructing shattered identities caused by colonial power. Put it differently, according to Bhabha, what relates identity with colonialism is memory. This means that memory is the instrument which preserves one's old or pre-colonial identity. In analogy to Bhabha, Gandhi draws further step to claim that memory is considered as "a bridge between cultural identity and historical past" (10).

The effective way to recover from historical and psychological trauma is through writing and storytelling, because they both help people to move forward in their lives and never retire back. In other words, the act of writing and storytelling help ex-colonized people to adapt themselves with the new condition of living, even though they will not live a normal and stable life, because they will always be haunted by the horror of the past. Writing, in fact, can lead towards self- healing, especially if it revolves around bad times and painful memories. So, according to David Spiegel "the act of writing about painful scenes "can be potent and method of relieving pain and symptoms of chronic illness" (Spiegel 1328-9).

In her book, entitled *The Diary of A Young Girl*, Ann Frank says that "I want to write, but more than that, I want to bring out all kinds of things that lie buried deep in my heart" (Frank, 2). Similar to the act of writing, storytelling takes an integral part in retaining both old culture and tradition of ex-colonized people. Linda Ching Sledge defines story telling as "a Conservative, communally art by and for the common people, talk story retained the oral wisdom(parables, proverbs, heroic biography) long after other old- country traditions had died" (Ching Sledge143). In this sense, Carol Christie points out that storytelling is the most important for both self- creation and self- discovery(26) because " without stories

there is no articulation of experience” (132). Indeed, storytelling and the act of writing what endorse people to embrace unknown future with open hands. Psychologically speaking, writing as well as storytelling are the most effective techniques for patients to recover from traumatic events and to reconciliation with themselves after a long internal struggle with the inner self. Consequently, the two techniques help in a way to reinforce “the ability to cope with painful incidents” as it is pointed by May Sarton (13).

1.2.2.1 The Major Concerns of Post- colonial Theory

Identity, Race, and Language are considered as the three important pillars of post-colonial theory, for the reason that they are the first and foremost concerns of this approach. When we talk about identity, we can say that it is an essential part of being alive is to know who you are and what sort of a group you are belonging to. In doing so, it means that you have an identity. According to Oxford Dictionary, identity is defined as “a set of characteristics by which a person or a thing is definitely recognizable or known”. Indeed, identity is the different traits which make someone unique among others. However, it seems so hard for someone to lose his identity, and the same thing happens with colonized countries, whom were the victims of the colonial project. This project is based on getting rid of the identity of the subaltern. Indeed, with the coming of colonialism, the imperial power tries its best to stripe the colonized from his original identity, culture, and tradition in order to enslave them and keep them under its authority.

Consequently, after gaining back their independence, colonized people start to feel scared about their future. They do not know the next step they have to draw. They fear from the unknown, because they feel that they are still dependent on the colonizer’ will as it is clearly pointed by Rushdie “I must work faster [...] if I am to end up meaning_ yes

meaning- sth I admit it: above all things, I fear” (9). Moreover, ex-colonized people are lost when they lost their identity. According to Fanon, colonialism urges colonized people “to ask the question of who am I?” (Fanon250). They strive to regain back their old identity which seems quite impossible to do so, simply because they are no longer themselves. Affected by the imperial language and culture, colonized people start to lose their own culture, language, and more importantly their own identity. They become another version of themselves. Moreover, they ended up living in between neither belong to their old version nor do they completely belong the new one, which creates a gap between their past and present. Indeed, those subalterns happen to live an internal struggle between their old self and newly one. Consequently, this dilemma throws them into despair and chaos and renders them to carry a hybrid identity which is defined as the fusion of two extremely opposed cultures. It means that there is no complete stable identity where the person ends up living in between with an internal gap never to be bridged once again.

Additionally, racism is another most controversial issue in post- colonial theory “for two reasons: first, because it is so central to the growing power of imperial of imperial discourse during 19 th century, and second, because it remains a central and unavoidable fact of modern society that race is used as the dominant category of daily discrimination and prejudice”(Ashcroft 207), or racial discrimination is mainly based on the so- called “binary opposition” as far as the eternal struggle between whites and blacks is concerned.

Generally speaking, the colonized is seen by the colonizer as nothing more than an inferior and savage. In his book of *The Wretched on the Earth*, Fanon points out that only through creating slaves that the Europeans see themselves as humans (115). This means that the other is the mirror of the self; because the self will be recognized only through the

other. That is why European colonizers launch a campaign of discrimination and racism to keep the other under their authority and dependency, and this will, in the same time, reinforces their strength.

The colonizer once he draws steps upon the colonized land; he strives to deprive the inhabitants from their original identity, language, and tradition. Yet, the most dangerous characteristics of oppression are “the control over language” (Ashcroft et al 7). In doing so, colonized people were bound to use an alien language. On the other hand, they were not allowed to speak their own language. More than that, they find themselves obliged to adopt a language which does not completely resemble them or even their culture. It is, in fact, the most horrible feeling ever happen with oppressed people, because even if they “ try to speak the words of their home and they discover that they do not know them [...] to speak unreflectingly in a colony then, is to use words that speak only alien” (141). Indeed, the most painful thing is when someone finds himself voiceless, for the reason that he has no words to to express what really hurts him.

The only way, therefore, to get them out of this real dilemma is to keep silent. Keeping silent is the first reaction used by the colonized people, because they were profoundly against using an alien language on the expense of their mother tongue. It is a kind of resistance even though they are in an entirely critical condition.

However, remaining silent is not the suitable decision for already marginalized and silenced people , instead, they have to break this silence whatever the cost, especially for writers like ; Walcott, Ngugui, kateb Yacine and the like. Those writers, in fact, address the issue of language. For Walcott, for instance, he simply mixes his mother language with the alien language imposed on them what creates later on a hybrid language. This way of

writing, in fact, brings into image the fragmented nature of the downtrodden. However, Ngugui and Kateb Yacine, instead of using the language of the colonizer, turn to be committed writers for the reason that writing with the alien language will automatically lead to forget their own language. That is why, both writers; Ngugui and Kateb choice their native language, because it provides them with the chance to express themselves and their culture as well. Shortly after the Algerian independence, Algerian writers like Malek Haddad and Kateb Yacine and the like opt to write in their mother language. For them, the language of the colonizer is nothing more than a language of “exile”.

1.2.3 Imperial Contemplation

The eagerness of Europeans expansion and power such as; France, Britain, Portuguese, and Spain, on the expense of weaker nations, blur them from having the right vision. Their competitive sense, therefore, violently turned them to live in a never- ending struggle about who will possess the majority of lands and stretch their empire in order to satisfy their extreme desire for domination. In doing so, they adopt so many strategies to reach their sacred tenets. Among the useful strategies they follow is to disguise under the mask of missionaries, whose slogan in this earth is to civilize the uncivilized, which seems a perfect yet genius excuse for easy domination.

For more emphasis, Europeans, and for centuries ago, were blindly believed in the false superstition that they were the chosen people in the earth; and they had a mission to civilize the savage and uncivilized people. Moreover, they believe that they are the superior race and no one has the right to reach their level, simply because they are elusive. In other words, the natives are considered by Europeans as little kids who need all care and special attention. For Cecil Rhodes “the native is to be treated as a child. We must adopt

the system of despotism [...] in our relations with the barbarous” (cited in Nandy’s book *The Intimate Enemy*: 58). Those categories of people need to be educated, cultivated, and civilized to get rid of their cannibal sense, however, all of that can only be done through the help of whites.

In this respect, the Indian writer, Rudyard Kipling, in his poem entitled “*The White Man’s Burden*”, praises the whites for the sacred mission they have to carry for the sake of cultivating and civilizing people from other races. Hence, People with such mission have definitely all the right to rule the world. Accordingly, things turned to the worst because of the evil side of Europeans to make newly expansions In Africa, America, and the Middle East. Indeed, their eagerness for power fuels their colonial self. What leads them later on to even use force and maintain a military system.

According to Edward Said, Imperialism is clearly embodied in the works of Conrad, in which they confirm once again that Imperialism is system of life (Said xxi). Indeed, the binary opposition is the basic of life and no one would be blamed. In this regard, Albert Camus states that “every man needs slaves as he needs fresh air” (Camus 26). In his book entitled, “*Society Must be Defended*”, Michael Foucault points out that “to live you must take off lives” (42). For him, killing is a quite normal act in order to fulfill balance and attain equilibrium in this life. That is why, Foucault, in a direct claim, urges Europeans to conduct a series of killings to quench their purpose. Foucault directly justifies the deeds of imperial powers even though he clearly knows that they are wrong in every single step. Contrary to what has been mentioned by Foucault, Fanon claims that “when I search for man in the technique and the style of Europe, I see only a succession of negation of man,

and an avalanche of murders” (252). Fanon, in this respect, proves that the Europeans are nothing more than a killers and savages.

Due to the loss of their lands and originality, weaker nations will live in a dependency syndrome, as they always feel that they are in a dire need for someone to take care of them. This is what really happens with Third World nations. Africa, for instance, is the best example of European expansion. The English historian A.P. Newton states that “Africa has no history” simply because it has no documents which proves its existence. Moreover, after maintaining control over weaker nations, European intentionally deprives them from their culture and history in order to enslave them very easily, and cause them both dependent and inferior.

The same thing happened with Algerian people under the domination of French colonists. They have passed through all sorts of torture and violence, and they were even considered by the French colonizer as primitives and savages without history and without land. Fanon, through the eyes of Europeans, describes those who live in Africa as “savages and barbarians” (19). Contrary to what has been already claimed by Newton; Chinua Achebe harshly responded that “colonized by westerners Africa lost its history”. Indeed, it is a technique used by Europeans to ensure their expansion and domination over weaker nations.

1.2.4 Post- colonial Representations

Shortly after gaining their independence, ex- colonized writers try the best to voice up their suffering through writing. They write about their experiences they have passed through during colonial period. Chinua Achebe, for example, in his novel *Things Fall*

Apart portrays directly the miserable situations happened in Africa and it was so hard for its people to bear the burden of Colonialism. He also urges the reader to engage in a comparative study of the Igbo village before and after colonialism, as if he wants to address the negative impact of colonialism on colonized people and their society.

In Analogy to Achebe, The Algerian writer Mohamed Dib also addresses the issue of colonialism. Though his trilogy of (*The Fire, The Loom, and The Big House*), Mohamed Dib narrates the story of Algerian people and their country in “the pre- revolutionary period; both in the village and in the city” (Elimelekh 466). His trilogy is a kind of memoir of the critical yet bitter moments during the French invasion. France is clearly described by Dib as “the Plague that is destroying the world” (32), because it seeks to destroy all what seems valuable for Algerians like; language, culture, tradition, and identity. In his novel *Al Hariq*, Mohamed Dib recounts the Algerian people's situation during the French colonialism, and how they were badly treated by French soldiers.

Deprived from their lands and homes, Algerians experienced poverty, sickness, and discrimination by French soldiers. They were physically and psychologically suffered, and the best example which perfectly portrayed the French savagery is when an Algerian peasant had an accident in the farmer of “Monsieur Marcus”. This worker was smashed under a tractor and the blood spread all over, and Marcus did nothing but ordered the other workers to keep working while they were under a real shock for what happened with their friend (Dib179). It was a cruel scene yet Marcus felt an indifference towards this horrible accident. Mohamed Dib’s novel symbolizes the internal fire which fuels the Algerian anti-colonial struggle for liberation and endorses the Algerians to conduct war against France which ended up later on with a real triumphant and glorious independence.

In this regard, post-colonial theorists such as; Fanon, Bhabha, Spivak and the like have an integral part in endorsing post- colonial process. Thanks to them, post- colonial era reaches an unprecedented flourishing and fame. Frantz Fanon, for instance, plays an important role in spreading awareness and national consciousness among oppressed people of former colonies. Accordingly, his writings are used as a guide to lighten colonized path towards independence. Along with Fanon, Sartre also uses his book, entitled as *Colonialism and Neocolonialism* to debunk the French savagery towards colonized people.

In addition, Sartre succeeds to address many issues as far as Algerian Revolution is concerned. He talks about French colonialism, and the ill- treatment of Algerian people. Fanon, on the other hand, completely stands by the side of the Wretched people in general and Algerians in particular. In his *The Wretched of the Earth*, Fanon talks about France and how it badly treats the Algerians. For more emphasis, Fanon clearly states “How generous France is? What about Setif? And those eight years of ferocious war that have cost the lives of more than a million Algerians?” (Fanon 38).

According to Robert Young, Fanon’s *The Wretched of the Earth* “begins with a general account of the colonial world but ends with the particularity of case histories of individual patients who had suffered psychological traumas during the Algerian War of Independence”(YoungVI). Indeed, Fanon’s anti- colonial work starts firstly with colonized countries which undergo hard moments caused by colonial power. Then, he fully devotes his writings for the sake of Algeria and Algerian people whom doubly suffered; psychologically and physically, from ill- treatment of the French colonizer. He points out that “The colons treating them [Algerians] as beasts of burden. Colonial violence does not

aim to keep these enslaved people at a respectful distance; it also seeks to dehumanize them” (Fanon 79).

1.3 Post- colonialism and Otherness

As far as post- colonial studies are concerned, the concept of the self and the other is always under careful consideration. The notion of Otherness, therefore, is commonly regarded as the core of post- colonialism. It is highly needed, for it is the catalyst of the development of minor literature. There is a reciprocal relation between Otherness and post- colonialism.

1.3.1 Othering and Stereotyping

The notion of the self and the other is still controversial, for the reason that both of them complete one another. According to Bhabha, “the other can, of course, only be constructed out of the archive of the self” (Boehmer 102). In this sense, it can precisely be noticed that the other can only be represented by the self. This means that the other is the inevitable force which determines the self. This controversy of the self and the other, then, is mainly based on “the opposition system” which is coined by the father of structuralism Claude Lèvi- Strauss. The importance of structuralism evidently resides on Strauss’ theory of “binary opposition”⁶. Through conducting a straightforward research based on mythology, Strauss ends up realizing that even the characters in myth are quite different. For him, difference is what makes things simple and clear. He states that “when two characters are opposed in a

⁶ In 1960, the french anthropologist Levi Strauss proposes a theory of « binary opposition » which is mainly based on the fact that the majority of narratives in media forms such as books and film consists of opposing main characters. For instance; good vs. evil, male vs. female, poor vs. rich (<https://www.mytutor.co.uk/answers/10:40/> 23/2/2023)

binary structure, their symbolic meaning is virtually forced to be both general and easily accessible because of the simplicity of the difference” (Bywater and Sobchak 95).

Indeed, Strauss seems to be in favor of opposition system, because it is the law of nature to fulfill equilibrium. There is a sense of contradiction even in myths, yet this contradiction between characters render mainly from opposition pairs like, for instance, rich and poor, strong and weak, and the like. In doing so, Strauss “starts by defining various dual terms, such as savage/ civilized” (Julianne cheek 40). Based his theory on duality, Strauss directly agrees upon the idea of the co- existence of opposed pairs. It is worth saying, thus, Strauss’ theory inspires a lot of theorists to follow his path towards new binary concepts such as Otherness and exotism.

In this connection, Hegel, through his text entitled “Master- Slave Dialectic”, successfully reveals the real connection between “the self” and “the other” the same relation between master and slave. In other words, Hegel tries as much as he can to elucidate the real meaning of the self in the light of the other. He claims that “the self does not see the other as essential being, but sees itself in the other” (146). Through his words, Hegel tends to put a boundary between the self and the other, for the reason that they are not equal. He sees the existence of the other as meaningless. However, according to Hegel, the other can be only the reflection of the self. He also says that the other is completely excluded from the realm of the self because he is “negative” (147-8).

Similarly, In her Introduction of the notion of “ the other” as a source of constructing opposition as well as constructing “the self”, Simon De Beauvoir mainly deals with the notions of “ the other”, “ othering” , and “ otherness”, which are widely embraced as well

as adopted by thinkers (Beauvoir 16). She has a great impact on intellectuals, even though she does not create the concept herself.

The term othering/ Otherness refer mainly to the sense of difference. It is coined by Europeans to differ themselves from other races. In this regard, Denys Hays points out that being strong enough provide Europeans with the power to identify the selves as “us” and the others non- Europeans as “those” (Said 07). It is not surprising at all to deduce that binary concepts are psychologically constructed in order to maintain domination by westerners towards weak nations. Evidently, “the marginal and the center are psychological constructs” (Ashcroft et al 103).

Otherness is totally related with both terms “identity and difference” (Dogan 16), simply because it revolves mainly around “age, ethnicity, sex, physical appearance, race” (Gallos & Ramsey 45). Indeed, these are the qualities through which Europeans reach this opposition process. Regardless its negative impact, difference can completely be the source of creativity and meaning. Evidently, Hall Stuart goes further steps to elucidate that “meaning is only perceived in terms of relational differences, since we can only know what constitutes “black” if we can contrast it to ‘white’ “ (234). Said, on the other hand, sees that the orient in a way is a mirror through which Europe can define itself (12).

As being well equipped with history of supremacy and superiority, European identity seems to be “superior in comparison with all non- European” (Said 07), for the reason that those people have no history. Since they have no history or identity, the others have no right to represent themselves; they rather need to be represented. According to the western thought, the other can only be existed “outside or exterior to the normal” (Morton 61).

There is no place can fit them since they “come from the other side of the world” (Frame 56). As if they live in a place they do not really belong to.

In the light of all what has been said about binary opposition, Aristotle in his book *Politics* also states that it is the law of nature to find those who rule and those who need to be ruled; the master is not the slave. The master, in this respect, has to be the governor and the slave must obey (Aristotle 8). Aristotle, in fact, is definitely right, because those who command and those who obey are not the same; they are very far from each other as far as power is concerned.

This binary opposition, in fact, raises a tension between races so far as it leads to the emergence of two quite opposed poles; black/ white, West/ East, Colonizer/ Colonized, superior/ inferior what makes things so complicated. As being neglected and marginalized for a long time by the colonial power, colonized people realized that no place could embrace their weakness and fit their situation.

Said also, in his noted book entitled *Orientalism* deals with binary pairs of the West / East or the orient/ the occident. He points out that the orient is one of Europe “deepest and most recurring images of the other” (01). This means that Europeans consider colonized people as other and no one has the right to alter such truth. Accordingly, Chatterley claims that “the only civil society that the government could recognize was theirs; colonized subjects could never be its equal” (24). Indeed, binary structure will, for sure, lead to a gap never be bridged and end up, as Said suggests, “to polarize the distinction -the Oriental becomes more Oriental, the westerner more western” (45- 46), or rather, there will be no middle ground between the two poles only tension and wrath.

In this regard, it is worth saying that stereotype is defined, by The Oxford Dictionary, as “a fixed idea that people have about what someone or something is like, especially an idea that is wrong”. It means that stereotype is a wrong yet false image about someone to distort his reputation. To blur the reality of their wrong deeds, Europeans have coined many stigmatized ideas about colonized people, as being uncivilized and savages, in order to keep them under their authority. They intentionally tend to distort the real image of the colonizer in order to take advantage of their dependency of weakness. It is a strategy of getting rid of all what cannot fit, or rather everything that can stand as an obstacle in front of colonial power. The aim of portraying the others with stigmatized images is to put a limit between “us” and “them”.

Consequently, this binary structure leads to stereotypes, which have, later on, profoundly changed the course of colonized history, yet this sudden change, as it is stated by Achebe, will render a real “tragedy” (5) because this sudden change will affect the natural balance and increase the the tension between the colonizer and colonized.

1.3.2The Concerns of Otherness in the colonial discourse

Regardless its origins, whether it is naturally or psychologically constructed, Otherness destroys the image of the people from different races. They were described by westerners as “savages”, “primitives”, and “cannibals”. Racial discrimination and stereotypes are all what distinguished the historical period of Western writing, J.M. Coetzee, for instance, is among the colonial minds who depict African people as:

Handicapped in their speech; their food consists of herbs, cattle, wild animals and fish. The animals are eaten together with their internal organs. Having been shaken

out a little, the intestines are not washed, but soon as the animal has been slaughtered or discovered, these are eaten raw, skin and they also give the appearance of never having washed (12)

Coetzee's records about Africans prove his opinion about these categories of people. He claims that they are primitives; they live chaotic yet savage life. Their life is quite horrible and they really need to be educated and civilized to reach the level of being humans, because they are like animals in the way they live and behave. In this respect, Coetzee's description is a prototype of racial discrimination and Otherness. His records fuels the curiosity of readers and makes them wondering about the possibility of the real existence of such categories of people.

As far as colonial discourse is concerned, Shakespeare's play *The Tempest* also holds within a racial perspective, for it has clearly dealt with issues of the other. Moreover, Orkin believes that Shakespeare's *The Tempest* is a racist play, because "the insults delivered at Caliban [character] May will be presented as racist reaction to dominant of and exploitation of the 'other'" (67). Respectively, hosts of critics find out through Shakespeare's representation of Caliban that the statement of *The Tempest* itself does not only revolve around "human nature", but rather transgressed to encompass "the conquest and subjugation of natives" (Murphy576).

In her speech, entitled "The Danger of a Single Story", Ngozie says that a European Merchant names John Locke considers blacks as "beasts who have no house, no heads, with their mouths and eyes in their breasts". It means that Locke, while visiting South

Africa, he represents blacks with distorted images; he describes them as if they are not humans yet monsters with disgusting image.

In analogy to what has been said by Locke, the European novelist Conrad, in his novel *Heart of Darkness*, also portrays Africa as “one of the dark places of the earth” (48), and Africans as “cannibals, criminals” (06). In doing so, European texts create completely different yet wrong images about colonized people. Even their texts were, unfortunately, filled with horrible description of people of different races. Respectively, colonial discourse is very important and necessary “for revealing the ways in which that world system could represent the degradation of other human beings as natural, an innate part of their degenerate or barbarian state” (Boehmer 21). When we talk about African people who have badly suffered from all sorts of injustice, we find that being a black, for them, is a misfortune and a curse, because his existence has no value at all, and all what he has to do in this case is to serve who are better than you. At first, Westerners use concepts of opposition such as; white/ black, West/ East, and later on turn to colonizer / colonized, for the reason that “the establishment of an empire depended upon a stable hierarchical relationship in which the colonized existed as the other of the colonizing culture” (Ashcroft et al 30) This, in fact, affect the psyche of the colonized or people of other races so far as they find even trouble expressing themselves” (Camus 25).

“Othering” is a socially- constructed process which is enforced by a dominant group toward weaker ones. It is mainly based on appearance, since it deals with age, gender, sex, and race. To be nominated as the other is something quite difficult, for the reason that you will live your life time along with inferiority, alienation, and invisibility. The same thing happens for the African blacks as well as people of colonized countries.

Since it is regarded as the outcome of Otherness, alienation is undoubtedly an important theme in modernist movement, yet it can also fit post-colonial studies. For the important role it plays in portraying the misery of people suffered from estrangement and dissociation. Alienation is, therefore, defined as “the sense of not belonging to one’s own milieu” (Milek et al 503). Arguably, alienation means to be detached from the world you live in due to colonial movement or from the home you used to live in due to migration reasons. As being categorized under the same root, alienation and displacement go hand in hand in bringing into image the fragmented self and the emotional bitterness of the colonized due to the colonial experience which renders his inner life upside down. In this respect, “a valid and active sense of self may have been eroded by dislocation, resulting from migration or the experience of enslavement” (Ashcroft et al 09). Hence, displacement and enslavement lead to identity crisis and a sense of in-between-ness.

In his novel *Arrow of God*, Achebe, through his protagonist Ezeulu, provides the reader with the full scene of being alienated from his own society and culture, because of Colonialism. Deprived from their language, land, culture and identity colonized people happened to experience estrangement within themselves. For more emphasis, Ezeulu who is the chief of priests of several Igbo villages finds himself in a real confrontation with two extremely alienated powers; colonial power and Christianity. Refused to submit to imperial power, Ezeulu is jailed and when he is released, he finds out that his Igbo people convert to Christianity. This drastic act drives him to madness and leads to his downfall by the end of the novel.

In their Book entitled *Post-colonial African Writers*, Pushed Parekh and Fatima Jagne claim that “Ezeulu, just like Okonkwo character, resists change and defies the inexorable

flow of history. Predictably, and tragically, he fails” (65). Indeed, Ezeulu fails by the end, because he cannot endure living in between. In analogy to what has been already mentioned about the theme of alienation in Achebe’s work, Kamal salhi’s book *Francophone Voices* also talks about alienation in Kateb’s novel *Nedjma*. She claims that “the quest for identity is very important in the works of Kateb Yacine. His subtle approach transcribes the reality of alienation into works hunted by an underlying anxiety and uncertainty” (47). Salhi goes further to clarify the fact that Kateb Yacine sees that “the imposition of French culture and language and the attempts to wipe out all aspects of the Algerian heritage were the cause of his people’s alienation” (47). Alienation, thus, does not come out of nowhere; rather it is the colonial product.

Colonialism is the direct catalyst towards inferiority and invisibility. It is a way of “those in power to justify their actions by claiming that the people they exploit are inferior, that they lack a will to work [...] that they are criminals”(Caso 44). Shortly after conquering weak nations, the colonial power tries his best to deprive those colonized from their language and identity in order to enslave them and throw them into despair, inferiority, and invisibility. According to Ashcroft et al, the other is pushed away to marginality for the reason that the colonizers are in the “privileged center” (104). In this respect, Said also asserts that whenever the other is not given enough attention, it will be “a negative value” (286) which will render him to inferiority and invisibility.

In his Book *Colonialism and Neocolonialism*, Sartre asserts that “colonialism denies human rights to people it has subjugated by violence, and whom it keeps in poverty and ignorance by force” (Sartre 22). That is why; they have no right to ask for their human rights. Evidently, the colonial power tends to deprive those colonized from all they have to

remain under their authority. Ralf Ellison, in his novel *The Invisible Man*, sums up all that in his protagonist when he says “I am invisible; understand, simply because people refuse to see me” (Ellison 7). For Tomiwa Owolade, the protagonist’s claim about his invisibility does not mean that “his blakness was marginalized” but rather “his humanity” (2003). So, besides being inferior, the colonized is invisible too for the fact that he does not exist.

1.3.2 [Re] claiming Colonized Voice and Vision

Due to the long-standing marginality, colonized people have been pushed away and condemned to immobility and silence. However, the coming of post-colonialism helps so much in bringing life to the colonized, through pushing him towards a world of his own when he can easily speak, and where he can be noticed and heard as well, of course, once he is given the full chance.

In her essay entitled “Can the Subaltern Speak?” Spivak is totally interested in race, gender, and class blindness issues. Moreover, Spivak profoundly addresses the most controversial issue of oppressed people who are regarded as inferior according to the western thoughts, and her essay is considered as the catalyst of post-colonial theory which paves the way towards new subaltern studies. Based on Spivak’s essay, subaltern studies, a group of intellectual, draw one step further to give the chance to the subaltern, or rather silent people to sound up their repressed voices. For them, giving those categories the freedom to express themselves will undoubtedly benefit them and take them out of endless suffering (Ghandhi 2). As an attempt to voice up the unvoiced, Spivak strives hard to empower the downtrodden to express themselves through writing and speaking in order to be noticed and seen by the world, because, according to Marx, the West can see those subaltern as incapable of representing themselves well enough that is why “they must be

represented. Their representative must appear simultaneously as their master, as an authority over the” (Marx 239). Opposed to Marx, Spivak points out that “the oppressed, if given the chance, and on the way to solidarity through alliance politics can speak and know their condition” (Spivak 25). Accordingly, the colonized has no alternative choice but to prove that he can speak and he is no longer silent or invisible. In this respect, the Algerian writer Kateb Yacine tends to break the long-standing silence of his downtrodden people, who have been longly muted by the French colonizer, through his outstanding novel, entitles as *Nedjma*. Besides being a novel, *Nedjma* is also meant to be the voice of Algerian people, and the witness of all sorts of savagery and violence due to the French coloniazation of Algeria. Along with Spivak’s statement that it is enough to provide the colonized with the freedom and he will succeed to speak, Kateb Yacine shows the world that Spivak has all the right of what she has already stated. In doing so, Kateb, in his part, urges ex-colonized people to write and voice up their concerns because it is the only way to be finally heard.

In analogy to what has been already said by Spivak, the Moroccan writer Laila Lalami claims that it is really important to ask such incredible question about the ability of those marginalized people to speak, however, she goes further steps beyond Spivak’s astounding question to suggest that what is more important is that besides their ability to speak, can they be heard? For that reason Lalami attempts to take this subaltern out of his long-standing silence and marginality to where he can speak and can be clearly seen by the colonizer. In doing so, she chooses a slave as the voice narrator in her novel *The Moor’s Account* as a new yet excited experience by her, Lalami, and for the first time, μ

transgressed all Western cannon and created a new paradigm of study through giving voice and priority to unknown, marginalized, and unfamiliar voices to be heard and noticed.

Through her novel, Lalami attempts to prove with evidence to the world that the subaltern can be noticed and speak by the end. For more emphasis she writes: “all eyes fixed themselves upon me. So accustomed were the Castilians to my silence- one or two of the lieutenants might even have thought me deaf and dumb- that only shock greeted my pronouncement. But my idea had already been spoken. It could not be unheard” (Lalami 144). Besides Lalami, Kateb Yacine also violates the western cannon through giving voice to oppressed people in order to prove that they can freely speak and they are not silenced anymore. Likewise, the Algerian writer Kamel Daoud gives voice to an Algerian or an Arab protagonist to show that the Algerian colonized also has the right to speak and be heard not only by the French colonizer, but by the world as a whole. Besides giving his Algerian character the role of a protagonist, he also provides him with a name Haroun to prove that Algerians do have an identity and history.

In an interview held in 2016, Lalami suggests that her primary concern was “to hear a character whose voice has been suppressed. I didn’t think of him as embodying anyone else’s story but his own” (197). Lalami, thus, wants to give this marginalized character a voice to narrate his own story from his own perspective, subaltern mindset, and she successfully manages to provide the reader with real yet vivid testimony narrated by the colonized himself. Even post- colonial critics find the novel as a very important piece of narrative (Elboubekri 26).

Interestingly, Spivak and Lalami through their incredible thoughts, they attempt to give voice and vision to unknown and marginalized people, for the reason that they know, deep

inside, that those subaltern voices are very important to complete the missing parts of the untold history. Indeed, the silent colonized is the only one who knows about the truer history as Lalami points out through the voice of her slave character “I intent to correct details of the history “(Lalami 13). This means that history is incomplete unless it is equally re-narrated and retold by the marginalized side. In this respect, Elboubekri claims that:

Lalami grants (her protagonist slave) a chance to retell the experience of discovery. This reconstructed version of history is capable of unveiling the constructive nature of whites’ history and its embodiment in ideological fallacies and Imperial sublimation of the European self (32)

Lalami, intentionally, provides her readers with a real confrontation between the past and the present; between the history written by the Europeans and the other version of history re-narrated by the colonized, in order to deduce the real missing truth through revisiting and examining various evidences from both sides.

1.3.3 Rejecting the Colonized Politics of Recognition (Textual strategies in post-colonial writing)

Due to the frequent stereotypes of not having history, ex-colonized writers start to narrate and renarrate their history from the marginalized mindset. It is really hard to narrate a history which does not even exist, of course, according to the colonial vision, for the reason that the author unconsciously finds himself between the necessity of writing, to ensure his voice and his existence, and the difficulty of remembering, because it is not that simple to indulge once again in his past memories. So, when narrating the history with the

voice of the colonized, the writer finds himself in a constant struggle between the past and present; about his pre- colonial and colonial self. This struggle, then, can be clearly seen in his fragmented nature of his characters which embodies his fragmented self or even in his language.

Post- colonial writers find themselves compelled to re-define their history and re-fine and their distorted image again, because colonial writers “perpetuate old stereotypes and create new ones” (Hariharan 2). It means that colonizers are in a constant continuation towards creating stereotypes about colonized people, and only through their works they represent the other as who he really is. For that reason, Boehmer points out that colonial writing is really important because it reveals “the way in which that world system could represent the degradation of other human beings as natural, an innate part of their barbarian state” (21).

To show their resisted spirit against all what they has been stigmatized by, post-colonial writers harshly responded to the long-standing silence and stereotypes molded by colonialism and colonial texts through adopting some textual strategies such as; counter-discourse, allegory, parody, and abrogation- appropriation⁷. History, thus, is rewritten and re-narrated but this time from the point of view of the victims (Ashcroft 33).

Accordingly, “these subversive strategies not only have historical and social antecedents, but provide the only possible means of linguistic assertion where there is no alternative language in which to reject the language of the colonizers”(Ashcroft 47).

⁷ “Appropriation is a term used to describe the ways in which post-colonial societies take over those aspects of the imperial culture- language, forms of writing-that they may be of use to them in articulating their own social and cultural identities” (Ashcroft et al. *post-colonial Studies: The Key Concepts*. Routledge: New York. 2000. 15). Abrogation: refers to the rejection by post-colonia writers of a normative concept of ‘correct’ or ‘standard’ English used by certain classes or groups. The concept is usually employed in conjunction with the term ‘ appropriation’; which describes the processes of English adaptation itself (Ibid 4)

Once they find no alternative language to replace the language of the colonizer, colonized writers find their consolation in asserting some words of their original language with the colonizer's one. Evidently, this strategy of merging between the language of the colonizer and that of the colonized enhances later on the decolonizing of the language. So, all these strategies conducted by post-colonial writers are a kind of resistance against European traditional canon.

Although this mixture of two languages seems not good for the negative qualities it carries, of course, for side of the colonized, it may embody cultural variance if we take it from the other positive side. In other words, Ashcroft claims "while the tropes of the post-colonial text may be fruitfully read as metonym" (51), since it consists of cultural differences. Hence, this unique way of writing, in fact, is going to evoke the inspiration of writers towards adopting new ways of creativity, and fuel the minds of readers to enjoy reading this precious art on the other hand.

As they are not allowed to use their own language, ex-colonized writers find no other choice but to write in the language of the colonizer, but with slight modification. Moreover, to suit their requirements, however, those writers subvert the original language of the colonizer and adapt it to fit their own culture, in order to show their anti-colonialist spirit.

Abrogation and Appropriation is among the discursive strategies followed by ex-colonized writers. They go hand in hand, as they complete one another, for the fact that, abrogation means to take the language of the colonizer (English or whatever), then subvert it and its traditional canon. After that, the writer appropriates, reconstructs, and remolds this language to what suits and benefits his needs. For Ashcroft, "Abrogation is a refusal

of the categories of the imperial culture, its aesthetic, and its illusory standard of normative or 'correct' usage. Rather, it is a vital moment in the decolonizing of the language and the writing of English" (38). Post-colonial writers, in this regard, are showing in a way a direct denial of the colonizer's language. They claim, through this rebellious act, that this language is not theirs; rather, it is the colonizer's. They are indirectly and unconsciously call for decolonizing the language.

"Appropriation", on the other hand, "describes the process of English adaptation itself" (Ashcroft et al, 4), or as Raja Rao refers to it as "to convey in a language that is not one's own the spirit that is one's own" (vii). This means that it is a process when a language, as it is mentioned by Achebe, "bears the burden" of holding within another cultural experience. The language of the colonizer, thus, is the bridge through which another culture is persuaded.

Interestingly, to subvert a language means to subvert the entire linguistic system in which "the text of the English Canon is based on the whole discourse of metropolitan control" (Ashcroft 47). The mixture of the colonizer's language with the metropolitan language and culture:

Becomes metonym, the part which stands for the whole. That overlap of Language which occurs when texture, sound, rhythm, and words are carried over from the mother tongue to the adopted literary form, or when the appropriated English is adapted to a new situation is something which the writers may take as evidence of their ethnographic function" (51).

This mosaic masterpieces which is created by the merge of opposed cultures; the language of the colonizer and the culture and the language of the colonized, attracts the attention of the reader to read and enjoy this unique creativity.

“Alegory” is another version of subversive strategy. It is defined as “symbolic narrative”, in which some historical events or symbolic persons are referred to in literary texts. It becomes a very prominent feature in post- colonial era in the way in which writers adopt it to indicate colonial representation.

For Stephen Slemon, the importance of allegory lies in reading “texts of colonialism” (1987, p.11). Indeed, allegory is of great relevance to post- colonial era, for the fact that it is regarded not only as a literary feature, but also as a resistant spirit. For instance, in Kateb Yacine’s novel there is a date which refers to the historical event of eighth of May 1945 Massacre. This event basically indicates the cruelty and savagery of the French colonizers towards the innocent demonstrators who have been violently killed, because they asked for their right of freedom.

Based on the concept of writing back to the center, post-colonial writers occupy themselves with the ways in which they can retrieve their history, their value and their dignity more than searching for who is the center and who is the margin. Moreover, the purpose of colonized writers through their literary texts is to show who they are. They do not want to regain their place in this world as the center, but rather, they attempt to show to the world as a whole that they have an identity, value, and history. Post- colonial writing, therefore, is based on the opposition notion since it takes the form of resistance, subversion, counter- discourse, and Writing back. According to Helen Tiffin, the

importance of decolonizing the language lies on the total change of the “European code s” (98).

Tiffin goes further to refer to counter discourse strategy as when “a post- colonial writer takes up a character or characters, or the basic assumptions of a British canonical text, and unveils those assumptions, subverting the text for post- colonial purpose” (97). So, counter- discursive strategy refers to subverting the original text in which (the colonizer) the center becomes the margin and the margin (the colonized) turns up to be the center. In this regard, John Thiem regards writing back process as “a strategy for contesting the authority of the Canon of English literature” (1).

As an emphasis for what has been already said, the novel of *Season of Migration to the North*, which is written by the Tayib salih, is regarded as the prototype of counter discourse strategy, because he brilliantly reverses the roles of the center/ margin and turns the colonizer to the colonized and the colonized to the colonizer in his novel. In doing so, he manages after all, to use counter- discursive strategy in his novel which occupies a significant role in recent post- colonial studies.

As a response to *Heart of Darkness*, Tayib Salih writes back to Conrad through his novel *Season of Migration to the North*. Unlike Kurtz who sails from the North to South Africa for an expedition, Mustafa Saeed travels from the South to the North, precisely, Britain for education. Shortly after travelling to Britain, Mustafa Saeed launches a series of exploitation for British women in order to avenge his land and its innocent people due colonial era. He

seduces women and renders them to suicide after rapping them. Mustafa Saeed, who plays the role of a colonizer, follows what Kurtz has just done to Africa and its innocent people; he starts to exploit British women, as he considers them as the colonized ones, in their land. In *Heart of Darkness*, Kurtz is regarded as a white colonizer who comes to Africa for civilizing this “dark continent” and its people, because they are “savages” and “uncivilized”. Through his protagonist, Tayib Salih claims that “[he is] the intruder whose fate must be decided” (94-5). In doing so, Tayib Salih reverses the roles of his character from a weak, unnoticed colonized to the colonizer in the novel. Kurtz, then, who seems so powerful in *Heart of Darkness*, turns up to be weak and marginalized through the British women in *Season of Migration to the North*, and the colonized Mustafa becomes the colonized.

Along with Tayeb Salih, Kamel Daoud also writes back to the French author Albert Camus through his novel, which is entitled as *Mersault Contre-Enquête* (2013). In his novel, Daoud retells Camus’ novel *The Stranger* (1942) as a way of resistance to what has been already said by the colonizer about Algerian people. Like Camus’ protagonist Mersault who killed an Arab and arrested not because he committed a crime, but because he did not show any respect to his mother’s funeral. In doing so, Camus represents Algerian people as worthless creatures; he even ignores them as if they are not even existed. However, Daoud writes back to Camus to challenge him that Algerians are really existed, and they have an identity and history. More than that, through his protagonist Haroun, Daoud succeeds to take revenge from the French colonizer. Moreover, to take revenge from French colonizer and from the Arab who has been unfairly killed by Mersault,

Haroun also in Daoud's novel kills a French settler. In doing so, Daoud reverses the roles, in which the colonizer becomes the margin and the colonized becomes the center.

"Parody" or "satire" is another important feature of post-colonial Literature. Like the other discursive strategies, which are used as a reaction towards colonial stereotypes, parody refers to an imitation to the original text but in a humorous way. Linda defines parody as "a form of imitation [...] characterized by ironic inversion, not always at the expense of the parodied text" (Hutcheon 6).

According to Leslie et al, parody is a "complex literary form that sets Texts in discourse with one another to create a new narrative that reveals and challenges the presumptions implicit within a colonizing community" (121). This means that the colonized writer, as a matter of challenge, takes the canonical text written by the colonizer and molds it in a new narrative way with keeping the original plot.

Similarly, in her book entitled *Post-colonial Satire*, Amy Friedman claims that "My work considers post-colonial satire in the context of literatures of resistance, as a cultural and political act, and as a significant stage contributing to the development of post-colonial writing's higher subversive power (3). Friedman, in this regard, claims that satire or parody is very important, for the reason that this strategy of writing back enhances post-colonial writings.

1.4 The Colonizer and the Colonized; Texts and Contexts

During colonial era, most of colonial writings has been already occupied a significant corner, for the various yet interesting themes they have dealt with, especially those revolved around the colonized. Based on the belief of having the right to say whatever they

want, colonizers assume in their writings that “they represent a more advanced state of Civilization than the colonized does, and therefore that the colonizer has [absolutely] the right to assume a position of dominance” (Boehmer 20). In this respect, colonial writers start to narrate some fictional stories filled with horrible descriptions about the colonized. However, with the spread of awareness among the oppressed, the colonized, finally, felt the need to respond to all the stereotypes through using strategies of writing back.

1.4.1 Texts from Colonial Canon

A lot of stories have been brightly narrated by well-known writers, and all of them without exception cherish the colonial power and their efforts in maintaining civilization around the world. Interestingly, those writers have been welcomed with warm hands and have gained an endless support by various readers. Among the brilliant writers whom have gained an immense support as well as total respect were; Joseph Conrad for his outstanding novella *Heart of Darkness*, Daniel Defoe for his novel *Robinson Crusoe* and Albert Camus for his masterpiece *The Stranger*. Through their incredible stories, colonial writers successfully managed to pursue the world that they are the best creatures in this world, as they also struggle to free this sacred earth from savagery and exploitation of people from other races. Whether they are completely taken from true experiences or they are created from their wonderful imagination, colonial writers successfully bring into image all what was happening in past years.

As an English novelist, Daniel Defoe writes about the glory of European empire well as slave trade in Britain which is regarded at that time as the best source of successful business. His novel *Robinson Crusoe*, which is written in 1719, deals mainly with binary structure as well as master/ slave relationship is concerned. Since he advocates the British

slave trade, Defoe examines in his novel *Robinson Crusoe* the pair structure through master/ slave relationship. Importantly, Defoe's novel rewarded to be the first English novel by Critics, yet it is not regarded as the first English novel only, but rather, it is a modern realistic novel, for it suitably fits modern hybrid identity in nowadays post-colonial studies, as it is mentioned by Said in his seminal book *Culture and Imperialism* and considers it as "the prototypical modern realistic novel, and nor is it accidentally about a European who creates fiefdom for himself on a distant, non-European island"(Said xii).

In this regard, it is worth saying that Defoe's novel is the prototype of racism through the different scenes it has already addressed. Indeed, the protagonist Crusoe wants to devote his life for sailing after quitting his home. He becomes an explorer after being rescued from slavery. Later on, he finds himself alone in a deserted island. Instead of giving up to death, he starts to experience life and enjoy the beauty of the island. This island, in fact, fuels his desire to build a colony, or rather, a kingdom of his own as he claims "I am the king and Lord of Al, this" (128)and " Lord of The whole manor(Crusoe 165).

However, there is something still missing in his kingdom which is a slave. Certainly, besides his Colony Crusoe finds himself in a dire need for a slave to complete his own empire. That is why he rescues a man from his fellow cannibals and names him as Friday. While changing his name, Crusoe in a way provides Friday another identity, because each name symbolizes a given identity. So, after altering his name, Friday becomes a life-long slave for his master Crusoe. In doing so, Crusoe succeeds by the end in molding his little kingdom in which he is the inevitable king "My island was now peopled [...] the whole country was my own property so that I had an undoubted right of domination. I was

absolutely Lord and lawgiver” (310). While building his own kingdom, Crusoe endeavors to create the better version of humankind “a better sort of creatures than cannibals” (212), in which there is no “merciless savages of human kind” (28).

Once they were hunted by the obsession of domination and power of Empire, European writers grown up with imperialistic mentality so far as they create novels and stories which praise the importance of Empire. Hence, through domination of deserted island and a subjugation of slaves, Crusoe coins his own kingdom. Likewise Kurtz who sails to Africa as an agent Ivory- trader and ends up being the king of his own colony, Crusoe also starts as an explorer for a deserted island, a rescuer of a slave, and end up as a colonizer.

Based on binary opposition, the novel of Robinson Crusoe is seemed to be the model of master/ slave relationship. Evidently, when Crusoe rescues Friday from his fellow, he changes his name to “Friday” as well as turns him to Christianity “Christianizing Friday” (278). After that, Friday becomes the official slave of Crusoe, and even Crusoe teaches Friday some words in English for facilitate their communication with each other. Interestingly, while teaching his fellow how to speak, Crusoe chooses only words like; “master”and “slave”. This means that Crusoe tells Friday to call him master and Friday as a slave. Defoe, in this sense, attempts to shift the attention of his readers to the importance of English language as it is the only source of education and civilization.

Similarly, The novel of *Heart of Darkness*, which is written in 1899 by the British novelist Joseph Conrad, basically focuses on the binary opposition theory in which he profoundly elucidates the huge difference between Europeans and Africans; a difference between two extremes in a very interesting way. Through his piece of art, Conrad invites his readers to enjoy the vivid yet real confrontation between the two extreme poles to

decide, later on, who is the victim and who is the villain. So, rather than being disguised under the mask of neutrality, Conrad goes straightforward to reveal, with evidence, the reality of colonized people, especially the Africans. He claims that “Africa is one of the dark places of the earth”. It means that Africa, for him, is the inevitable place of evil, because its environment endorses the evil side of human being to emerge.

As far as psychoanalysis theory is concerned, it is approved that the human psyche consists of three components; the id, the ego, and super ego. The id refers to the pleasure principle, responsible for fulfilling all sexual desires; the superego is the society which serves as a constitution to control human drives. However, the ego is the power which tends to maintain equilibrium between the id and the superego. This means that, the ego functions as the power which helps the person to fulfill his sexual drives, of course, the ones accepted and approved by society, yet if the id's drives impeded by society they will be repressed in the unconscious side of the brain to re-appear in an evil image once again if it is given the chance (Freud 8). The same thing for Africa, it is the heart of all evil. Kurtz, for instance, when he was in Europe, he used to be the model of European Civilization and education, yet he completely altered to the worst once he went for a European expedition in Africa. This means that Africa in away helps the evil side of Kurtz to emerge, as being far from his society.

On the other hand, he describes Europe, precisely, London as “the greatest town on earth” (Marlow). It is the torch of Civilization and power. It is, therefore, defined as “the “Center” in geography at least as metaphysical as physical. Everything that lay outside that center was by definition at the margin” (Ashcroft et al 103). Europe, for Conrad, is the ideal place for living. It is incomparable in civilization and power. For more emphasis,

Marlow during his journey to South Africa, it seems to him that “[he is] travelling back to the earliest beginnings of the world” (Conrad 35). It is, in fact, a direct confession by Conrad, through the voice of his character, that Africa is primitive, dark, and evil. He even goes further to portray its people as primitives, savages, and cannibals. Based on his white man’s burden, Kurtz comes to Africa in order to civilize, educate, and rescue its people from savagery, but he turns, later on, to violence “exterminate all the brutes”(35) because he find out that the only plausible way to civilize those colonized is via violence.

Along with Conrad’s novel, Albert Camus also devotes his art to talk about the reality of the colonized and his inferiority compared to imperial power. Through his novel which is entitled *The Stranger*, Camus clearly shows a sort of wrath against the colonized as they are completely different due to their savage attitude towards their masters. Likewise, his predecessor Conrad and the like, Camus finds out by the end that the colonizer needs violence when he is going to deal with primitive people if he wants to educate them.

Generally speaking, *The Stranger* revolves mainly around a crime and punishment of the main protagonist of the novel. Moreover, the novel portrays the crime committed by a French man, named Meursault, towards an Arab colonized. Based on his opinion which is totally devoid of any sympathy or pity towards indigenous people, but rather hatred and wrath, Camus brings us into image the never- ending struggle between the colonized and colonizer.

Due to his direct confession about the inferiority and the invisibility of the indigenous people of Algeria during the French conquest, Camus presents his Arab characters as nameless. Instead of giving them names, Camus just calls them “Arabs”. Contrary to the Arabs, he provides the colonized people different names such as;

Raymond, Preze, Marie, Meursault, and Salamono. As far as names play a key role in identity construction, Camus intentionally deprives The Arabs from their names, because he does not consider them as human beings.

In doing so, Camus wants to show to the world that Algerian people have no identity at all for the reason that they do not exist at all. He in a way ignores the existence of those people even if they are living in their land. Evidently, through nameless Arab character, Camus denounces that the colonizer and colonized are not equally presented. Instead, they are completely different whether in value or in level. For him, it is impossible to study them in parallel or in the same level, because as a matter of fact there is a wide yet immense space between them. Hence, to deprive someone from his name means that you are going to blur his identity; identity and names go hand in hand, and once he loses his name it means that he is going, for sure, to lose everything that relates him with his identity and tradition, and culture, as Lalami asserts “a name is precious; it carries inside it a language, a history, a set of tradition, a particular way of looking at the world (Lalami 2).

Unlike Conrad, who portrays his African characters as savages and primitives, Camus considers them as being invisible. Based on the colonizer’s mindset, it is quite evident that the colonizer strives to neglect or blur the existence of the colonized. For more emphasis, in *Heart of Darkness*, Conrad focuses much more on the huge difference between the colonized and colonizer through the so-called binary opposition, in which he invites the reader to make a comparison by himself between the two extremes. By the end, the reader is going to opt for who is the best and who is the worst. Whereas, in *The Stranger*, Camus brings directly the ultimate result about this struggle by denouncing that there is no binary structure and there is no scope for comparison between the colonized and

the colonizer, simply because the colonizer is the absolute and the ultimate power. That is why there is no two- existed poles, but rather one power; colonizer.

The other scene which reflects the sense of hatred towards the colonized is when Meursault kills the Arab. Shortly after being dead for the first shot, Meursault adds another four shots to the lifeless body of the Arab “But I fired four shots more into the inert body, on which they left no visible trace, and each successive shot was another loud”(Camus 39). However, what seems cruel more than the crime itself is the indifference of Meursault after killing the Arab. Instead of showing regret over his wrong deed, Meursault laments his day “ I realized that I had destroyed the natural balance of the day, the exceptional silence of a beach where I had once been happy”(Camus 39).

Additionally, when Meursault is sent for a trial, the jury and the prosecutor accuses him as being guilty. Moreover, Mersault is arrested and sentenced to death not because he murders the Arab colonized, but because he shows no grief in his mother’s funeral. Paradoxically, it seems that the dead Arab does not have any value whether for Meursault or for the court too. It is not surprising at all to find injustice in the trial, since it is governed by the French colonizer. To condemn a colonizer in favor of a colonized victim is quite impossible.

The same thing for Meursault, he is arrested for not showing any respect for his dead mother not for killing an indigenous man. The court is as guilty as Meursault since it shows not respect for the Arab victim. For Aubyu the colonized is nothing more than another “that the murder of an Arab by a Frenchman was no more than the breaking of a stone or the sawing of a dead tree” (Aubyu 23). Not only the court which considers Meursault as innocent from killing the Arab, but Camus too sees him not guilty. For more

emphasis, Camus points out that what really makes Meursault guilty is not “lying” but “saying more than is true” (23). Indeed, telling the truth is what condemns Meursault. When the jury asks Meursault about having “any natural feeling” in his mother’s funeral, he says, “no, because it is not true” (51). Yet, the truth is what leads to the downfall of Meursault.

Accordingly, the characters in *The Stranger* reflects the inner thoughts of the writer, since he is regarded as the voice of Meursault, The Jury, the prosecutor, and the voice of the French colonizer. In this respect, we can say that the imperialist discourse is always told by the dominated voices.

Accordingly, the English novel can be perceived as an effective tool for spreading imperial thoughts in the colonies. It is worth saying, thus, imperial imagination is more importantly than the conquest itself. In other words, instead of maintaining military invasion, it is well enough to widely spread your ideology and culture through stories and narrative, and it does not matter whether to say the truth or just to be a liar since your writings will be highly appreciated and accepted in the other part of the world. As far as imperial imagination is concerned, European writers create the best version of English novels and stories. So, instead of enjoying the beauty of storytelling, colonial writers use their pieces of art for the sake of manipulating different colonized minds.

In her essay entitled “The Danger of a Single Story” Ngozie, as a Nigerian writer, claims that she starts writing in a very early age, and she “wrote exactly the kind of stories I was reading. All my characters were white and blue-eyed” (Ngozie 2). When Ngozie frequently exposed to the colonial books only, she brilliantly writes according to the western Canon. Even her characters are whites with blue eyes and gold hairs. Certainly,

she becomes the best version of Western writer. However, things have completely changed with her when she becomes an adult and she” discovered African books. “There weren’t many of them available. And they were quite as easy to find as the foreign books” (2). Indeed, Ngozie finds it even harder to find African books with the overwhelming of foreign ones, yet she realizes that girls with dark skin and curly hair do exist too in literature. Consequently, western books becomes the absolute power for controlling people’s minds.

1.4.2 Texts from Post- colonial (Counter) Canon

As a way writing back to the canonical world, post-colonial writers entirely use some discursive strategies. They involve in a face- to- face confrontation with colonial writers to retrieve their African culture, their stolen identity, and to get rid of the distorted images created by colonial power. Certainly, this project of resistance which is coined by colonized writers tend to “decolonizing the African culture, and in the desire to return to the pre- colonial languages and cultural modes” (Chinweizu et al 126).

Interestingly, post- colonial writers felt the need to response to all sorts of marginality, inferiority, and invisibility through “seizing the language of the center and re- placing it in a discourse fully adapted to the colonized place” (Ashcroft 38). These strategies are called counter- discourse, because writers involve themselves in adopting new ways to write to the canonical discourse. Many post- colonial writers are fully engaged in such practice when they are given the chance to finally speak. J.M.Coetzee, Chinua Achebe, and Kamel Dauad are among the writers whom undergo such challenge, and enjoy the beauty of writing back yet in a humorous way.

The African novelist J.M.Coetzee writes back to the English writer, Daniel Defoe through his novel *Foe*. Interestingly, *Foe* is perfectly incarnated the counter- discourse of canonical discourse in an outstanding way. Besides being a counter- discursive novel against Defoe's *Robinson Crusoe*, Coetzee's novel becomes highly recommended work for post- colonial studies. In this sense, Tiffin asserts that " Coetzee's novel is not only a counter- discourse to " an English canonical text(only), but to the whole of the discursive field with which such a text operated and continues to operate in post- colonial worlds"(201).

Coetzee's *Foe*, the, is extremely based on the importance of storytelling in revealing the missing truth withheld in Defoe's *Robinson Crusoe*. Contrary to Defoe who opts a white man named *Crusoe* as the protagonist in his story, Coetzee, in allegorical way, provides the main role to a woman character, *Susan Barton*. In doing so, Coetzee dismantles the hierarchical structure of the canonical text, which is based on master/ slave relationship, and deconstructed it to an equally shared experience between female, male, and slave characters. Instead of portraying the story from master/ slave perspective, Coetzee rewrites his story in which the characters have equal chance in narrating their stories. For instance, *Susan Barton* attempts to write her story in the island and what happens with her kidnapped daughter. In addition to that, she wants to write *Friday's* story too because they both suffer from oppression; whether in male-structured society or from colonial power, with entrusting the authorship to the English writer *Foe*.

Paradoxically, Coetzee chooses the English Writer *Foe* to write the story of *Susan Barton* and *Friday*, yet, how come for a western writer to be entrusted to write their stories even if Coetzee knows deep inside that *Foe* will narrate the stories of the oppressed

according to his colonized perspective. As a colonial writer “Foe wants to write a story in which the island adventures are only episodes in a larger narrative involving Susan’s quest for and reunion with her daughter and a confrontation with cannibals” (Shadi Neilmneh 50). Indeed, it seems illogical but Coetzee intentionally does this, because he wants to address Defoe to revise what his story once again. All he has focused on was portraying the story of a white colonizer, ignoring the story of the slave. This means that so many details are buried deep inside Friday’s memory, and he shows that his much interest is completely devoted to the master Crusoe. Moreover, in Coetzee’s *Foe* the all the neglected truths are revealed such as; the muted voice of women and the silence of slaves. Unlike Defoe who mainly relies on binary position where he considers Crusoe as the center and Friday as the margin, Coetzee, in his novel *Foe*, reverses the canonical order of margin/center position in which the margin (Susan Barton, a female character, and Friday, a slave character) turns to be the center of attention. In doing so, Coetzee shows a strong resistance towards Defoe.

According to Coetzee, the only way to urge the oppressed to unmuted state is via storytelling. Indeed, Susan starts narrating her story, because she can speak and write after all. Whereas, Friday is impeded from speaking, for his tongue is cut off. Besides his inability to write, Friday also is incapable to speak. He is muted for his lifetime, and even Susan describes him to Foe as “a hole in the narrative” (121). This quote symbolizes the long- standing silence of oppressed people and how they are condemned to marginality. It also alludes to the missing part of history which kept veiled under the domination of the colonial power. However, Susan finds out a new way for helping Friday speak through his body “this is a place where bodies are their own signs” (157). By the end, Susan succeeds

to mute Friday through his body signs and wounds, because the body wounds can speak loudly.

Chinua Achebe, likewise his fellow Coetzee, writes back a very long essay, to Conrad's novel *Heart of Darkness*. In his essay, namely "An Image of Africa" Achebe harshly criticizes Conrad as being "a bloody racist", because his novels clearly embody racism in a very traumatic way. According to Achebe, The novel of *Heart of Darkness* "projects the Image of Africa as 'the other world'. This means that thus novel describes Africa as a world which is totally different from that of Europe. In addition to that, Conrad also portrays Africa as an earthly "it was unearthly, and then men – No, they were not inhuman" (Conrad 8). In his part, Conrad sees Africa as a pre-historic world and its people as primitives and savages.

To make his thoughts shadowy, Conrad intelligently disguises behind the curtains of Marlow's narration, in order to reveal his real intention of being racist. In thus sense, he chooses two different narrations with different mindset to impeding his readers from discovering his racist drives. Indeed, it is a bright way to blur the vision of reality.

In his essay seminal essay, Achebe claims that Conrad tends to "dehumanize Africa and Africans". Central to that, Achebe wants to drive the attention of readers to a very important point as far as art is concerned. For Achebe, art should be worthy and has an art for art sake purpose. That is why the writer must be careful when dealing with pieces of art. However, this is not the case with Joseph Conrad, because his tenet from writing his novel *Heart of Darkness* is to insult and belittled Africa and its people, and, unfortunately, this act does not have any relation with a real artist.

Achebe says in this regard, that “the question is whether a novel, which celebrates this dehumanization, which depersonalizes a portion of the human race, cannot be called a great work of art. My answer is: No, it cannot” (Achebe 9). Indeed, the writer is an artist, for the fact that he turns his imagination into pieces of beauty and art. That is why; Achebe questions the novel of Conrad, not because he doubts his talent as an artist, but because what he writes is far away from being a great author. Through his essay, Achebe wonders how come for a great writer as Conrad to fall into such catastrophic error and distort the image of another person. Regardless his racist views, writers like Achebe, regard Conrad’s novel as “among the half- dozen greatest short novels in the English language”.

As a matter of writing back to the center, Kamel Daoud; an Algerian writer, also draws the steps of his fellow writers. As a response to Albert Camus’ *The Stranger*, Daoud writes his Meursault *Contre- Enquête* novel to debunk the racist vision of the French colonizer towards the Algerian colonized people and to unveil the missing details of the real story. In this connection, Daoud uses the counter- discourse strategy to challenge and resist as well as to falsify the stereotypes created by colonial power.

Contrary to Camus who completely neglects the existence of the Arab and their history in his novel, Daoud retrieves the image and history of his Arab people through giving them names like; Harold, Mariem, and Musa. All Arabs are given names, and this is direct evidence that they have an identity and a history as well. In addition, Haroun, the protagonist of Daoud’s novel, provides the killed Arab a name; the one whose name is totally ignored in the court. The killed Arab is Haroun’s brother, Musa (Daoud 20). Unlike Camus, who attempts to blur the identity of Algerian people during the French conquest of Algeria, Daoud, in his part, reverses the roles by empowering the colonized over the

colonizer. For more emphasis, shortly after gaining their independence from French power, most of French people fled to their country leaving behind their houses and properties. So, these houses are definitely returned to their real owners, the Algeria ones, and Haroun and his mother manage to have one. In this scene, Daoud reverses the roles of colonizer/colonized in which the colonizer turns to be a colonized (the French who seeks refuge in Haroun's house) and the colonized becomes the colonizer (when the French man fled to Haroun's House, the latter killed him to avenge his deceased brother, Musa). Haroun. In doing so, Daoud violates the binary structure where the center is no longer the center. The roles are completely changed.

Through his *Meursault Contre-Enquête*, Daoud attempts to give voice to the Algerian people whom suffered from a long-term silence and marginality. Besides providing them with names, he also gives them the chance to express themselves in a very comfortable way. For him, the Arabs are no longer wretched and oppressed; instead, they are completely capable to unmute their voices. Unlike Camus, who narrates his novel from the perspective of a colonizer, and ignores the existence of the colonized, because he omits the colonized and throws him to marginality, Daoud completely reverses the binary opposition claiming that the binary opposition is really existed, yet in a reverse way, in which the colonized emerges as a colonized and the vice versa.

Additionally, in *The Stranger*, the dead Arab who is killed by Meursault is the brother of Haroun in Daoud's *Meursault Contre-Enquête*. That is why, Haroun shows a sort of outrage for his dead brother as well as for his inability to do anything when the court turns Meursault as an innocent person "non la justice des tribunal, mais celle des equilibres" (Daoud 18). Haroun, in his part, accuses the court as being fair to his brother, because

Meursault is a colonizer and Musa is nothing more than illiterate poor man (Daoud 13). Another important scene in Camus' *The Stranger*, which fuels Daoud's rage, is when Camus describes Algerian women as inferior, on the other hand he portrays French woman as the embodiment of purity. In this regard, Daoud claims that Camus' unfair comparison that Marie is innocent, while Musa's sister is a morally declined is not the true because Musa's brother Mariem is the best version of a decent and well- educated Arab woman. Certainly, Mariem is totally different from Marie. She is a teacher, and the one who teacher her brother Haroun the French language. Contrary to Marie, who begs Meursault to marry her, Mariem seems to be a strong woman. Amazingly, Daoud, in his outstanding novel, manages in a very bright way to revise and re-narrate the story from the voice of the colonized. In doing so, he refills the missing parts of the puzzle and reveals the real truth of the colonizer and the colonized.

1.4.3 Contexts of colonial and post- colonial (Counter) Canon

In order to figure out the meaning of any literary text or even the reason behind creating such art, we need to delve deep into the background and the circumstances under which these pieces of art have been produced. As far as colonial and post- colonial texts are concerned, it is of great relevance, then, to search for the reasons inspired such genuine efforts.

As being the center of attention due to its eagerness for power and domination, European countries fully engaged in many conquest plans to enlarge their empire. Besides that, Europeans were fueled by "a widely held, self-justifying belief that the 'superior' white race of Europe should bring Civilization to the 'less developed' peoples of color" (Milne et al 129). Even European writers are influenced by imperial and dominated

mentality. All of this can be undoubtedly embodied in their writings. Certainly, the primary concern of colonial writers is to cherish the colonial power as well as praise the blessings of their empire. Indeed, those writers are deeply obsessed by the discovery of new lands, different experiences from different adventures, and most importantly is how to maintain a strong empire in new colonies.

So, based on their imperial imagination, European writers write texts portraying the most excited moments of building new empires in new deserted lands; whether these texts depict their truly experience of travelling the world or they are just coined from their pure imagination. For more emphasis, Conrad's novel *Heart of Darkness* is based on a real story of the writer himself. In 1890, Joseph Conrad travelled to the Belgian Congo and underwent hard moments over there. That is why we can say that he writes *Heart of Darkness* out of his true experience and suffering. Affected by the European zealous, Conrad's novel embodies imperialistic and colonial drive. Indeed, besides his eagerness for power and empire, Conrad creates the character of Kurtz who manages to build a colony in a pre- historic land, when he finds it even easier to manipulate African minds. Through Kurtz, Conrad reveals his racist drives which turn him to savagery.

In analogy to Conrad, Daniel Defoe also is hunted by imperialistic and colonial drives. In his novel *Robinson Crusoe*, Defoe provides the reader with the project of how to build an empire in a deserted island through enslaving people and take the role of a master. However, to build an empire is to be corrupt, and to be a corrupt means to be "morally deprived" (English Dictionary), and so are the European. Colonial writers in general use exotic portrayals of 'primitives, savages, or even cannibals' to refer mostly to the huge difference between them and the other race. Hence, Conrad, Defoe, Kipling, Camus, and

the like are totally overwhelmed by colonial and imperial context, because it is part and parcel of their Civilization and nobility.

As being the victims of colonial and imperial aftermath, Post- colonial writers, on the other hand, are completely affected by the context of Colonialism and independence. Moreover, the Liberation movements and national awareness play an integral part in reinforcing the colonies to claim their independence. Besides that, post- colonial movement fuels the colonized writers to speak out loud. Importantly, writers such as Kamel Daoud, J.M.Coetzee, Chinua Achebe, and others are well equipped with courage and start writing about the negative consequences of Colonialism on the colonized psyche, the bad conditions during colonialism, and most importantly their struggle for independence through adopting new strategies as a response to their white abusers. Consequently, colonial authors write to cherish their power and domination, whereas post-colonial ones write out of challenge and resistance of colonial dominance. Accordingly, Kateb Yacine, Mohamed Dib, Kamel Daoud are among the colonized writers who devote their works to debunk all the bad deeds of French colonizer towards Algerian people, to voice up their people's concerns, and to restore their blurred culture, tradition ,and history.

1.4 The Colonizer and the Colonized through the Eyes of Post-colonial Theorists and the Lens of Post-colonial Theory

Post-colonial theorists become the voice of the oppressed through their seminal works. Through his book, entitled *Orientalism*, Said denounces the unfair representation of the East by the Western world because they consider Eastern man as an "other" whose function is to serve his European master. Besides that, Said also shades more lights on the dialogism of the 'self' and the 'other', in which the 'self' can only be recognized by the

'other'. That is why Westerners create stereotypes about the East to ensure their dependency and loyalty. For Said, hence, the colonized is a real victim of the colonizer's deeds and he must defend himself, and this is what pointed out by Gatri Spivak through her essay "Can the Subaltern Speak?"

In her essay, Spivak questions the ability of oppressed people to speak and ask for their rights. Therefore, she urges the subaltern to voice up their concerns and get rid of their long marginality and silence. In this regard, Homi Bhabha insists on the importance of language in identifying and empowering the self through using different techniques because it is the only way to fight back stereotypes and restore all what has already taken from them, and this is what has been tackled by Fanon through his books. So, post-colonial theorists try their best to stand by the side of the oppressed.

1.4.1 Edward Said and the Notion of Orientalism

Edward Said is a post-colonial Palestinian- American theorist. He is among the notable figures who have a wide range of influence due to the highly influential books they have provided for post- colonial theory. Said has a great contribution to the development of post- colonial studies, and his well- known book *Orientalism* which is published in 1978 is regarded as the turning point in the modern yet contemporary literary criticism.

Orientalism mainly tackles the issue of the West and the East as far as colonial power and imperial manipulation is concerned. In his book, Said clearly highlights the unabridged difference between the colonizer and colonized. That is why, Europeans regard the East as "a place of European invention, and have been since iniquity a place of exotic" (1). This means that it belongs to the West. In addition to that, Said questions the eternal antagonism

in “the Middle East, Islam, and the Arab world” (Said xii). Orientalism, in general, revolves mainly around old as well as contemporary political issues. It sums up all what is happening around the world.

According to Said, the European mindset considers “the West is the actor, the orient a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behavior” (44). Based on binary opposition, the West is superior power and the East is inferior. They are extremely opposed. Regardless its inferiority, “the orient has helped to define Europe”, because “it is the integral part of European material of Civilization and culture” (2), but this does not neglect the fact that the occident must be the master, and the orient is the follower, or even the slave. Said, in this sense, denounces that it is the fault of the orient that leads to “increasing misrepresentation and misinterpretation” (Said xi). It means that Said accuses the East as being in charge of all the stereotypes molded by Western encounters. However, this binary structure does not coin by nature; rather, it is a human production or better to say that it is a psychologically structured. In Said’s words:

I have begun with the assumption that the orient is not an inert fact of Nature. It is not merely there, that what they can know is what they have made, and extend it to geography: as both geographical and cultural identities- to say nothing of historical identities-such as localism regions, geographical sectors as ‘orient’ and ‘occident’ are man- made (4-5)

Through his book, Said attempts to come up with a satisfaction solution to this never-ending antagonism between the East and the West. For him it is quite important to “ use humanistic critique to open up the fields of struggle , to introduce a longer sequence of

thought and analysis to replace the short bursts of polemical, thought- stopping fury that so imprison us in labels and antagonistic debate”(Said xvii). Instead of involve in an endless struggle, Said urges those two poles; the orient and the occident to engage in an understanding and intellectual exchange rather than creating “a collective identity” (Ibid).

In this regard, Said introduces in his book concepts of ‘ orient’ and ‘ occident’, ‘ us’ and ‘ other’, ‘ the West’ and ‘ the East’ to elucidate the real difference between the two worlds “ Orientalism was ultimately a political vision of reality whose structure promoted the difference between the familiar (Europe, the West, ‘ we’) and the strange (orient, the East, “ them”) (.43). This means that there would be no equality between the two worlds, because it is impossible for two extremes; inferior and superior to have the same level.

1.4.2 Gayatri Spivak and the Possibility of Voicing up the Subaltern

Spivak is regarded as the most prominent post- colonial theorist for the huge efforts she has been made as well as the revolutionary thoughts she has brought to modern studies. She is an Indian thinker and a political Activist, who devotes all of her writing for the sake of women freedom from all male constraints.

Spivak is well- known for her noted essay entitled “Can the Subaltern Speak?” In her long essay, Spivak tackles various topics concerning post- colonial and feminist issues. In her book *post- colonial Theory: A Critical Overview*, Leela Gandhi points out “Gayatri Spivak deals with race and class blindness issues of the western Canon. She addresses the most striking issue about oppressed people or those who are inferior and they have no right to speak”(2). Additionally, Spivak also evokes the issue of the subaltern who suffered from

oppression, and that they cannot be heard. The subaltern term is borrowed by Spivak from Antonio Gramsci's Work about "subaltern classes".

In order to delve deep into Spivak's essay, we need first to know what is meant by the word subaltern. According to Spivak, thus, "subaltern is not just a classy word for "oppressed", for the other, for somebody who's not getting a piece of pie [...] in post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern- a space of difference". It means that a subaltern is exotic and even foreigner to the western culture.

Importantly, Spivak's essay is widely recognized as the catalyst which paves the way towards new recent studies to emerge. These new studies are known as "Subaltern studies" which are defined "as an attempt to allow the people finally to speak within the jealous pages of elitist historiography" (Ghandhi 2). In this regard, Spivak tends to voice the unvoiced; the oppressed who are thrown to marginality and impeded from uttering any single word. Since she deals with post- colonial studies; Spivak makes no distinction between women and colonized issues. For her, they are, unfortunately, two sides of the same coin, for the reason that they have the same results of silence, oppression, and suffering. Just like colonized people, women also are totally repressed and definitely neglected in a male society. They are, in fact, the victims of patriarchy the same as the colonized who are the victims of colonial power.

However, Spivak focuses much more in her essay on women as subaltern. For more emphasis, women are doubly oppressed; first as being a colonized and second as being woman. Her case is worse than the colonized himself. That is why she asserts that " if in

the context of Colonialism production, the debaters has no history, and cannot speak, the subaltern as female is even more deeply in shadow”(Spivak 28). Certainly, Spivak, in her essay, provides a very striking example concerning women's case in to Hindu law, a widow woman must kill herself when her husband; She has no right to stay alive “the Hindu widow ascends they pyre of the dead husband and immolates herself upon it. This is a widow sacrifice”. Spivak, in her part, claims that this is not a “widow sacrifice” but rather, a crime, because it is not the fault of woman to lose her husband. That is why, spivak does not advocate this ritual act, instead she revolts against it, and maybe she owes a tribute to the British colonial power which abolished such disgusting act.

The subaltern have no right to speak; whether women or colonized, as it is elucidated by Marx “(the subaltern) cannot represent themselves; they must be represented. Their representative must appear simultaneously as their master” (27), for the fact that they lack power and all the qualifications to hold responsibility of their own stuff due to their long-standing silence and marginality. Yet, the West can do that easily, because they are already accustomed with the burden of responsibility. Hence, Spivak, through her essay, tries to highlight the issue of oppressed people in order to provide them with the total chance to break the walls of silence and marginality through urging them to speak and express themselves well. For her, the only way to get rid of silence is through writing and speaking only, otherwise they will not manage to get out of their muteness.

1.4.3 Frantz Fanon and the Colonized Psyche

Fanon is a French psychiatrist, philosopher, and post- colonial thinker. He published two seminal books; *Black Skin' White Masks* (1952), and *The Wretched of the Earth*

(1961), which were highly regarded as the catalyst for national awareness and decolonization of the colonized against the colonized.

In his *Black Skin, White Masks*, Fanon tackles the issue of racism, oppression, dehumanization, and segregation of black -skinned people. This is, in fact, the daily suffering of this category in white society. In his regard, the Black colonized has no access in a white dominant society. That is why they face this never- ending oppression and segregation, and the only way to be visible and have an access to white society, is to wear a white mask. Moreover, as a black man you have to disguise under white mask if you want to be accepted in this injustice society, where the appearance matters a lot, otherwise you will be just a stranger or rather an outcast.

In addition to that, Fanon, as a psychiatrist, traces the psychological and physical effects of black segregation and how it has lasting traumas in the inner psyche of the oppressed black. Indeed, as far as psychoanalysis is concerned, those who suffer from segregation and racism will be negatively affected by traumatic outcomes such as; alienation and identity crisis. In his book, Fanon offers many details about the ‘self’ and the psyche and what will happen if this self is thrown to inferiority and marginality. That is why, Fanon stresses on the danger of psychological effects on oppressed people. More precisely, Ashcroft claims: “The most important fact about race was, as Fanon was the first to notice, that however lacking in objective reality racist ideas such as ‘blackness’ were , the psychological force of their construction of self-meant that they acquired an objective existence in and through the behavior of people” (Ashcroft et al 186).

In this regard, Fanon shifts his readers’ attention to a very peril point rendered by racism and segregation. He asserts that when blacks suffer from racism they will, for sure,

turn to behave in a very savage way. Yet, they do not born with savagery, but society is completely responsible for turning them this way. Consequently, “to be white is to be good and to be black is to be bad” (Tracey, 2018). Based on thus assumption, it is so good to be white, because you will not suffer from segregation and racism.

The Wretched of the Earth is the second book written by Fanon, in this book, Fanon stresses on the psychological as well as physical effects of wars on the colonized psyche. As being the witness eye of the Algerian Revolution against the French conquest, Fanon studies many critical cases for Algerian people. Due to this vivid example, Fanon deduces his conclusions about the negative impact of colonialism in general. In addition to that, Fanon reveals the real suffering of the colonized people because of the colonizer. Concerning the Algerian case, for instance, Fanon denounces “the present state of Algeria is comparable to the worst of the far East. And yet it is impossible to begin with economic transformations because the poverty and the despair are the direct and necessary effect of colonialism”.

However, Fanon uses his book to spread “national consciousness” over colonized people in general and Algerians in particular. Indeed, through his book *The Wretched of the Earth*, Fanon urges colonized people to fight against their right for independence and never give up, because “violence frees the native from his inferiority complex and from his despair and inaction” (Fanon 51). That is why; Fanon is highly regarded as an anti-colonial and an advocator for Liberation Movements which fight for self- determination and independence.

1.4.4 Homi Bhabha and the Third Space Theory

Bhabha is an Indian thinker. He is the pioneer of post-colonial studies, for the huge efforts he has invested for the sake of giving voice for minorities. Besides that, he is highly influenced with Western theorists like; Michel Foucault, James Lacan, and Jaque Derrida. Along with the thoughts of those scholars, Bhabha shapes his theory of the Third Space. His major books are: *Nation and Narration* and most importantly *The Location of Culture*. As far as post-colonialism is concerned, Bhabha introduces new relevant concepts such as; Ambivalence, Binarism Hybridity, and Mimicry.

Beyond the notion of the self and the other there is what is called a third space. This sort of space renders from the merge between two opposed identities and this fusion is named as hybridity. This concept has been highly influential for the integral part it has in post-colonial studies.

According to Ashcroft et al (2007), “Hybridity is defined as a trans-cultural form that arises from cultural exchange. It can be social, political, linguistic, etc.”(108). Bhabha, in his part, considers the notion of hybridity as “the beyond (which) is neither a new horizon, nor a living behind of the past” (1). Indeed, hybridity does not refer the past or even the present, it is based on the notion of transgression which renders mainly from the fusion of different identities and cultures. For Bhabha, hybridity renders mainly from the binary opposition in which:

Beginnings and endings maybe the sustaining myths of the Middle Years; but in the final de siècle, we find ourselves in the moment of transmit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside inclusion and exclusion (1)

it is better to say, in this regard, that hybridity is completely based on the idea of difference where the past and present mingles together and form a so called” in between space” (Bhabha 7).

Additionally, the historian David Huddart (2006) claims that Bhabha’s “cultural hybridity” results from “an effect of historical change specifically of Colonialism and post-colonialism” (84). Indeed, hybridity is envisaged from the ongoing process of colonial and post- colonial impact. Bhabha, in his part, asserts that this cultural difference “emerges in moments of historical transformation” (Bhabha 1).

However, cultural hybridity is not something good or a matter of pride that might need a sort of celebrity, it rather a very danger process since it renders from “the moment of panic which reveals the borderline experience. It resists the binary opposition of racial and cultural groups” (Gyan 338). This cultural difference comes mainly from racial discrimination. It is “the dignity of the productivity of colonial power” (Bhabha 159), and in his book *The Location of Culture*, Bhabha points out that “Fanon is far too aware of the dangers of the fixity of identities within the calcification of colonial cultures” (13). For more emphasis, Achebe also insists on the danger of this hybridity claiming that “we lived at the cross- roads of cultures. We still do today [...] but still the cross- roads does have a certain dangerous potency; dangerous because a man might perish there wrestling with multiple- headed spirits” (Achebe 67).

The term Mimicry refers mainly to the imitation of a given habits, assumptions, systems, and the like. This notion is highly recognized as the main feature of post- colonial theory. It is, therefore, defined by Bhabha as “almost the same, but not quite” (1994). Importantly, deprived from their language, culture, and identity, colonized people find

themselves obliged to adopt another version of culture and language which seems quite different yet foreign from theirs. Between quit their original identity and acquire another one, they are torn up in between neither belong to their old identity, nor do they belong to the new one. The colonizer intentionally tends to create a copy version of himself, and he completely succeeds to do. Consequently, they embark to blindly imitate their colonizer's counterpart, especially in the field of art and literature. Indeed, colonized writers are used to mimic the production of their enemy in so far as to become the copy version of him. According to Mariem Webster Dictionary, Mimicry is defined as "the activity or art of copying the behavior or speech of other people or the activity or art of mimicking other people" (<https://www.merriam-webster.com/dictionary/mimicry>)

It might seem that Mimicry is a negative act, but for Bhabha is regarded as a strategy of resistance in which:

It reveals something in so far as it distinct from what might be called an itself behind. The effect of Mimicry is camouflage [...] it is not a question of harmonizing with the background, but against a mottled background, of becoming mottled-exactly like the technique of camouflage practiced in human warfare (99)

Hence, the colonized use Mimicry not to copy the art and literary work of the colonizer, but as a weapon against him. To fight him using his strategy, yet this strategy" emerges as the most elusive and effective strategies of colonial power and knowledge" (Bhabha 122).

1.4.5 Antonio Gramsci and the Way to Hegemony

Gramsci is an Italian philosopher and politician (1891-1937). His major concern, according to Schwarzmentel, is" the importance of Culture and intellectuals in civil

society; the creative role of the working-class movement and its potential emergence from a subaltern or dominated position to one of leadership of all of society; and reflection on the distinctive characteristics of Western Europe”(2). However, he is fully obsessed with the notion of hegemony based on the ideas of Niccolo Machiavelli’s notion of power and Marx’s social – class theory. Since he is a politician, it is not surprising at all for Gramsci to be fond of the notion of hegemony and power.

The concept of hegemony emerged for the first time in Gramsci’s Work Notes on the Southern Question 1926. The main idea in this work is based on the fact that:“the proletariat can become the leading and the dominant class to the extent that it succeeds in creating a system of alliances which allows it to mobilize the majority of the working population” (Gramsci 316). This means that Gramsci insists on the importance of alliance in order to maintain hegemony, because he sees that it is of great importance to be so smart enough to dominate a given society based on the notion of alliance which he refers to as consent in his book *Prison Notebooks*. Later on, he develops his theory of hegemony in which he asserts that both consent and coercion are the first and foremost pillars for maintaining hegemony. Indeed, for him, political society and civil society are definitely needed for power and domination (Gramsci 12).

1.5 Conclusion

This theoretical part is just a general overview which paves the way towards the upcoming practical side based on hosts of literary theories as well as theorist's critical mindset. This part, in fact, is the framework which is going to help in molding a meaningful yet useful discussion and interpretation of new stories and their writers' background.

Due to the importance of the first chapter theories and theorists, it will be easy to deal with the next chapters in a critical perspective. Based on post-colonial theory, this thesis will be delved deep into a comparative study between two different novels; one is written by the colonizer and the other is produced by colonized. Through this chapter we have dealt with all what concerns post-colonial studies as a reference to launch our analysis which is based on the confrontation of a colonial work written the French author Albert Camus and the other one written by the Algerian novelist Kateb Yacine.



Chapter Two:

***The [Re] presentation of the Colonizer through the
Colonizer and Colonized Lens in Albert Camus'***

The Plague and Kateb Yacine's Nedjma



2.1 Introduction

This chapter is mostly concerned with the representation of the colonizer through conducting a comparative study between two extremely different views; the colonizer's mind-set, the colonized and the White world point of view to deduce the voice of truth. Through this study, then, we are going to shade more lights on how the colonizer sees himself, and how he is seen by the colonized. In this respect, we are in urgent need to deal with many evidences in the part of the colonizer and colonized as well.

Along with Albert Camus' novel *The Plague* and Kateb Yacine's *Nedjma*, we are going to have a detailed analysis about the opinion of the colonizer; the colonized, and the imperial world, because it is impossible to find common ground between two different authors. If we take, for instance, Camus's novel we are going to find a lot of support for French colonizers, because, for him, they come to civilize and ennoble primitive people in Algeria who are used to live in ignorance and darkness. However, we are going to find another version of opinion when it comes to deal with the other novel which is written by the Algerian author Kateb Yacine. In this respect, we can say that each writer has a story of his own because he sees things from different angle.

This chapter is an opportunity to examine the two versions of stories, through which it will be easy for us to find out how each writer sees the colonizer. Along with this debateful research, hence, new insights, ideas, and why not new facts will be reached in because some hidden facts are going to be revealed, of course, conducting comparative study between different characters in both novels; *The Plague* and *Nedjma*.

2.2 The Image of the Colonizer through the Colonizer's Gaze in Albert Camus' *The Plague*

Along With the European supremacy, colonial writers produced couples of works, in which the colonizer has always been considered as the hero and the protagonist of their stories. Through his novel *The Plague*, Camus also represents the colonizer as the savior of the world, for he embodies the model of morality, humanity, and the core of civilization. For Camus, the colonizer is the only creature who can cultivate, civilize, and ennoble the other races for the unique traits he holds.

2.2.1 The White Man's Burden and the Noble Mission

For years ago, Europeans believed that white colonizers are meant to cultivate, enlighten, and ennoble the human race through their "Noble Mission" because they are responsible to serve humanity. Being white man is a blessing in itself because it gives him countless rights to be the master. However, this is not simple for the fact that this master besides giving the opportunity to have all what he longs to, he has a very huge responsibility of taking care of the less powerful people from different parts of the world. Hence, white skin is a burden in itself, and this is what Albert Camus attempts to reveal in his novel *The Plague*.

Interestingly, Camus seems to be mature enough about the big responsibility or rather the huge burden of being white. In his outstanding novel, Camus provides us with full explanation about the real sufferance of white people while taking care of the other skin color. In return, respect is all what is needed from the other race. Dealing precisely with

Camus' novel *The Plague* is another chance to delve deep inside the daily hardships of white people while confronting the most dangerous enemy; namely, pandemics.

This novel is totally devoted to praise whites with their sacred mission, precisely in Algeria. For Camus, the French existence in Algeria is not a military conquest; but rather is a “noble mission” conducted by France for the sake of taking care of Algerian people due to their “barbarous” nature because all Europeans consider Africa as the cradle of monsters, and since Algeria is one of the African countries, it is no exception.

Algeria, according to French people, is a French province “Oran, which is merely a large French port on the Algerian Coast, headquarters of the prefect of a French department”(Camus 1). Moreover, Algeria, according to Cecile Rhodes, “must be treated as a child” which needs much more care and protection to be away from any danger. In return to this special care of France towards Algeria, Algerian people must inevitably submit to their French masters and must serve them and respect them as well even if they have received a bad treatment from them. Cecile Rhodes, in a way, makes it clear when it comes to French- Algerian relationship. He directly claims that the Algerians should show an endless respect for French people, because the latter try their best to protect Algerians and their land from any expected danger even if they are badly treated by their masters. Indeed, Algerians must be grateful for the blessings they have received by God.

In this respect, Europeans or whites are given a gift from God to serve less powerful people from other races. They are responsible to get people of color out of savagery and primitive life. In his novel, Camus seriously deals with the most striking moments French settlers have experienced for the sake of saving more innocent lives , especially with the

outbreak of Plague disease, which mostly rendered by the lack of sanitary condition in Algeria, precisely in the city of Oran.

It is not surprising at all for Camus to portray Oran as “the town itself, let us admit, is ugly. It has a smug, placid air” (Camus 2). Although Algeria does not seem to be the best place for French settlers, they sacrifice their lives and opt to stay and help those savage and helpless people. Besides it is ugly, Oran, according to Camus, is completely “a negative place” (Camus 1). For that reason, Camus is profoundly aware about the real challenge of his French fellows and how it is so hard to be responsible in front of God and in front of his other disabled creatures. Regardless its drawbacks, it is worth saying that being responsible is the best thing not only for whites but for Camus as well.

Once they draw their first step in Algerian country, the French settlers, and from the very beginning, feel like they are completely committed to save this land and its people. Since Algerian country belongs to Africa, it is clear to be regarded as “unearthly and then men they were not inhuman” (Conrad 8). In his novel *The Plague*, Camus describes Algeria as “an ugly” (1) and undesirable place to be lived in. So, Conrad and Camus have agreed upon the fact that Africa as the worst place in the world; even its people are no more than “backwards” and “primitives” who will not reach civilization and progress.

Interestingly, Camus proudly describes French people as men with a noble mission. Even if they come to Algeria, their intention is quite innocent since their solely aim is to take care and improve the living condition to those people. That is why, Camus regards French people as men with good intention; they have no relation with the issue of colonialism. For instance; Bernard Rieux is extremely portrayed as a good, honest and responsible, for the fact that he sacrifices his life to save more lives. Doctor Rieux, in fact,

resembles the good father who carefully cares about his younger son. When he finishes his work in hospital, he is used to visit old patients who are not able to carry on their treatment in hospitals:

He decided to begin his round in the outskirts of the town, where his poorer patients lived. The scavenging in these districts was done late in the morning and, as he drove his car along the straight [...] He found his first patient, an asthma case of long standing, in bed, in a room that served as both dining- room and bedroom (4)

Doctor Rieux, hence, sacrifices his genuine life, his professional career in France and comes to Algeria for the sake of saving lives as well as curing poorer patients, for the fact that they hold deep in their hearts the noble mission towards mankind.

Countless scenes have been clearly taken by Camus to once again prove his mindset about the Europeans in general and France in particular. Through his mostly French characters, Camus genuinely succeeds somehow in presenting them as noble and gentle creatures, despite the hardships from which they have been barely rescued. Moreover, French characters stay strong and give a hand to indigenous people with the sudden outbreak of Plague disease. For more emphasis, doctor Rieux, for instance, says that:

From now on, it can be said that plague was the concern of all of us. Hitherto, surprised as he may have been by the strange things happening around him, each individual citizen had gone about his business as usual. But once the town gates were shut, every one of us realised that all, were in the same boat (32)

This means that Rieux feels that he is responsible towards this calamity the same as the Algerian people. He does not stay cross-handed or even decide to return back to his country and have a wonderful life over there beside his wife. He even quits his sick wife and prefers to help people in the town of Oran.

Accordingly, Dr. Rieux symbolizes perfectly the courage of Europeans and to what extent they are powerful against any threat. Instead of being scared to face this natural catastrophe, Dr. Rieux shows that he is capable enough to fight till his last breath. He is quite aware that the coming days will be critical moments, and he even knows that there will be no future at all, for the reason that Oran will be undoubtedly confronted with a very dangerous yet mortal enemy:

Nothing doing. He hadn't the powers. In my opinion, it's going to be worse. That was so. Within three days both wards were full. According to Ricard, there was talk of requisitioning a school and opening auxiliary hospitals (31)

Dr. Rieux deep in his heart knows that the whole town is not ready to face this disease due to the lack of medical treatment or sanitary condition. That is why it is more than being sure that the road is not easy for him and his townfolks.

Another scene which embodies Rieux's devotion and commitment to his job and to his patients, especially during the first weeks of the outbreak of the disease is when:

He had merely telephoned, then rushed off to see other patients, without waiting for the ambulance. Thus during the first few weeks Rieux was compelled to stay with the patient till the ambulance came. Later, when each doctor was accompanied by a volunteer police officer, Rieux could hurry away to the next patient (44)

Along with the help of other doctors, doctor Rieux is extremely committed to help patients whatever happens. He feels like he is responsible to take care of weak people. This scene once again proves that French people are nobles in their behavior towards the other categories who are inferior to them. When French citizens come to Algeria, they have already a noble mission to provide; they devote their time to save Algerians from their primitive life.

What seems quite harder for French people is the quarantine in itself more than the disease, which isolated the town, with the lockdown of the town's gates, from the rest of the world. Furthermore, people of Oran find it so hard to survive or even to adapt the new-living condition, because they are fighting two difficult battles; the disease and the quarantine. Consequently, French people find themselves into trouble and real sufferance, especially with the scaring number of infected people “ in the fifth week there were three hundred and twenty- one deaths, and three hundred and forty – five in the sixth”(Camus 38).

Regardless these critical moments, Dr. Rieux does not give up. Instead, he invests all his efforts for the sake of treating sick people, even though the burden is so hard. Similarly, Rambert, a French journalist, who comes for couples of days to Oran, prefers to stay and fight back the pestilence with his friend doctor Rieux rather than travelling back

to France and re-joining his future wife. Rambert says that “if he went away he would feel ashamed of himself” (Camus 101).

Besides, Dr. Rieux, Grand also symbolizes the European courage, because he is completely devoted to work as an administrator to the sanitary squads. Even though it seems quite dangerous to take this bold step, Joseph Grand was so satisfied with his decision. In doing so, Grand feels that reaches a point of no return and he must help to his last breath. Surprisingly, it is argued that Grand is the prototype of braveness and Heroism:

[M]ore than Rieux or Tarrou, Grand was the true embodiment of the quiet courage. He could give his time from six to eight every evening. When Rieux thanked him with some warmth he seemed surprised' why, that's not difficult! Plague is here and we've got to make a stand. That's obvious (112)

The plague, thus, reveals how much responsible those Europeans, and how much capable of taking care of their other people. Moreover, Camus proudly shows in his novel that French or Europeans merit being the masters of the world as well as the white man's burden, because they are born to fit this position, and no one else could hold this hard yet big burden.

2.2.2 The Model of Humanity and Mercy

Moral values play a key role in saving the world from the trap of savagery and barbarity. Indeed, moral values are basically responsible to repress the evil self of humans from being emerged. In this regard, The French writer Albert Camus talks repeatedly about such values as far as French characters are concerned. Hence, in his novel *The Plague*,

Camus proudly represents the moral values of the French people, and the great role they play towards the natural catastrophe which strikes Algerian city, Oran, during 1945's. Indeed, at that time the big city of Algeria witnessed the most terrible days of pestilence, and it was really hard for Algerians to take control of such calamity because of the lack of sanitary conditions as well as the efficiency of medical treatment. Along with the help of French people, as it is clearly pointed by Camus, Algerians survive.

Accordingly, Camus makes it quite clear for his readers that the French people purely hold within all sorts of moral values, for the reason that they are humans with full conscience. Based on so many scenes which precisely prove the moral values of French people, it is plausible, then, to take the novel of *The Plague* into full consideration. In this connection, we are going to deal with many vivid examples of humanity and mercy for those respected category of people. Starting with Cottard, for instance, who wants to commit suicide once he finds it quite difficult to be helpful in the hardest moments.

For more emphasis, Cottard prefers to commit suicide, at least, to free himself from the burden of responsibility. Cottard with his fragile heart as Grand claims "Cottard was a queer bird" (Camus 16) leads him to choose death over life, because he finds himself completely incapable of giving a helping hand to plague victims. Even Cottard's fellows also know that their friend is quite overwhelmed by humanity and mercy as well. He could not endure to be the passive part in those critical days, nor does he want to stay cross-handed even if he knows deep inside that this is not the best solution either. That is why, he opts to be dead than to be useless in this bloody battle.

When it comes to Dr. Rieux, humanity and mercy are entirely fitted his character. Indeed, Rieux is a human before he is a doctor, and to be a doctor does not always mean to have mercy towards people with lower-living condition. Hence, in his article entitled

“Theorizing Politics after Camus”, Christopher Robinson claims that Rieux, as a Doctor, lives in a daily struggle with the hope to see each patient recovers from this dangerous disease (9). It even pains him more to witness the enormous daily deaths. However, the most painful thing for Rieux is when he feels, as a Doctor, that he is not capable of doing anything, and what really seems as a big challenge for Rieux is the enormous amount of infected people which makes his efforts hopeless as it is pointed by Robinson “the mortality rate is enormous and physical exhaustion begins to push the healer towards [surrender]” (ibid). The next scene shows that Dr. Rieux is the best example of mercy and humanity when he voluntarily goes to check an old patient of him without hesitation “the phone rang. It was one of his former patients, a clerk in the Municipal Office, ringing him up [...] as he was poor, Rieux had charged no fee” (ibid). It clearly means that Dr. Rieux has a full sense of mercy and humanity. He is completely devoted to save more lives more than earning money.

As far as humanity is concerned, it is quite important to shade more lights on the meaning of humanity when it comes to Dr. Rieux and Cottard. For more emphasis, Cottard represents humanity in its full sense for the fact that he wants to kill himself, because he thinks that he is not useful enough in this world. Whereas, Dr. Rieux chooses to struggle to save more lives. Although they share the same sense of humanity, they have different ways in defining it. For Rieux, it is a must to be strong to stand against the different obstacles of life for the sake of curing people; however, it is quite impossible for Cottard to stay alive when you have nothing to add to this world. It is worth saying that the sense of humanity differs from one person to another.

Another scene of humanity and mercy concerning Dr.Rieux is when he is about to cure M.Othon's young son. Although he has witnessed many deaths, Rieux feels much pain when he sees a tortured boy struggling to defeat the disease. Rieux, in this case, feels pity towards the magistrate's son, the doctor's "eyes fixed on the small tortured body. Suddenly it stiffened, and seemed to give a little at the waist, as slowly the arms and legs spread out x-ray. Rieux looked at Tarrou, who hastily lowered his eyes" (104).

Even though his case seems entirely hopeless, Rieux tries his best to rescue this innocent life because witnessing innocent children die seems something weird yet abnormal for Dr.Rieux for the fact that "he had never had to witness over so long a period the death- throes of an innocent child" (104). Regardless the fact that he is a doctor, Rieux shows no favouritism to "watch a child's agony minute by minute" (ibid). He still regards death as something horrible and painful in the same time, and he even feels guilty and responsible to let any other innocent life escapes him:

Rieux took his pulse; less because this served any purpose than as an escape from his utter help lessness, and when he closed his eyes, he seemed to feel its tumult mingling with the fever of his blood, at one with the tortured child, he struggled to sustain him with all the remaining strength of his own body (105)

The last scene of the tortured boy struggling to survive entirely broke down the heart of Dr.Rieux. This scene drives him to the cliff of surrender, because he does not endure to see a young innocent life to lose the fight. It even proves him that he is so weak to hold such responsibility all alone. Indeed, Rieux is the model of humanity and mercy, because it

hurts him to witness all these horrible scenes and incapable to do anything. It is something beyond his ability:

Sitting on a wooden bench under the dingy, stunted trees, he wiped off the sweat that was beginning to run into his eyes. He felt like shouting impressions, anything to loosen the strangled hold lashing his heart with Steel [...] he slowly got back his breath and fought down his fatigue (106)

Not only Rieux who underpasses this nightmarish event, Tarrou also witnesses this horrible scene and shares with Rieux this unbearable burden.

Accordingly, Rieux and Tarrou feel that they are both responsible yet guilty to lost innocent lives every day. Just like Rieux, Tarrou and Dr. Castel as well invest all their efforts to help patients “they had been keeping watch and noting, stage by stage, the progress and remission of the malady” (Camus 3). Even if he is not a doctor, Tarrou voluntarily devotes his life for the sake of helping infected people. In an article entitled as “*Thematic Concerns of Albert Camus*”, the Indian assistant lecturer, Hitendrakumar M. Patel points out that Tarrou is a good man with “an ethical code” which acts as an extra addition for the sake of the whole community. He even risks his life to help patients to recover from this disease; he does not even notice that he himself is in front of a hazardous enemy that may threaten his life easily (23).

Just like the other French characters that Camus keeps praising for being the model of moral values in his novel, Father Paneloux also embodies humanity and mercy. Regardless

the real danger of being infected by plague disease that surrounds him, Paneloux risks his life for the sake of helping dying people from torture and sufferance. He:

Had spent his entire time in hospitals and places where he came in contact with plague. He had elected for the place among his fellow workers that he judged incumbent on him, in the forefront of the fight. And constantly since then he had rubbed shoulders with death. Though theoretically immunized by periodical inoculations, he was well aware that any moment death might claim him too (107).

Additionally, Paneloux, through his lectures in church, urges lived people to have faith in God if they want to survive. Indeed, to believe in God, it is the only way to be away of any danger. For more emphasis, Panelaux says "My brothers , each one of us must be the one who stays...we should go forward, grouping our way through the darkness , stumbling perhaps at times, and try to do what good lay in our power...we must hold fast, trusting in the divine goodness"(Camus 110).

Accordingly, Paneloux wants eagerly to save his brothers from what seems to him as the wrath of God from the bad deeds of mankind. He in a way insists on preaching his followers to be strong believers. With those eloquent words, panelaux attempts to persuade people that this calamity is not our God's creation, but ours. In other words, Panelaux comes to an important conclusion that the evil renders from our deeds; it has no relation to God.

In this connection, Panelaux also is proved to be the model of humanity and mercy through the priceless lectures and outstanding thoughts. Indeed, panelaux, just like Rieux, seems to be a man of action due to the important role he plays in church and hospital as

well. Countless scenes praise the deeds of Father Panelaux, and the most striking one is what dreadfully happened in the hospital with M. Othon's son. Witnessing a young kid fighting the dangerous disease with all what efforts he has, makes Father Panelaux hopeless and powerless even if he happens to be strong all his life:

Panelaux gazed down at the small mouth, fouled with the sores of the plague and pouring out the angry death- cry that has sounded through the ages of mankind. He sank on his knees, and all present found it natural to hear him say in a voice hoarse but clearly audible across that nameless, never ending wail (105)

Panelaux is completely over-whelmed by sadness and pity towards this horrible death-scene of little boy, not because a doctor but because he is a human being with emotions and feelings.

Importantly, The struggle of this young boy to survive makes Panelaux burst into cries of pain and pity despite the countless deaths he used to witness. The cries and sufferance of this innocent soul makes it unbearable for panelaux to even endure. This horrible scene makes Father Panelaux praying and asking God to free this kid from his sufferance "My God, spare this child" (Camus 105). Even after distressful death of this boy, his cries of pain still reverberate in the heart of panelaux. For him, it is quite sad to see people suffering especially children.

In this regard, Camus once again proves to his readers that the French people are not criminals and heartless, instead they are the model of mercy and humanity. In his astounding literary work, which reflects the reality and lifestyle of societies, Camus

intentionally uses his characters which truly represent the French society with their moral values at that time.

2.2.3 The Catalyst of Civilization and Pride

Since it is regarded as the torch of Civilization, Europe has proudly won a unique place among the other continents. Its widespread fame around the world leads Europeans to be born with special pride. This sense of zealous urges Europeans to look for things in completely different way. That is why they work hard to reach higher levels of development and progress. Evidently, those people with civilised minds are seen themselves as the Kings and the masters of the world.

To cherish European status as the founding fathers of civilisation, writers have this honour to proudly represent Europeans and their civilisation as the prototype to be read by readers around the globe. Among the writers who are in favor of Europeans and their civilisation is the great philosopher Aristotle. For him, Europeans deserve such rank, because the soul and body are not the same because the soul is the ruler and the body is the follower. In other words, Aristotle stresses the difference between the master and the slave, in which the master controls the slave, and the latter must obey (8). Brucioli repeatedly supports the white supremacy, simply because they are born with special qualities and qualifications to role the world. So, to promote their role in this world, Brucioli in a way attempts to give credit to the European efforts to reach higher levels of civilization, because this has not simply done overnight, rather it takes a long time of hard working.

Not only Brucioli who praises the European existence, Camus as well takes part to cherish the great job done by whites. His writings are completely devoted to the sake of Europeans and their civilisation. In his outstanding novel "*The Plague*", Camus tries his

best to portray France as an ideal place to live in. His pride for his country is totally reflected on his characters who are left it and stayed in another country which, according to them, seems as a real exile for them and restraint for their dreams.

As he was deeply fascinated by its beauty and civilisation, Grand while writing his story he chooses France to be the eye- witness of his creative writing “ One fine morning in May a slim young horse woman might have been seen riding a glossy sorrel mare along the flower- strewn avenues of the Bois de Boulogne”(67). Since he finds it totally unsuitable to choose one of Algerian avenues in his story, Grand opts Bois de Boulogne as “flowery” avenue in Paris because “Algeria (for him) is a town without pigeons, without any trees or gardens” (1). Instead, he finds Bois de Boulogne as the best choice for him because it is a large public park where French citizens gather over their to cherish the beauty of nature. Hence, Grand as a French citizen proudly thinks that France fits his writing, because France is the most beautiful country with beautiful architects and wonderful parks.

The other scene which indicates that French people are completely proud of their country is when they are accidently trapped in a country totally different from theirs. Moreover, due to the outbreak of the plague which strikes Algeria, French settlers have experienced the most critical days. Yet what really makes their days miserable is when they are completely imprisoned and not allowed to travel to France. Rambert, for instance, tries all his best to return back to France whatever happens, because he is double-oppressed; first, because he is no more than a stranger and second, due to the ordeal which suddenly attacks Algeria.

For more emphasis, since he finds it unnecessary to stay in a country when thousands of lives are dying, Rambert urgently attempts to leave Algeria as he claims that he does not belong here, rather he should be in France with his beloved one. For him, France is the most beautiful European country and it is incomparable to Algeria which is known as “an ugly place” (Camus 1). Regardless his many attempts to leave Algeria as possible as he can, Rambert vainly failed to do so, because Oran gates are finally closed.

Once the gates are locked, Rambert loses every beam of hope to finally go to France. His wish to be once again in France is totally elusive “Rambert savored that bitter sense of freedom which comes of total deprivation” (Camus 54). As being trapped and isolated in a foreign country, Rambert feels like he is lost in a country which is completely different from his, and the solely solace for him is to recall old memories when he was living in “his beloved France” (54). In doing so, Rambert starts to imagine the beautiful streets and the outstanding avenues he once strolled in:

There rose before his eyes, unsommoned, vistas of old stones and riverbanks, the pigeons of the palais- Royal, the Gare du Nord, quiet old streets round the Pantheon, and many other scene of the city he'd never known he loved so much, and these mental pictures killed all desire for any form of action (54)

Through recalling past memories, Rambert finds himself that he is on the verge of tears. Algeria, for Rambert, is of more than “a night mare from which he wants to awake” (Joyce 1). Interestingly, recalling old memories makes Rambert proud of belonging to the country of civilisation and development. Indeed, those memories provide him with the chance to escape the bitter reality of being in a real confrontation with a dangerous disease.

Additionally, the other thing which embodies the greatness of the European civilisation is the Latin language. In a conversation with his friend, Grand tells Dr. Rieux “you see, doctor, I’ve been told that knowledge of Latin gives one a better understanding of the real meanings of French words” (16). Camus, in this respect, tries to draw the attention of his readers through the voice of his Grand character to a very important point about the origins of the French language. Again this quote indicates how much the French people are proud of their origins, their civilisation, and their language.

Since they live away from their country, French people feel like they are living backward life in Algeria; away from any trace of civilisation. That is why they see Algeria as a primitive country. Camus, through his novel of *The Plague* successfully attempts to address the world about the importance of European civilisation. In addition to that he wants to show the world that they are completely blessed as being under the protection of Europe. The author uses his novels to be the transmitter of his messages to the world about the importance of Europeans in their lives. He also tries to highlight the blessings of being civilised and well- educated as well.

Besides having a great Civilization in arts, painting, architecture, European people also seem to be the cradle of knowledge, culture, nobility, and education. Indeed, Europeans prove to be a highly educated and civilized men, and all this can be undoubtedly embodied in Camus’ characters like; Dr, Rieux, Rambert, Mr. O’Thon, Dr. Castel and the like. If we start with talking about Dr. Rieux we will find ourselves speechless. First of all, this character is the model of wisdom, education, and morality. Additionally, he is a doctor, and is born to serve all mankind without exception.

The same thing for Dr. Castel who devotes himself completely for the sake of producing anti-plague serum to save more lives. Rambert also as a journalist symbolizes the European Pride and nobility, or father Paneloux with his endless religious lectures which are regarded as a guide for people to strength their belief in God. Each character in Camus' novel talks loudly about civilization, nobility, and morality. Doubtless to say, then, that Europeans are the angels of the world. Hence, Camus is totally right when it comes to talk about the fame and pride of his European fellows. So, when we talk about European civilization, we have to be grateful for it brings us with outstanding philosophers, scientists, scholars, doctors, and all intellectuals.

2.2.4 Europeans as the Leaders of the World

To role the world you have to be strong enough, because you are in an urgent need to survive, and survival will be in favour of the fittest. Moreover, there is no room for weak people in a world completely filled with violence, death, and cruelty. However, white people are given all the qualities to survive, and power is among these qualities. It is commonly argued that European people are powerful enough and even courageous to bring the world to safety.

To prove that they are capable to role the world, Europeans have conducted bloody-battles and won by the end. In brief, it is worth saying that the world still cherishes the tournaments of Europeans and the role they play in bringing the world into endless prosperity and progress. In doing so, countless authors and poets who portray the Heroism of European people, and Camus 'novels are the best example.

In his novel *The Plague*, Camus proudly portrays the Heroism and courage of Europeans in general and French people in particular. He in a way turns his art to embody the reality of the most respected category of humans. Through his novels, Camus makes his readers in a direct or rather vivid confrontation with noble creatures through his different characters. Among them: Dr. Rieux, Father Panelaux, Castel, and Tarrou.

For more emphasis, when Rieux' friend Tarrou is infected by the plague, Rieux takes him to his home to treat him well "Rieux came home in the evening. His overcoat still on, he entered his friend's bedroom. Tarrou did not seem to have moved, but his lips, drained white by fever, told of the effort he was keeping up"(Camus 137). Without even taking rest, Rieux comes to see his friend's condition. In addition to his efforts in hospital, Rieux also devotes himself to look over his sick friend Despite his fatigue and double pressure, Rieux proves once again to be the most courageous and powerful person. Hence, through Rieux's character, Camus attempts to show to the world how strong and even courage those of the European people. He also attempts to drive the attention of the world to a very important point that Europeans are the best ones who deserve to conduct the world.

When we talk about Rieux, for instance, all the words fail to provide him with the right description. Indeed, Rieux through the eyes of Camus and his readers is the first and foremost hero who sacrifices himself for the sake of saving people's lives. He is completely regarded as the God who tries his best to save his people even though he knows that they are undoubtedly mistaken. If we go through detailed- description of Rieux's character, we deduce that he is the protagonist of the novel, just like in the old English epic poem of Beowulf, the real hero, who is warmly praised due to his good deeds. Arguably,

Camus' character Dr. Rieux is the saviour of the world from dangerous enemy. So, from the way he talks to his friends or even the way he treats his patients, it seems that Dr. Rieux is undoubtedly the prototype of Heroism, power, and courage. Accordingly, Rieux challenge every hard moment to get the world out of any inevitable danger that may threaten the life of his people.

In analogy to Rieux, Dr. Castel also is highly regarded as the model of Heroism and courage. In addition to his efforts as a Doctor in the hospital, Dr. Castel tries his best to produce new anti- plague serum. He even:

Confined himself to preparing his serums with the maximum of care. By this time no public place or building had escaped conversion into a hospital or quarantine camp with the exception of the prefect's offices, which were needed for administrative purposes and committee meetings (115)

With the lack of medical treatment in Algeria, Dr. Rieux asks Dr. Castel to produce anti-plague serum to treat patients, for the fact that he is undoubtedly sure that there is no more time to wait until new- serum supply from France is ready. Due to his job, the authorities give credit to Dr. Castel's serum which was entirely effective for plague cases "the graph after its long rising curve...is good today", says Dr. Richard (114).

Accordingly, Castel's serum is highly regarded by doctors as an extra support as it "had brought off some quite unlooked- for recoveries" (114). Castel's serum, in fact, provides a glimpse of hope for uncertain future. It is tried for the first time on October, as it is applied on the body of M. Othon's son. In this regard, it is worth saying that Dr. Castel is definitely

regarded as a hero, because he saves people from the plague. So, just like Dr. Rieux, Dr. Castel finally succeeds to get rid of this dangerous ordeal which strikes Algerian town, Oran, and takes off thousands of lives.

The other character who is regarded as the catalyst of power, courage and Heroism is Rambert. At first and with the sudden outbreak of the plague, Rambert tries his best to leave Algeria towards France. Yet when his leaving seems quite impossible, he decides to help his fellows to defeat this ordeal “until now I always felt a stranger in this town, and that I'd no concern with you people. But now that I've seen what I've seen, I know that I belong here whether I want it or not. This business is everybody's business” (101). Although it seems difficult decision for him, Rambert chooses to rejoin his friends in this sacred mission.

Regardless their profession, all Camus' characters seem to be one hand. They embody the European strength. Even in the most critical moments, they stay strong enough to stand against any thing that may disturb their peace of mind or even threaten their lives. Camus' characters are willing to handle the toughest situations. When we talk about Father Paneloux, for instance, he is the most powerful character in the novel.

Despite his age, Paneloux prefers to make visits to church and hospitals not only to preach people, but rather to help Rieux and his medical staff. Although he is old, he never complains to give a helping hand for those who need him the most and the same thing for Tarrou and Grand. They also help in creating sanitary groups to check the daily process of infected people and to treat the patients. Working together as one group provides Camus' characters with self- confidence that they are capable of fighting plague disease by all means.

Through Camus' characters, it seems that Europeans are the best and the absolute when it comes to treating others. They are also destined to rule the world, because no one is proved to do so better than them. So, it is needless to say, then, that Europeans deserve to be the masters of the world, because they are the model of courage, power, and Heroism. That is why; people are entirely blessed because they are under the protection of the whites.

2.3 The Colonized Gaze: Unveiling the Colonizer's Image in Kateb Yacine's *Nedjma*

During post-colonial era, the colonized is finally free to talk about his opinion about the colonizer. His mind-set is equally needed to figure out the real image of the colonizer through the eyes of the colonized. In this respect, Kateb Yacine in his novel *Nedjma* portrays the French colonizer as the following:

2.3.1 The White Man's Hidden Intention

It has been assumed and for a long time that whites were undoubtedly born with special gift of taking care of the other human race, but this assumption might be no more than a camouflage to a series of exploitation and enslavement. That is why; we are in need to delve deep into details to find out the real truth.

Contrary to what has been Said by the French author Albert Camus about praising the existence of Europeans and their complete devotion for heartily serving less powerful people, Kateb Yacine, on the other hand, drives our attention toward an important reality which may never be seen by the world. Indeed, Kateb, as an Algerian writer, who happens to witness the consequences of French colonialism in Algeria, makes us contemplate as well as question the real reason behind the existence of the colonizer in a land which is not

his own. In his novel *Nedjma*, Kateb and in a direct way seems to have another standing point about the French colonizer which will be absolutely different from Camus' vision. It is quite normal to find opposed opinions by the colonizer and colonized as far as the image of the colonizer is concerned.

Through his novel *Nedjma*, Kateb Yacine reveals some hidden facts about the relationship between whites and other human race, because it seems that all that glitters is not gold. In doing so, Kateb Yacine tries his best to give us the real image of Europeans. For Europeans, the sacred mission of whites is to civilize and ennoble uncivilized people. That is why Albert Camus along with Europeans share this pride. Accordingly, a lot of scenes in Kateb's novel *Nedjma* prove that the real intention of whites is no good at all, and the white man's burden is no more than a mask to disguise their greedy and thirsty for power and control. Dr. Rieux in Camus' *The Plague*, for instance, seems to be wise and tolerant about patients and ignorant people. He even opts to stay in Algeria during the pestilence eruption. In Camus' view, the white man is genteel and noble, because he is responsible towards weak people. Moreover, Camus does not regard French people or whites as colonizers. That is why; he depicts them in best image of sacrifice and responsibility.

Kateb Yacine, on the other hand, does not think so about French people, because he knows them and their intention. As a young boy from a colonized country and as an eye-witness of all the destruction made by the French colonizer, Kateb has another opinion about France and its people, because he regards them as colonizers who badly treat native people and deprive them from their lands and life; they come to make more profits in

Algeria. For more emphasis, the scene which proves that whites are not the world's saviors anymore is when a French settler named as Mr. Ernest hits the Algerian worker Lakhdar and making his head bleeding:

Monsieur Ernest hits Lakhdar on the head with the yardstick he is holding the blood. Lakhdar goes back to staring at the stone, reddened drop by drop. Lakhdar drips the blood on the stone, his back turned to the rest of the men; the former prowls around the yards, staring at the men, who have (64)

Although he is a settler in a land which is not his own, Monsieur Ernest becomes a land owner and he hires some poor workers. Normally, he has to take care of his poor workers, but instead he treats him in the worst cruel way. This scene, in fact, is clearly depicted as an evident that French people or whites are having bad intention. After beating Lakhdar, Monsieur Ernest instead of taking him to the hospital to take care of his wound, he tries to beat him again he walks toward Lakhdar; this time, his daughter's apostrophe having raised him to the peak of heroism, he throws the yardstick into the trench; (but) Lakhdar turns around, and seizes the foreman by the throat"(66). When Ernest hits Lakhdar, lakhdar did nothing, but when he attempts to beat him for the second time, lakhdar causes Ernest bleeding too. Yet what happens later on is that Mr. Ernest calls the police to arrest Lakhdar instead of treating his wounds in hospital 68).

Due to the French invasion of Algeria, Arabs, as they are called by French colonizers, were really suffering physically, psychologically, and socially. They are thrown away from their land to live in mountains or countryside; they are inevitably driven to famine, poverty, and homelessness. Whites are supposedly the saviors of nations and less powerful

people, how come for whites to let people live with bad condition, while their solely aim is to take care of those categories. Interestingly, this paradox, in fact, rises a very important question in itself which is why do colonized people still suffer along with the existence of whites. This question, hence, reveals so many facts about the reality of whites and their real intention towards weak people, and Kateb Yacine is the one who is able to answer our inquiries about the white man's intention, for the reason that he truly experiences so many events during the white existence in Algeria both; as a colonized and as an author as well. All this can be clearly embodied in his outstanding novel *Nedjma*.

The French colonizer, for Kateb Yacine, is the plague which appears all of sudden and rapidly gets rid of innocent lives, because the events and the scenes which are portrayed in his novel *Nedjma* are the real evidence for the lies of whites about cultivating and ennobling the primitives. In his novel, then, Kateb drives our attention to the miserable condition of Algerians along with the French colonialism. For instance, instead of taking care of Algerian youngsters and giving them all suitable condition to learn and improve their talents in their Arab schools, French colonizer oblige them to attend French schools to destroy their language and culture as it is mentioned by Mustapha "I'm a student, I do better than all the French boys in my class" (280). This quote refers mainly to the bitter reality of learning while using a completely foreign language, which seems for Arabs as "a Langue qui était foncièrement étranger" (Kateb 131). In this regard, Rachid Boudjedra also claims that "for me, I did not choose the French language. It rather chose me. It has imposed itself to me through countries of tears and blood flowing during the painful colonial period" (30). The same thing with Mustapha whether he learns in French, or becomes illiterate.

Instead of urging Arab students to embrace and cherish their native language, French people try their best to radically eliminate the colonized language and replace it with the French language or better to say the language of the colonizer. Besides language, French colonizer also strives to deprive Algerians from their identity and replaces it to his own, simply because he wants to create another people who have the same traits of himself, and Algerians for sure will be bound to coarsely change their identity, language, culture, and religion as well. Consequently, Algerians, just like other colonized people, heartily suffer from identity crisis, because they find themselves in between; neither belongs to their old identity, nor do they belong to newly one. All they experience is shattered hearts, unknown future, and destroyed present. They lost every single hope of being better after being affected by the curse of colonialism. It seems too tough for them to adapt their situation, and Kateb Yacine is among those who undergo all these hardships even after independence.

In Hafid Gafiat's *Laphormic* (1986), Kateb Yacine points out that "I write in French because France has invaded my country and holds such a powerful position there that I am compelled to write in French, my Arab roots are still alive"(30-1). Even if he was at that time compelled to learn and write in French, Kateb Yacine is still an Algerian who uses the French language as a means to debunk the deeds of the colonizer towards the colonized countries. However, what is really impressive with those who suffer from identity crisis is the sense of patriotism and commitment which still remains in their writings.

Another important scene which embodies the reality of whites is when Algerian students; Mustapha and Lakhdar whom attend French school ended up as prisoners, because they are accused as being participated in the eighth May demonstration. Despite

their age, Mustapha and Lakhdar are harshly tortured in prison. When he is forcibly taken to the police station, "The inspectors went on hitting Lakhdar" (Kateb 78) even if he is just a student at school, and the same thing for Mustapha. After moments of hitting, Mustapha is taken to a place "where the police usually tied their horses" (Kateb 313). From the scenes which are already mentioned, we can clearly deduce that the white man's burden is another excuse for endless control and domination of Europeans. More importantly, once French people come to Algeria, they have an agenda to fulfil which is to turn Algeria into a French colony. This means that Algeria will not be an Arab country any more, for it is a French province. In doing so, France, then, savagely forces Algerians to leave their homes or to die, and the "Kablout" tribes, whom were pushed to leave in forests and mountains of Nadhor which are located in the East of Algeria, precisely, Guelma, are the best example of the French plan.

After obliging them to live in the mountains and forests, the French soldiers launched a series of killings of some Kablout leaders to get rid of their roots "everything happened in a few days, after they discovered the bodies, covered with knife-wounds, of a man and his wife left in the kablout mosque; a little later, the six chief males of the tribe had their heads cut off, all on the same day. After the six executions, the tribe remained without a leader" (Kateb 167). French soldiers did so on purpose to terrify the tribes and weaken their strength "perhaps it was a crime of passion manipulated in order to destroy the tribe's resistance" (Kateb 168). Even if they pushed the Algerians away from their homes, the French colonizer a series of killings in order to eliminate them. Just like what was already happened with African blacks when Kurtz, a European character in Conrad's Heart of Darkness novel, orders his followers to eliminate the blacks, because they were savage.

In addition to the frequent attempts of the French colonizer to deprive Algerians from their identity and language, they also start to attack Islam and Muslims through conducting some strategies such as; destroying mosques and zawaya to prevent people from practicing their religion, burning Holy Quran, and every single act that may keep them in touch to their religion. In the same time, they try to spread Christianity with the help of their priests and missionaries just like father Panelaux in Albert Camus' novel *The Plague* to preach Arab people to embrace Christianity.

However, Brantlinger does not think so about the sacred job of the missionaries because he claims that they are not real missionaries who work hard to fulfil peace and spread Christianity, rather they are nothing more than villains whose aim is to manipulate African minds. According to him “missionaries were strongly tempted to exaggerate ‘savagery’ and ‘darkness’ in order to rationalize their presence in Africa, to explain the frustrations they experienced in making converts, and to win support from mission societies at home”(60). This quote, then, refers mainly to the missionaries' attempts to attack the religion of colonized countries. In Brantlinger's view, missionaries disguise under religion to cover their greediness for wealth and fame.

To get rid of Islam and Muslims, France conducts many ways, and one of them is the use of their women as a means to seduce the Algerians and weaken their strength to fight back the colonizer as well as to destroy the brotherhood of Algerian people. For example, when Rachid gets sick with fever, he tells Mourad all the about the Frenchwoman who seduces both; Sidi Ahmed and Si Mokhtar:

It was your father, sidi Ahmed(Mourad's father), your own father who had run off with the notary's wife who abandoned him in his turn: yes, the Frenchwoman ran

away from your father to follow the puritan whose wife was then Si Mokhtar's mistress [...] Si Mokhtar was in love with the Frenchwoman too (132)

Through this quote, it seems to us that the tenet of the colonizer is to destroy the unity of Algerian society and not to civilize it. So, this Frenchwoman who happens to be Nedjma's mother succeeds to entice three Arab men, and Nedjma is the fruit.

Consequently, Incest is one of the unavoidable results of this seduction. For more emphasis, Nedjma's mother, the Frenchwoman, seduces both Si Mokhtar, who is Nedjma's real father and kamel's father; Si Ahmed. This means that Kamel is Nedjma's brother. When this Frenchwoman gives birth to Nedjma, Si Mokhtar brings his daughter to his sister Fatma in Constantine to look after her, but later on Fatma and Nafisa, who is Kamel's mother, meet and agree to marry Nedjma to Kamel, without knowing that they are brother and sister. Although no one knows about this hidden secret, yet they unintentionally fall into incest, and this is the purpose of the colonizer to lead the colonized to fall into morality decline.

As a clear indicator to moral decay, Incest, which is regarded as one of the unavoidable consequences of the colonizer, defined in South American Law as “ unlawful and intentionally sexual intercourse between male and female persons who are prohibited from marrying each other because they are related with the prohibited degrees of consanguinity, affinity or adoptive relationship”(Synman 327). So, the marriage between Kamel and Nedjma embodies the horrible and the unavoidable results of colonialism. This event again makes us aware about the danger of European conquest for colonized countries. Contrary to what has been already claimed by Albert Camus about the blessing of being under the

care of Europeans, Kateb Yacine, on the other hand, unveils for us that this care is just a white mask under which all bad things and darkness hide.

Besides incest, Nedjma's mother is responsible for the destruction which happens with "Kablout" tribe, because "it was Nedjma's mother, the Frenchwoman, who had caused the tribe's downfall by seducing the last three males none of them, was worthy to survive the ruin of Nadhor" (Kateb 238). Indeed, Nedjma's mother happens to be the curse which ends up Kablout tribe and the same thing for the colonizer who brings only sufferance and complete destruction to the colonized.

The illegal presence of France in Algeria makes it so hard for Algerians to live a normal life. To escape the bitter reality and the bad condition they undergo, most of Algerians addict to alcohol and hashish like; Mustapha, Mourad, Lakhdar, and Rachid. They enjoy nights "of drinking and fornication; nights of rape and burglary, fights in every city we went to; fights in hallways and on terraces" (Kateb129). Even Nedjma's Father Si Mokhtar, kamel's father Si Ahmed live a sinful life filled with rape, savagery, and alcohol. All of them fall into morality decline, because their life is already ruined by the colonizer.

Through Kateb's novel, we deduce that the white's noble mission is nothing more than an illusion to justify their illegal deeds, in order not to be blamed by the world for what they are doing. That is why, it is better to say that Kateb Yacine does not say things out of the blue, because all is well proved. In this regard, it is quite important to say that the intention of the colonizer is not to get people out of savagery, but rather to quench their thirsty for power and domination from the very beginning. The White man's burden, thus, was just a mask to blur the reality of the colonizer.

2.3.2 The Heart of Racism and Discrimination

In his Theory of “Natural Selection” which is synonymous to Spencer’s “survival of the fittest”, Darwin deals with the different traits which are used by individuals in order to survive. Those traits are based mainly on two processes; variation and struggle for existence (Radick 2). Furthermore, when we talk about the variation process, it mainly refers to the individual of Species born a little bit different from others, and the struggle for existence is the other process in which there is a sort of competition and struggle for survival. Darwin borrows Herbert Spencer’s famous phrase “Survival of the fittest” to enhance his Natural Selection Theory. Although it seems that his theory is based chiefly on plants and animals, it can also fit human beings because they share the same competitive sense to survive.

As far as the notion of survival is concerned, Darwin drives our attention to an important point which is known as adaption. Indeed, to survive you have to adapt yourself to the different changes and challenges, because, according to him, life is a race and the less powerful men have no right to live. For more emphasis, Darwin goes further to talk about human race. He states that “the civilised races of man will almost certainly exterminate and replace throughout the world the savage races” (Darwin 201). For more emphasis, Darwin brings into image the example of intelligence when he says that “ I look at this process as now going on with the races of man; the less intellectual races being exterminated”(Radick 3). Just like plants and animals, human beings also have to adapt themselves to the hardships and violently struggle to survive.

Darwin, in this regard, claims that there is no equality between species and humans in term of adaption. This means that you should struggle to adapt yourself to the upcoming

changes and challenges in order to survive. In other words, you should fight to survive otherwise you will inevitably die, because “the severe and often – recurrent struggle for existence will determine that those variations, however slight, which are favourable, shall be preserved or selected, and those which are unfavourable shall be destroyed” (Darwin 494-500). Furthermore, Darwin goes further steps to point out that inequality are the basis of this world. It is not a flaw, but rather a law, because inequality ensures the world equilibrium. Since there is no equal chance between human beings, you should create your own chance.

Importantly, it was Darwin’s theory of evolution which paves the way towards a cluster of theorists like Karl Marx. Marx becomes strongly interested in Darwin’s book *The Origin of Species*, he points out that “Darwin’s book is very important and serves me as a basis in natural science for the class struggle in history” (Radick 14). Since he is blindly affected by Darwin’s theory, Karl Marx has the same vision of Darwin when it comes to inequality and struggle for existence. So, through his Marxist theory, Marx approves that people are living in classes and it is the law of nature; no one can say the opposite. According to him, it is quite impossible for society to have only one class in which all people live in aristocracy, or bourgeoisie, or working class.

Indeed, it is abnormal to live this way. That is why people should live in classes and every category should belong to its class. For instance, the working class is found to serve the aristocratic class, because the aristocratic people are entirely born to be served; they cannot serve themselves. So, there is always this kind of class struggle in order to preserve once statue (Marx 235). Marx’ class struggle is similar to Darwin’s struggle for existence, because they both share the same result which is survival. When we make a close scrutiny

to all theories based on inequality and binary opposition, we come to the conclusion that they are strategies used by European thinkers and politicians to spread Racism all over the world in order to create a space for struggle and difference. The essence of all these theories, hence, is to create a world devoid of equality, peace, and common interest between human beings. In this regard, it is worth saying that all the theories which call for difference are the core of racism.

As far as racism is concerned, not only thinkers who have a hand in the spreading of racist thoughts to coin competition and struggle between people, but authors too. Among them is the French writer, Albert Camus, who refuses the concept of equality between human beings, especially when it comes to colonizer/ colonized relationship. Camus, in this respect, clearly provides his own view point in his famous novel *The Fall*, when he claims that “every man needs slaves she needs fresh air” (Camus 26). With his words, Camus sums up the relationship between the colonizer and colonized as no more or less master / slave relation and the same thing for Europeans, who think that they are incomparably the masters of this earth, whereas the other folks are nothing more than slaves. So, the intention of Europeans from the very beginning is to spread their racist ideologies to control human minds and their lands. To debunk the European intention, a cluster of post-colonial theorists such as, Home Bhabha, Edward Said and the like, Strive to spread awareness among ex-colonized writers and urge them to fight back the long-standing stereotypes and unveil the grotesque intention of Europeans as being the masters of this world.

Through his outstanding novel *Nedjma*, Kateb Yacine portrays for us the real image of the European colonizer, and shows us that they are no longer the model of humanity and

mercy. Contrary to what has been Said by Camus when it comes to describe his French fellows as being extremely good people who seek to help people from colonized countries, Kateb Yacine portrays them as racist people who come to the underdeveloped countries to show the colonized that they are unwanted creatures whose solely aim is to serve their masters.

Accordingly, Kateb Yacine's work holds within a lot of scenes of racism, and *Nedjma* is regarded as a vivid image for all sorts of racist practices. For instance, the French settler Monsieur Ernest treats the Algerian farmer Mourad as a slave not as a workman, he gives him an order to "go back to the house with my daughter there's some Wood for you to chop" (18). From the ill- treatment of the French settler Mr. Ernest, we can deduce that the French colonizer is a racist par excellence. Since he is a landowner and a foreman, Mr. Ernest should have a good relationship with his workers. In addition to that, he should be the model of mercy and nobility, but what happens is that he hits his workers and treats them as slaves.

A cluster of scenes prove that Monsieur Ernest is a French racist, because he shows disrespect for his worker, Mustapha. Besides Mourad, Mustapha also experiences all sorts of injustice from this man. For instance, Mr. Ernest gives Mustapha orders about his working hours without providing him with a day off to relax "just do what I say. You work ten hours. Including Saturdays" (Kateb 59). He thinks that workers are like a machine which can work without break. When we make a little comparison between Ernest treatment of his daughter Suzy and his workers, we find a big difference between the two. Ernest is used to treat his daughter as if she is queen who needs an endless number of servants to take care of her, yet

things are totally different when it comes to Algerian workers who are badly treated even though they work hard enough to satisfy their master. So, this little comparison between Ernest's daughter and his employees, makes us deduce an important point concerning the relation between the colonizer and colonized; there is always this kind of Racism while dealing with the colonized. Fanon, in this regard states that "France is a racist country" (92). As a French psychiatrist who works in Algeria hospitals, Fanon witnesses a lot of horrible scenes about a lot of racism and discrimination happened during the French conquest of Algeria.

Another scene which proves that the French colonizer is a racist creature the unbearable behavior of Mr. Ricard:

At seven, Monsieur Ricard climbs behind the wheel of his thirty- three – seat but. Sixty miserable men are crammed in, along with a cloud of smoke [...] knowing who Monsieur Ricard is, and none of the riders speak to him. Actually they insult him the whole way under their breath (18)

This quote refers mainly to the disrespect and mis- behaviour of French colonizers towards colonized people. Besides his bad behaviour, Mr. Richard is a bad master too "Monsieur Richard never the sort of man to be questioned, a hard man and a harder master" (Kateb 23). Monsieur Richard embodies a racist mentality of French settlers.

Arguably, racism is deeply rooted in all French colonizers even their children like Monsieur Ernest's daughter. For example: when Mourad encounters suzy, Ernest's daughter:

The spell is broken, I'm her father's workman again, she'll walk back across the empty lot as if I were offending her just by walking on the same path, as if we should never be in the same world together, except because of violence or rape [...] already she's told me to go away, as if I had put my arm around her waist, and I suppose the farmers too offended her too just by looking at her. Because she doesn't belong to their world or to mine, but to a private planet without workmen, without farmers (26)

During French colonialism, all Algerians, whether they are young or old, experience all sorts of Racism and discrimination; they are completely treated like animals or disgusted creatures. Through this quote we can deduce that the colonizer is a racist, especially when Suzy tells Mourad to go away even though he does not show any disrespect to her, but she still regards him as savage. Even she is still young and innocent, Suzy proves that she is racist just like her father. Suzy, then, is like a white colour which symbolizes purity, peace, and calm, white colour holds within all sorts of darkness and violence.

Although he was a student with a very young age, Mouloud was harshly bitten by a French teacher "Madame Clément, the French teacher, hits Mouloud on the head with a ruler" (Kateb 216). Besides Mouloud's teacher, his French classmates also bit him "Mouloud was crying. Mario, Marc and Henri's brother, hit Mouloud on the neck with his umbrella" (216). When it comes to dealing with the colonized, there is always the issue of racism and discrimination. Normally, a real teacher is the one who is responsible towards

God and his job, because his mission is to teach all levels without exception. He is the one who has to be well- equipped with humanity, mercy; the one who shows sympathy towards less able students. However, what comes from the French teacher towards Algerian students seems quite the opposite.

In this regard, it is worth saying that the behaviour of French people toward Algerians totally opposes Albert Camus' description. In other words, what seems pure and innocent by Albert Camus in his novel *The Plague* turns to be liar and illusion. This makes us aware that Camus wants to fake the reality of Europeans in general and French people in particular. To show the whole world that whites are the best. However, Kateb Yacine reveals every hidden fact about the reality of whites and how they turn to be the model of racism.

2.3.3 The Delusion of Civilization from the Part of Colonizers

One of the biggest liars of whites is that they represent the oldest civilization in the earth. They are smart enough to rule the world as well as control people's minds. At first they create an idea about their superiority, they believe in their thoughts, and what really happens is that they gain a special place among people's hearts. Instead of being the blessing of less powerful nations, Europeans become the nightmare from which they want to awake. In this sense, countless European authors have agreed upon the sacred belief that Europeans are entirely the miracle which holds within all sorts of nobility, loyalty, and Civilization, and people are the luckiest creatures since they are going to have all the blessings and development, however, post-colonial writers such as the Algerian writer Kateb Yacine has another view which opposes the European thoughts and beliefs.

In relation to what has been already said about the good reputation of Europeans, we can clearly deduce that European Civilization is no more than an illusion and an intelligent trick to monopoly less intelligent minds. In fact, there is no thing called a great Civilization which builds its own on the expense of innocent lives in this sense, we can rightly say that the basic pillars of any civilization are monopoly, exploitation, savagery, and violence. It is not plausible to talk about Civilization without mentioning a series of killings and bleeding scenes. Consequently, we find out that Civilization is not something quite important or something needs a lot of praise and pride.

So, in his novel *Nedjma*, Kateb Yacine provides the reader with a close scrutiny to the real meaning of civilization, and makes him deeply aware that European civilization is nothing more than an illusion which holds back all sorts of savagery. The Massacre of eighth of May 1945 is vivid example of European savagery, and civilization is just a mask under which all illegal acts are allowed. Through *Nedjma*, Kateb provides the reader with a chronological order of the eighth of May incident which renders 45.000 deaths in Algerian cities of Guelma, Setif, and Kherrata. In an outstanding way of portraying events, Kateb genuinely makes the reader an active part in his novel; he is no passive any more. In doing so, Kateb succeeds to entice the reader to participate in the eighth of May events as if they are really lived the moments bit by bit. The novel, then, is not just a simple novel; it is more than that because it invokes the imagination of its reader once he starts reading it. Hence, between retrieving the past events of Kateb Yacine as he happens to witness the eighth of May events, and reliving the events in the future by Yacine's readers create an incredible piece of art and harmony between the writer and his readers.

Interestingly, The Massacre of the eighth of May 1945 debunks to what extent European colonists are civilized. So, thanks to the peaceful demonstration, the tide of political events has turned increasingly against the colonizer. The eighth May incident launches peaceful as it is stated by Lakhdar “it was late spring, a little over a year ago, May eighth it was [...] First I had come back from school, after the demonstration; the three courtyards were empty. I couldn't believe it; my ears were like sieves, choked with explosion” (Kateb 69).

The eighth of May catastrophe happens all of sudden; no one expects things to be beyond control. For more emphasis, when Algerians participated in a demonstration to remind France about its promise to provide them with full freedom, France showed them its cruel face. It faced them with “guns and machines” (Fanon 31). Fanon, in this case, is completely right, because France at that time used a lot of weapons and military force to get rid of Algerian civilians. The French violence was not accepted at all, and even Algerians were completely and strongly choked because all they tend to was to gain their liberty from French colonialism. This peaceful demonstration ended up with aggressive way.

Regardless their age, France directly conducts the cruellest Massacre in its history where countless civilians rendered dead. Kateb Yacine recounts all what was happened with details by the voice of his younger character Lakhdar, Lakhdar starts:

I wasn't arrested until the next day. A year ago. There were not enough handcuffs; the cook was fastened to me; we were locked up in the heart of the police station, in the hayloft: the cook, the Baker boy and me. Each of us had one hand and one foot

free. A sheep, a real sheep bounding around the loft. It had stopped bleating. The corporal had pushed it in therewithout hurting it, and he brought its food I separately, kicking vaguely at the bundle of men in passing (70)

Lakhdar describes his arresting as if he is nothing more than an animal. He describes the cruelty and the mistreatment of French police for Algerians in prisons. Even he is so young and still a student, lakhdar is wrongly imprisoned by the police for something he has no hand in. He does not even know what exactly happens “if I had stayed at school, they wouldn’t have arrested me. I’d still be a student, not a laborer, and I wouldn’t be locked up again”(70). When he was studying, lakhdar heard a strong explosion. He didn’t understand what was it he was at that time afraid, that is why he came out of school to see what was going on, but he later on was chocked with his arrest.

The eighth of May 1945 witnesses the worst scenes of enormous savagery caused by the French colonizer towards innocents demonstrators, “the eighth of May has proved that this sailor’s kindness can turn into cruelty; it always begins by condescension” (83), was so hard not only on Algerians who have participated in the peaceful demonstration, or even on Kateb Yacine who himself underwent the event in a very critical age, but it was so hard also for *Nedjma*’s readers who happen to relive the Massacre and sense its cruelty and savagery. After killing a lot of innocents, French soldiers imprisoned the rest who have not been killed. Once they take them in the prison, they badly treat them. It does not matter who they’re going to torture whether it is a boy, a woman, or an old man. The cruelty of French people cancels their beautiful image in the world. They are not the torch of

Civilization any more. All of that is just an illusion of Civilization. They disguise under the so-called Civilization and nobility.

Consequently, The eighth of May Massacre caused a lot of death in Algerian cities and families. In addition to that, most of Algerian kids also became orphans because their parents were savagely killed by the French colonizer, and the Massacre of the eighth of May 1945 became the witness for the cruelty of French people "since the eighth of May, 1945, fourteen members of my family have died, not counting those shot"(Kateb 110). When he comes back home after releasing him, Mustapha finds things are completely changed; his father turns to be sick and his mother loses her mind, because they do not endure their young child to be arrested like criminals:

Our courtyard is empty. No one to meet me. Mother Let the rosebush die. She used to come quickly once, and there was always a cup of coffee, miraculously hot. Why Don't I hear my father's cane? My sisters aren't hiding behind the door. In his bed, my father holds on his groans my sisters kiss me in tears, as if they didn't believe in my Return. My mother can't talk anymore without tearing her face (317)

Shocked to see their brother still alive and free once again, Mustapha's sisters do not believe their eyes. They think that Mustapha will be killed in jail. Besides his sisters, Mustapha's mother sinks into madness and his father becomes very sick. It is an unbearable for Mustapha to witness the breakdown of his beloved family in a very young age. The question which rises itself in this regard is that how come for a civilization to build itself on the expense of innocent lives.

In this respect, we might conclude from this event that Europe is not the torch of civilization, but rather a criminal project conducted by blood thirsty- killers. Arguably,

Fanon in his book *The Wretched of the Earth*, he says that “when I search for Man in the technique and the style of Europe, I see only a succession of negation of man, and avalanche murders” (252), and the so- called Civilization is nothing more than a mask under which all criminal and illegal activities are allowed.

2.3.4 The Pedigrees of Savagery and Barbarity

Although Darwin’s Evolution Theory is highly praised by modern critics since it paves the way towards new insights, it intrigues in a way or another wrath, savagery, and violence between human races. In a book entitled *The Origin of Species*, Charles Darwin writes “the civilised races of man will almost certainly exterminate and replace throughout the world the savages races” (201). This quote fuels the struggle between human races, and leaves no chance for common sense. Accordingly, Darwin’s thoughts help to open doors towards endless savagery and violence; they do not seek to coin a civilized and modern world, but a primitive world in which human beings are going to live in an endless struggle and conspiracy. Darwin’s struggle for existence makes things even harder between human races. It rather creates a huge gap which will never be bridged between the West and the Rest.

Besides Darwin’s thoughts which help in the emergence of savagery and Violence, Karl Marx’s social struggle also fuels savagery in the hearts of Europeans through a series of colonial strategy. So, in *The Wretched of The Earth* ‘s preface, The French philosopher Jean Paul Sartre states that colonial violence does not only aim to keep these enslaved people at a respectful distance, it also seeks to dehumanize them”(78).

European zealous provides them with endless freedom to practice their savagery on weaker nations. But what seems paradoxical is that instead of calling themselves savage,

European colonizers enslaved colonized people and “reduce them to beasts” (Sartre 80). In doing so, Europeans succeed to create monsters and beasts in reality, because this is the only way to make themselves as humans beings (84). To dehumanize the other is the most suitable way to create the self. As far as savagery is concerned, Bruce Lawrence and Aisha Karim argue that “at its first eruption, violence is always experienced as unique. If given time and repetition, however, it becomes routine, part of the air” (5). It is incredibly hard for a violence to be normal just like an air breath. This is, in fact, what happened in Algeria during the French invasion, where its people live in a daily savagery, torture and violence. These savage acts are necessary to the colonizer, according to Lazreg, because they insure his identity and self- worth” (28).

To unveil the savagery and violence of the white colonizer, Kateb Yacine takes part in bringing into image the vivid examples of white savagery and Violence towards colonized people. Starting from the first scene in Kateb's *Nedjma* where the maid of Monsieur Richard and Suzy has been harshly bitten in front of a crowd of guests who attend Mr. Richard's wedding:

They seized her at once and dragged her into the nuptial chamber. The postman's wife took a half-empty outlets bottle of rum and applied it to the girl's lips [...] the maid resisted, stiffening until the post man's wife knocked the bottle against her gums and all the rum flowed down her throat at once. Eight men held the girl fast Monsieur Ricard grabbed the crop. The first stroke landed across the maid's eyes. She gave a single groan of pain, as if she were afraid that screaming would make her throw up on the sacrosanct [...] the second stoke her across the eyes Monsieur Ricard knew now that could neither stop hitting nor finish off his staggering prey (26-7)

This scene embodies clearly the amount of savagery and cruelty of the French colonizers. They even miss any single sense of humanity, and Kateb's Nedjma comes to refute all what has been stated by Camus about his white fellows; the ones who resemble the model of humanity and mercy. Just like Joseph Conrad's character Kurtz who sails to South Africa to civilize the blacks, yet turns to be the monster who comes to Africa in order to exterminate its people and takes control over their lands, the French colonizer comes to Algeria to exterminate Algerians and take control of their lands. Through this little comparison between Conrad's character and French colonizer, it is not surprising at all to find out that the real mission of the whites is not to get rid of savagery, but rather to use savagery to make more profit as well as to stretch their strength around the world.

Hitting the maid makes things easier for the reader to find out the real intention of Europeans and to read between the lines to figure out a lot of hidden secrets. In addition to conquest Algeria, French colonizers enslave them and showing them all kinds of torture and savagery. Even their women are badly abused; whether psychologically or physically, and Mr. Richard's maid is the vivid example of the French cruelty and violence. Besides enslaving her in his wedding, Richard also with his guests hit the Algerian maid who vainly resisted their beating. Arguably, the French colonizer enslaves the inhabitants of the colonized countries and dehumanizes them with such a horrible scene. Therefore, we come to the conclusion that savagery do not come from the colonized, but from the white colonizer.

It seems quite inevitably that the act of violence and savagery are part and parcel of colonial strategy, that is why, we find a lot of cruel scenes conducted towards colonized

people regardless their sex or age. So, despite his young age, Lakhdar is harshly tortured by the French colonizer:

Lakhdar kept his eyes closed. He felt something cold pressed against his lips. From the taste, he realised that they were sticking a big stone down his gullet to keep him from closing his mouth. Then another object was pressed to lakhdar's lips, and he could tell what. This was too: it was the metal tip of a drain pipe. The water was turned on. At first it felt as if all his nerves were twisting, and that an icy Current was filling his guts. The officer increased the flow little by little. All right, talk. You're young. You'll be released (80)

Regardless his young age, Lakhdar is harshly tortured by the colonizer, for the reason that they catch him among the demonstrators. The different kinds of hitting make Lakhdar very afraid of being savagely killed. What seems too much touching is the imprisonment of Lakhdar for the second time by French policemen; the first when he beats Monsieur Ernest and the second because he is accused as being a young striker. He is doubly tortured and experienced the French savagery and violence.

To escape the injustice and violence of Monsieur Ernest, the three Algerian workers; Mourad, Mustapha, and Lakhdar agree to "head for the douar" (Kateb 44) when they are heartily welcomed by Algerian farmers. They provide them with "cakes, dates, and the curds" (44). They leave the city and head for the douar, because they find security and warm hands to compensate their loneliness and poverty. Douar for them is the door towards their dreams. It is rather the green light towards hope and better future. The same thing for Algerian people they live under slavery, Imprisonment, and a lot of torture. So, the novel of *Nedjma* is regarded as an instrument to show to the world that white people

are totally addicted to take off more lives. To achieve their tenets, the French colonizers mistreat the colonized where they “freely arrest him, beat him, starve him” (Ibid). From Yacine’s novel, we deduce that the struggle for existence an excuse from Whites to justify their savagery.

2.4 Colonial Perspectives: The White World’s Lens on the Colonizer in Albert Camus's *The Plague* and Kateb Yacine's *Nedjma*

The image of the colonizer according to the world’s eye is still controversial, because we do not have one world only; rather we do have two extremely opposed worlds; the imperial world and the Rest world. That is why; it is of great importance to take the two worlds into full consideration if we tend to know how the colonizer is seen by two poles.

2.4.1 The Image of the Colonizer according to the West in Camus’ Novel *The Plague*

From the very beginning, Europeans believe themselves as they are the power and absolute of this world, and no one could change the fact, for the reason that they think themselves the basic pillar in this world, and their existence is quite important for the natural balance of the earth. As they are the rulers of the world, Europeans consider their expansion over territories as a must. In other words, the white world do not refer to Europeans as a colonizers who take advantage of less powerful people and enslave them, but rather as a civilizing agents who are going to change the world to the best, since their solely intention is to bring civilization, progress, and development.

So, their nobility renders them to be the most qualified ones to lead the world. In doing so, Europeans use missionaries, “International institutions, military force, and economic resources to run the world” (Huntington 40) as it is pointed by Samuel Huntington. So, for

Samuel, Europeans deserve to be ranked as the first and foremost leaders of the world, because they equipped themselves with whatever possible way to hold this huge responsibility

According to the imperial World, colonizers are always seen as the blessings for under-developed countries. Indeed, the colonizer is seen as the savior of the world; they are the heroes and not the guilty ones, and their expansion is quite important for maintaining peace and safety of mankind. Keeping the world from any suspected yet sudden threat, allows the colonizer to use violence in order to survive. For more emphasis, white people encourage violence and the act of killing to save more lives. For whites, then, the act of killing is needed if there is any harm for mankind. In Camus's novel *The Plague*, for instance, we find Tarrou, who embodies, white gaze, justifies the act of killing as the only way to ensure one's survival.

Interestingly, for whites, then, you have to kill if you want to survive, otherwise, you will be undoubtedly killed. In Tarrou's words, "few deaths" are quite important "for building another new world" (Camus 122). This means that the killing act is quite normal for bringing another new world. The White man, in this respect, legalizes the killing act for the sake of having new lives. For whites, then, it is no harm at all if we will get new opportunities in this life because killing is not the end of the world; but rather it is the needed change for brilliant and shining future of all mankind. Indeed, since there is change; there is development and progress.

This is what justifies Foucault's statement of "to expose a whole population to death is the underside of power to guarantee an individual's continued existence" (Foucault 42). It is the principle of power to kill in order to survive. For Foucault, killing is the basis of life

to ensure your survival. The same thing for whites, who justify the deeds of European colonizers to guarantee newly developed world.

Accordingly, the colonizer is always seen by white people as the superior race ever regardless their deeds, justifying his acts towards under-developed people as necessary to provide them with civilization, decent life, and education. Additionally, Whites also consider European colonizer as the model of Superiority, for the reason that they see themselves as the torch of Civilization, culture, and history.

In other words, whites see European colonizers as incomparable for the countless good traits they do have. For instance, when we talk about Tarrou, we find that he beautifully portrays his father as “a kindly, good- natured man” and his mother as “a simple, rather shy woman” (Camus 120). Besides Tarrou’s parents, Camus also portrays Rambert as the best man ever; he is an excellent journalist who comes to Algeria to make a report about the living conditions of Arabs. Yet with the sudden lockdown, he feels himself that he has been suppressed in an ugly country with backward people. Due to his nobility and superiority, Rambert failed to adapt himself with under- developed country. That is why he tries all ways to leave Algeria as soon as possible. Arguably, Europeans see that their way of living is completely different from that of the colonized, because, opposed to colonized people, they are advanced in all walks of life.

Besides having good qualities which rank them to be the leaders of the world, European colonizers also have biological traits which render them to be the best race ever. In other words, through different colonial books and stories, it has been stated that Europeans are entirely handsome with blond hair, blue- eyed, and smart creatures, as it is pointed out by the Nigerian Writer Chimamanda Ngozie where she denounces that when

she starts writing stories all her characters are “white, blue-eyed, play in the snow, and ate apples”(Ngozie 1).

Whites consider the European colonizer as noble, because he has a noble mission to carry. So, their heartily devotion for serving mankind ranks them to be the pioneers of humanity and good deeds. Just like father paneloux in Camus' novel who laborer selflessly for people through his endless lectures through which he preaches them to the right path, attends sick patients to encourage them that they are blessed because God chooses them as he like them. Therefore, we might say that the colonizer's mission is a noble adventure by noble and blessed people. So, European colonizer is seen by the white gaze as the source of pride and justice.

2.4.2 The Image of the Colonizer according to the Rest in Camus's *The Plague*

When we talk about the image of the colonizer through the Rest's lens, we might say that during the colonial period, colonized nations are driven into marginality and silence. Moreover, the Rest of the world or the others are not allowed to say any single word as far as the image of the colonizer is concerned; their voice is completely muted so far as they have no right to express their views about the image of the colonizer.

Interestingly, in Camus' novel *The plague*, we find out that Camus barely talks about Arabs as if they are invisible or their existence is not valuable what embodies the difficulty of colonized people to have their own opinion. For instance, in a conversation with Tarrou and his friend Dr. Rieux, Tarrou mentions Algerians prisoners, who are arrested in French prisons (83), and this means that Algerians are imprisoned in their own silence; they are

prevented from uttering any single word about the colonizer, for the fact that they are still under the mercy of European colonizer.

Colonized people are weak enough; they lack courage to confront their masters about how they are seen by them. Due to his weakness in dealing with the sudden outbreak of the plague disease in Algeria, Grand attempts to vainly commit suicide many times. This scene, in fact, embodies the Algerian weakness when it comes to deal with French colonizer. This means that during the French conquest or rather colonial period, Algerians do not have the right to describe their masters, or even give their opinion about the colonizer's treatment of innocent people in Algeria. All they have to do is to keep silent and marginal.

More importantly, during the colonial period, all books praise the importance of the European colonizer for the huge efforts he has invested for the sake of civilizing the rest of the world or non- Europeans. These books celebrate the success of the colonizer in getting rid of all sorts of savagery which threatens the security of mankind. Indeed, colonizers have all the right to recount stories about their superiority and heroic scenes, because the story is always told by the victorious after all; the sound of victory talks loudly. For more emphasis, the Nigerian novelist Chimamanda Ngozie points out that the first books she has firstly encountered with were American and British ones, and when she launched writing, she has written “ exactly the kinds of stories I was reading” (Ngozie 2).

So, Ngozie, in this respect, brings to us the full image about what was happening during colonial period and the kinds of books the colonized used to read. This, in fact, sums up many things concerning the colonized and colonized, in which the colonized is almost absent and muted. That is why; we do not find any books or anything portraying the

colonizer. Indeed, talking about the image of the colonizer according to the Rest of the world is not an easy task, especially if those people are belonged to the colonizer's world; they are no more than slaves to their European masters.

It is not surprising at all to find out that whites are entirely free to talk about everything concerning the colonizer, whereas the Rest world are prohibited from providing their mind set about the image of the colonizer. That is why, we find them totally tied up with silence and marginality, because they are not worthy enough to criticize or praise the colonizer. All they have to do is to obey and submit to the orders of Europeans. We might conclude, in this respect, that the perception of the European colonizer by the Rest is a bit complex, for it seems so hard for the other to talk about his master.

For more emphasis, Meme Rieux's passivity towards the sudden attack of the pestilence brings into image the reality of Algerians who have nothing to do with the colonizer but to stay silent. This scene makes it clear for everyone that the colonized is totally trapped by European Power. Since the colonizer is the ruler, the colonized has to show his full obedience.

2.4.3 The Image of the Colonizer according to the West in Kateb Yacine's *Nedjma*

With the widely spread of national Awareness about what was going on during colonial period, new insights change the stream of public opinion about the image of the colonizer. In other words, the emergence of post-colonial movement reveals, in many ways, some hidden facts about the reality of European colonizer and shows the world, especially white world that the colonizer is not the center of attention anymore.

It is believed for a long time that colonization is the synonyms for civilization. What comes to mind, in this respect, is that colonization campaigns are meant to civilizing the uncivilized and domesticating savages. This false idea takes ages to figure out that colonialism is synonymous with exploitation, domination, and profit, which is conducted by European colonizer to hide his real identity under civilization. Even the white world violates against European colonizer after he was his first advocator for centuries ago. So, things are completely changed with the coming of a new period. In this period, all people without exception start to see things from new and different angle and the clouds of liars are finally chased away.

Indeed, the image of the colonizer through the European lens is significantly shifted with the emergence of post- colonial period narratives; it becomes more complex and multifaceted, because European view turns to be a mixture of self- reflection, guilt, and re- evaluation. Moreover, with the increase of awareness due to the emergence of post- colonial studies, Europeans criticize the colonial acts, because they felt sorry for the downtrodden who have passed through all sorts of hardships and misery.

This era, in fact, becomes the blessing for Europeans to find out the truth of the colonizer behind the mask of humanity and mercy. Europeans, then, consider themselves guilty for they stand with the colonizer against colonized people; they even believe in the idea that “non- Europeans are the enemy of Europe” (Cèsaire 44), what raises their hatred for colonized people, who were in fact, the victims of this grotesque war. Europeans, therefore, make up their mind and try to fix what has been already distorted and destroyed by the European colonizer through re- evaluation based on historical, political, and social contexts.

Contrary to what has been already said about the colonizer as being the torch of civilization, post- colonial period has witnessed varied and even complex views concerning the reality of the colonizer. For more emphasis, during colonial period, all Europeans have agreed upon the fact that the colonizer is a peaceful agent who comes to liberate mankind from darkness and savagery; he comes to civilize and ennoble human beings.

Yet with the coming of new period, mainly post- colonialism, things take another course among Europeans between those who are believed in the honesty and importance of the colonizer, and those who refuse to be advocators to colonial practices. It is obviously to have multifaceted views when it comes to the colonizer, because those who are pro with the colonizer have hidden intention about the importance of colonialism in their life and their brilliant future. They justify the bad deeds of the colonizer to live in a prosperity and perfect life on the expense of others' suffering.

For Europeans who endorse the existence of the colonizer, they know deep inside that colonized territories are important to complete and cover the European deficiency as it is pointed by Achille Mbembe that Africa is the needed source for solving European's problems, "it is the west's desperate desire to assert its difference" (Mbembe 23). From this quote, we have a lot of things to deduce; first of all, European colonizer launches his expansion through the so called Civilization in order to quench his greediness for wealth as well as natural resources from under- developed countries to cover up his needs in front of the world, and second reason is that the European colonizer could see himself only through the image of the other, and this is the most important reason. So, these are the reasons behind European loyalty towards colonizer.

Regardless the benefits that Europeans win through colonial practices, they are responsible in a way or another for the massive destruction and the great damage which happened with weaker nations. On the other hand, there are other Europeans who violate the colonial existence, because they know about the grotesque deeds of the colonizer towards innocents lives. Europeans, therefore, felt with guilty to approve the practices of the colonizer, where they witness the horrible outcomes and destruction in different parts of the world.

In Kateb Yacine's novel, we sense that the white gaze towards the European colonizer never changed. Indeed, French people still support colonial practices which are conducted towards Algerians even though they are aware that the colonizer is responsible for all violent scenes and acts. Despite the wide spread of post-colonial awareness among Europeans, some of them still endorse the existence of the colonizer, for the reason that they still think that Algerians are the enemy of French people.

For more emphasis, Mr. Ernest, for example, has a deep wrath towards Algerian workers even though he is their master. Instead of treating his workers with total kindness, he used to treat them savagely so far as he tries to kill Lakhdar in aggressive fight (Kateb 80). This scene, in fact, confirms the direct support of French people to colonialism. So, Mr. Ernest represents the mind-set of Europeans who stand with the colonizer, because all they care about is their personal interests which are achieved through the existence of colonialism. Indeed, Mr. Ernest is a French settler who lives in an endless prosperity in colonized land, the same as other European settlers, "refuses to acknowledge any merit in the non- white races" (Césaire 56), because he sees himself as the only one who deserves such glory. European settlers, hence, show that they are pro colonial expansion.

2.4.4 The Image of the Colonizer according to the Rest in Kateb Yacine's *Nedjma*

Post-colonial era provides the rest of the world, or better to say “others”, the chance to talk about their point of view about the colonizer. Contrary to colonial era which muted the voice of the colonized as having no right to talk about his master, post-colonial period comes to hear all what has been cunningly hidden about the colonizer. Additionally, this period is highly regarded as an extra push for the colonizer to express his views about the colonizer which were entirely prohibited during colonial era.

Indeed, colonial era cuts off the tongue of colonized and renders him eternally silent and marginalized; it considers the voice of the colonized nothing more than a taboo and unforgivable sin. It sounds so weird for the colonized to criticize his master; how come for a non-human like him to talk about a noble man such as the white man. All these stereotypes and accusations molded by Europeans drive the colonized to a long silence and inferiority.

However, post-colonial era enables the colonized, or the rest of the world, to voice up his own opinion about the colonizer, and how he is totally shifted from the center of attention to the corner of accusations. Accordingly, this era helps to reveal the reality of the colonizer and to unveil the hidden intentions behind colonial practices. Besides that, post-colonial period provides the colonized with the opportunity to finally confront the colonizer. Coming face to face with the enemy is not an easy task, especially for the colonized who is going to encounter and perhaps to criticize his old master.

A lot of things are finally revealed due to post-colonial era; it is the period which retrieves back the dignity of the colonized. So, we might say that the colonized is ready to

challenge his master and unveil his grotesque deeds. In this respect, Casanova claims that colonialism is not only a matter of enslaving colonized people and exploiting natural resources of their lands; but rather it is a matter of hegemony and domination (33). This quote brings into image the real intentions of Europeans behind colonial practices; they strive for expanding their empire to rule the world. This means that their sole aim is to build great empire and revive the glory of their ancestors more than serving the world.

More importantly, the intention of European's expansion from the very beginning behind the white man's burden mask is to have a great empire; they were selfish so far as they do not care about what is going on with less powerful countries. All they care about is to look for personal interests on the expense of the downtrodden. To drive away natives from their homes, or kill them in order to replace them with European settlers seems such an effective way to get rid of colonized people as it is pointed out by J.M. Blaut (15), and this is what exactly happened with Kablout tribes in Kateb Yacine's *Nedjma*. For more emphasis, Yacine also tackles the issue of "displacement" and "eliminating the natives" in order to get rid of Algerian inhabitants "The Nadhor inhabitants had remained unsubdued. They pushed deeper into the forests. It was then that the tribe was decimated" (Kateb 166). Yacine, in this regard makes it clear for us that the French plan while conquering Algeria was to push its inhabitants away to the mountains or forests and then get rid of them, and the Keblout tribe is the best example of the European expansion in colonized countries. Indeed, oppressed people are the instrument through which they achieve their goals.

Thanks to post-colonial, the rest of the world reveals the fact that Europeans do not fit to conduct the world, but rather they are the ones who will drive the world to the end.

Hence, same as Yacine, Blaut also attempts to enlighten the minds of people about the real intention of the European colonizer behind civilization campaigns, and the white man's burden was just an excuse to camouflage their eagerness for power and empire; their longing for fame and pride obliges them to disguise under the mask of humanity and consolidation. However, colonized countries become aware of the European goal.

Accordingly, post- colonial era allows the rest of the world to see with a critical eye to the European colonizer as the source of exploitation, injustice, cruelty, and violence. For instance, Yacine's French characters are seen as the source of evilness and darkness, because they all embody the European greediness and profit. Moreover, Monsieur Ernest, for example, in order to get a lot of money, he accepts Monsieur Richard as a husband to his young and beautiful daughter Suzy. Ernest does not care about Richard's grotesque deeds, or never cares about his old age, because all what really matters for him is how to enlarge his investment and money. Through this scene, we might easily deduce that Europeans look for power and domination more than morality; they even can do anything immoral to achieve their tenets.

2.5 Conclusion

This chapter has been totally devoted to the image of the colonizer and how it is seen by three different views; the colonizer, the colonized, and the White world. In doing so, a comparative study is more than needed to analyse the three opinions about the colonizer in order to deduce the voice of truth.

In this respect, we have chosen two novels; the first one is written by the French author Albert Camus and entitled as *The Plague*, and the second by the Algerian writer Kateb Yacine which is known as *Nedjma*. Concerning the image of the colonizer by Camus, we come to know that he portrays the colonizer as the prototype of civilization and pride, men with noble mission as they are the white man's burden, the core of morality. That is why; Camus refers to him as the leader of the world.

Contrary to Camus, we find that Yacine refutes all what has been already stated by Camus, for the reason that he regards the colonizer as the core of savagery and violence. They are also the source of racism and discrimination under the illusion of civilization, because what matters them more is domination and profit more than taking care of less powerful people. Besides that, they disguise under the so-called noble mission to justify their grotesque deeds about exploitation.

The white world also supports the colonial existence, because they know deep inside that colonialism is really important for their reputation and their prosperity; they see that the colonizer has the right to domesticate savage people due to his noble mission. So, different views make our analysis worthy, because they provide us with new insights about the voice of truth.

Chapter Three:

***The [Re] presentation of the Colonized through the
Colonizer and Colonized Gaze in Albert Camus' *The Plague*
and Kateb Yacine's *Nedjma****

3.1 Introduction

The mis-representation of the colonized leads to never-ending struggle between the colonizer and colonized, what obliges us to conduct a deep analysis about the colonized and how it is seen by the colonizer, the colonized, and the white world. Relying on both writers' novels; *The Plague* and *Nedjma*, makes it even easier for us to deduce the real image of the colonized through searching for the missing parts of hidden truth, which the colonizer hides for ages ago.

In this chapter, we are going to conduct a comparative study between the novels of Albert Camus's *The Plague* and Kateb Yacine's *Nedjma*. This comparison will be fruitful because it will be based on two works by two different writers; Camus is a French colonizer and Yacine as an Algerian colonized. To shed light on how the colonized is seen through the lens of the colonizer and colonized. Besides that, the opinion of the white world about the image of the colonized is quite needed. That is why; we are going to indulge into deep comparison as far as the voice of the colonizer, colonized, and the white world is concerned.

This chapter will be devoted to specifically find out the real image of the colonized. So, through both novels we will go through an in depth analysis in which we are going to solve this enigma. The total focus, in this respect, will be on the French colonizer's mind-set and how he perceives the Algerian colonized through his novel *The Plague*. On the other hand, Kateb's standing-point about the colonized is equally important; he is going to provide us with the exact image of the colonized because he has experienced living under French conquest.

3.2 The Depiction of the colonized through the Colonizer's Eyes in Albert Camus'

The Plague

Albert Camus in his novel *The Plague* accuses Algerians as being responsible for all the problems and catastrophes happened with them, especially during the sudden attack of the plague disease which costs French settlers heavy price. That is why Camus negatively portrays Algerians as the core of evilness, morality decline and the like. In addition to that, he considers them as non-humans because they do not have neither identity nor history. Algerian colonized, for him, are no more than savage and primitive creatures all they have to do is to threaten the peace of mind and the security of French people who come to civilize and ennoble them.

3.2.1 The Colonized: Origins of the Epidemic

According to The World Health Organization (WHO), the plague can be defined as “an infectious disease caused by the bacteria, zoonotic bacteria, usually found in small mammals and their fleas. It is transmitted between animals through fleas. Humans can be infected”(<https://www.who.int/health-topics/plague>). Generally speaking, the plague is a severe and contagious disease which can easily penetrate human body and renders him dead. This ordeal, then, is something to be afraid of, especially if it does not exist. It is more terrifying to fight against something abstract; something you never see but you are sure it does exist. This is, in fact, what Camus is going to tackle through his novel *The Plague* which revolves around an extraordinary struggle between a European man with unknown yet dangerous disease; it is the most difficult fight between man and nature.

Arguably, in his novel *The Plague*, Camus talks about the story of a dangerous disease which accidentally strikes one of the most important cities in Algeria, precisely Oran, and

renders a state of chaos and fear in the whole city. When you read the story for the first time, you will be completely obsessed with the most critical moments which may encounter any one. However, when we dig deep inside the story, we come to know a lot of hidden facts.

Reading Camus' novel from a post- colonial perspective makes the reader figure out that the main theme of the story is not the disease itself, but rather the colonized. For more emphasis, Camus uses the word plague to refer mainly to the colonized; he considers the colonized as the dangerous disease which threatens the life of Europeans. For Camus, then, the colonized is the plague in itself, because the white man finds himself in a real, yet hazardous battle against a never existed enemy.

Starting his novel with a quote which has been Said by the novelist Daniel Defoe "It is as reasonable to represent one kind of Imprisonment by another, as it is to represent anything that really exists by that which exists not"(Cited in Camus' The Plague 1), makes it a clear response to our inquiry about who is the plague? It sounds quite logical to resemble enemies with this dangerous disease, because both of them share the same strategy to get rid of the other pole. Indeed, in his novel, Camus invites his reader to experience this mortal challenge which could take him long with emotional and psychological problems in his life. For the reason that the reader is not a passive element in this story but an active character who is bound to be part of this hard fight.

In this regard, Camus is totally aware about the danger of the colonized just like the invisible enemy which "had swallowed up everything and everyone" (Camus 40). Through his novel, Camus tends to show his readers the danger of colonized people on Europeans. Although Algerians are completely regarded as kids whom need an intensive care from France, they are very dangerous than the plague itself, For him, the plague and the

colonized are two faces of the same coin, for the fact that they attempt to restrict European freedom, who struggles to rescue them from the clutches of ignorance and backwardness, and push them into the trap of exile and imprisonment “but the plague forced inactivity on them, limiting their movements to the same dull round inside the town” (Camus 34). So, through his novel, Camus tends to share with his readers the grotesque deeds of the colonized through the terrible or the bloody struggle with his European saviour.

Moreover, with the sudden outbreak of the plague French settlers experience all sorts of chaos, death, separation, Exile, and imprisonment. Along with the closed gates of Oran town, Camus finds it even harder to witness his French settlers passing through critical moments so far as they do not know what is going on with them, and the only thing they are sure about is that they share the same feeling of fear and despair (Camus 37). Yet, the most touching thing behind the sudden shut of Oran gates is “the ache of separation from those one loves” (32).

Closing Oran gates renders a sense of despair and hopelessness among French citizens; they begin to fear about what is awaiting for them. They turn to act in a very aggressive and violent way; they afraid from future and what could hide within. Rambert, for instance, all he can think about in that moment is how to escape this cursed country and its dangerous people because he thinks that this “ Abstraction was all that stood in the way of his happiness”(Camus 44).

The plague, in fact, makes things upside down; not only French people undergo all bitterness, even Camus experiences it as well. Although he is no more than an author who writes *The Plague* novel, Camus portrays for us the horrible situation and the critical moments that the French settlers have passed through in details. This brings us into a satisfied conclusion that Camus was not a simple author who writes the story and provides

it to his readers; he seizes the God's position, in which he is omniscient in all scenes and events, and this is what makes him a great author of his time.

According to Camus, the most striking outcomes behind the closing gates was the drastic deprivation which took people by surprise so far as they found themselves obliged to be separated from their mothers and children, husbands, and lovers to draw this unknown path all alone without the help of their beloved ones, believing that this separation would take only a couples of days or few weeks at most (Camus 32).

Consequently, with the sudden lockdown of the town, all people find it even hard to accept this situation, especially those who are separated from their mothers, their lovers, and their children. It seems really unbearable and harsh in the same time. People find themselves imprisoned overnight; even sending letters to their beloved ones is quite prohibited:

The small satisfaction of writing letters was denied us. It came to this: not only had the town ceased to be in touch with the rest of the world by normal means of communication, but also, according to a second notification, all correspondence was forbidden, to obviate the risk of letters carrying infection outside the town (33)

In addition to the widely spread of fear and despair amongst French settlers due to the plague eruption, the settlers also deeply suffer from isolation and exile "the first thing that plague brought to our town was exile" (Camus 34) so far as they find themselves lonely in this scary world, where they find it even hard to see each other. French settlers, in this sense, are entirely cut off from the outside world (Camus 33). French people are totally

detached from the world “it was an exile; it was, for most of us, exile in one’s own home. In the general exile they were the most exiled” (35).

Indeed, it is so hard for anyone to be imprisoned and exiled in his own home. This event renders them to be less courage and helpless “at such moments the collapse of their courage, willpower, and endurance” (35). Accordingly, these horrible scenes make it quite hard for French people to accept or even adapt themselves with this new condition of daily deaths, the increase in the number of infected people, and the imprisonment negatively affect their future insight.

All they could do is to reconnect with the past and retrieve old memories to relive with maybe they could get solace to their miserable present “they live in company with a memory and the past as the only way of escaping from that intolerable leisure was to set the trains running again in one’s imagination and in filling the silence with the fancied tinkle of doorbell” (35). The only way for French people to get themselves out of the hardships they undergo is to escape reality through the world of memory and illusion. This is the only alternative choice they have which may drive them away madness decline.

Hence, all what comes from Algerians drives French people towards downfall, just like the plague which comes all of sudden and rapidly gets rid of innocent lives. As an inevitable result of the plague, death starts to take off lives with an incredible increase of death- rate among French citizens. When we talk about Michel the concierge, Dr. Rieux’s wife, Mr. O’Thon’s son, or Tarrou, for instance, we find out that Camus nicely portrays French people as the victims of this invisible enemy.

3.2.2 The Invisible Others: Non-humans without past

Identity plays a key role in identifying the origins of a given person through the different traits he holds within. Therefore, it is of great importance to take it into full consideration. In a book entitled *Social Identification*, the author Kay Deaux defined identity as “a term that is used to refer to a sense of integration of the self, in which different aspects come together in a unified whole” (Deaux I). According to Kay Deaux, identity is the sense of belonging; it is very important for everyone to know who is he, or as it is defined by Hogg and Abrams as “people’s concepts of who they are, of what sort of people they are, and how they relate to others”(2). Regardless its definition, identity is really precious, because it reflects the self and losing it means losing one’s self.

Interestingly, whenever we talk about identity, we have to talk about history too, because identity and history are part and parcel of each other, and it is impossible to deal with them separately, as they complete each other. Indeed, both of them are inextricably intertwined and never being studied separately. This means that if you have no identity it means for sure that you have no history too. It is arguably believed that Africa as a continent or as it is called the Dark Continent has no history and its inhabitants have no identity. They are animals as it is stated by the editor J.KI- Zerbo In a book entitled *General History of Africa* “Man is a historical animal and African man is no exception” (43). Europeans regard Africans as animals, because they behave in accordance with animal’s savagery and barbaric nature, especially when it comes to do some ritual practices like setting fire and dancing in circles.

Besides having savage nature just like animals, Africans, according to Europeans, are non-humans, because they do not have neither identity nor history. That is why, it is unbearable to take them into full account, or conduct some historical studies on them. Only

Europeans have all the right to say that they have history and identity, for the fact that their history is full of pride and fame. That is why, it is worth saying that “only European history that counts” (Zerbo 31). For more emphasis, in his *Philosophy of History*, The French Philosopher, Hegel points out that “Africa is not a historical continent” (30). For Hegel, then, there is no historical trace concerning Africa. Not only Hegel who thinks so, a recent Regius professor of Modern History at Oxford University also claims that:

Perhaps, in the future, there will be some African history to teach. But at present there is none: there is only the history of Europeans in Africa. The rest is darkness [...] and darkness is not a subject of history please do not misunderstand me. I do not deny that men existed even in dark countries and dark centuries (31)

This means that professor Regius, same as Hegel, elucidates that Africa has no history; rather it comes to exist due to the European existence over there. So, without Europeans Africa would never be existed. The African history is linked to Europeans. Arguably, professor A.P.Newton in a lecture to the (Royal) African Society in London also states that “Africa has no history before the coming of Europeans. History only begins when men take to writing” (267). Africa, in this respect, has no written history that is why we can say that Africa has a history.

According to European perspective, Africa has no history and Africans have no identity either. In this regard, Europeans deny the existence of non- European people, precisely Africans, because they consider them as animals. That is why they think that Africa belongs to them. More than that, Europeans even justifies their deeds as they have all the right to occupy and take control over every land which has no history.

Importantly, as it belongs to African continent, it is noteworthy to say that Algeria too has history nor identity and its history is strongly tied up to Europeans. Shortly after the French conquest of Algeria, the first thing they tend to do is to deprive Algerians from their identity in order to take control over the land and enslave its people. To blur someone's identity is to get rid of his past, present and future. Hence, According to French people, Algeria is a French province and no one could change this reality, and Algerians are no more than slaves, because they do not have identity anymore. That is why they consider Algerians without identity and without history. Since he belongs to France and has a European roots, Camus also regards Algeria as a French territory, for the reason that Algeria belongs to France.

In his novel which is entitled as *The Plague*, Camus proudly and repeatedly insists that the town of Oran, which is located in the west of Algeria “is merely a large French port on the Algerian coast, headquarters of the prefect of a French Department” (1). In this quote, Camus shows the world in general and his readers in particular that Algeria is one of French territories; it is part and parcel of France. With a European pride, he claims that Algeria is ours “our town” (2), “our little town” (11), “our city” (22).

While he repeatedly claims that Algeria belongs to France, Camus means that France has the right to take control over Algeria, because it has no history, and every country or every land without history can be undoubtedly under European possession. Hegel, professor Regius, and professor Newton have agreed upon the idea that Africa has no history at all before the

coming of Europeans. That is why it is not worth talking about a non-historical continent. They see that any land which has no history will be automatically under the European control.

Indeed, in his novel Camus always neglects the Arab existence whenever he talks about them, and the first sign which indicates that he denies Algerian people is that he does not offer them names. He refers to them as “people” or “they” only. This means that he does not care about Algerian citizens, and he considers them as monsters without drapes or names. For him, Arabs are nameless, because they are born to be slaves and to serve their French masters only.

To deprive someone from his name, it means that you deprive him from his identity. In this case, we can say that the best way to monopoly people is to ignore them and reduce them to others. Only through this way that you can easily enslave them. For more emphasis, tibanico the slave narrator in Lalami's novel *The Moors Account* portrays the amount of bitterness once Estibanico was enforced to lose his name:

When I fell into slavery, I was forced to give up not just my freedom, but also the name that mu mother and father had chosen for me. A name us precious; it carries inside it a language, a history, a set of traditions, a particular way of looking at the world. Losing it meant losing my ties to all those things too (ch.1)

This quote shows us the importance of names in everyone's life; they hold within all the things which tied him up with this world. Name is of great importance; it refers to freedom and the sense of belonging. Through names we can easily deduce ourselves, our identity, and our history. In this respect, we can assume that Camus intentionally ignores his

Algerian characters through giving them a collective identity; he calls them “people” or “they”.

Accordingly, Camus rules out the fact that Algerians have an identity and history, simply because he regards them as slaves. Contrary to Arabs characters, Camus proudly represents European characters with names with important professions like; Bernard Rieux who occupies doctor profession, Rambert; a famous journalist, and Father Paneloux; a priest. Mentioning persons with their names while ignoring others, symbolizes the huge gap between European people and the Rest of the world. In other words, through this intentional binaries, Camus tends to address the world that Europeans are the best race ever, while the Rest are nothing more than inferior slaves. When Camus presents his French characters with names and professions, it means that they do have both identity and history.

3.2.3 The Colonized as an Evil

For ages ago, the colonized was always seen as the evil of the world, for the reason that he is responsible for all the damns and the catastrophes happened in this earth. Not only Camus who finds out the reality of the colonized, but rather there are hosts of European writers, such as Joseph Conrad and the like, who consider colonized people as the evil of the Earth for couples of years. In this regard, The French writer Albert Camus regards Algerians as evil in his novel *The Plague*, because they are primitives and are not accustomed to civilized life; they live a primitive life. Their life for him is unbearable and disgusting:

The town itself let us admit, us ugly. It has a smug placid air and you need time to discover what it is that makes it different from so many business centers in other

parts of the world. How to conjure up a picture, for instance of a town without pigeons, without any trees or gardens where you never hear the beat of wings or the rustle of leaves, a thoroughly negative place (1)

Through this quote, Camus tends to show to the world as a whole to what extent colonized people are entirely disgusting and dirty; even the land they live in lacks the basics of decent life. The colonized or Algerians according to Camus are ugly and dirty. Besides the lack of sanitary condition, Algerians live in a really negative place, where there are no trees or gardens. Additionally, Camus states that Algerians live backward life away from civilization. Moreover, Ashcroft et al, in this sense, claims that “the colonized are described as ‘Stone Age’, ‘primitive’ or ‘beasts of the forest’, and this is contrasted with the qualities of civilization and reason that are attributed to the colonizer” (Ashcroft et al 505). Ashcroft in this quote agrees upon Camus words; they both see that the colonized do not deserve to live until they reach civilization. That is why; they are obliged to obey the colonizer’s orders in order to develop and reach the level of human beings.

Besides describing them as primitives, Camus also regards Algerians as exotic people who do not have an aim in their lives. More than that, he describes their life as boring:

Naturally they don’t eschew such simpler pleasures love- making, sea-bathing, going to the pictures. For Saturday afternoons. In the evening, on leaving the office, forgather, at an hour that never varies, in the cafes stroll the same boulevard, or take the air on the balconies (2)

In this quote, Camus draws his readers' attention to the amount of boredom when it comes to describe the living way of Algerian people. They are careless and indifferent creatures whose life is worthless. They live without purpose in their life. Indeed, Algerians lack the simple pleasure of enjoying a normal happy life. All they are eager to do is to work the whole weekend and to earn money. In this regard, Camus tries to prove that Algeria is not the adorable place to live in. He says that the most exceptional thing in our town is the "difficulty" that you may experience there. 'Difficulty', may be seen as not the exact word as 'discomfort' (Camus 2). In other words, Camus wants to say that the living-way of Algerians are wired; they are the most strange people in the world, because they lack life passion which may render them eager to live. All what is seen is boredom, as if their life is worthless to live.

More than that, Algerians are ignorant and would never reach civilization or education. Even though they have a beautiful town and "a unique landscape" (2), they are backward and disgusting. Instead of trying hard to civilize and develop themselves the same way as Europeans, they still live a miserable, primitive, and ignorant life. All they are about to do is sitting in cafes or "stroll the same boulevard"; they are the enemy of changes and challenges.

Interestingly, besides Camus' mind-set about Algerian people, the great Philosopher Hegel goes further steps to (1770-1831) point out that Africa is not a historical continent, because it is not suitable neither for education nor development (Hegel 129), and Since Algeria is located in African continent, it means that Algeria and Algerian people are equally devoid of real significance. Additionally, they will not witness any development or civilization, because they are destined to be primitives and uncivilized. For Hegel, this is not just a superstition, but rather a reality.

Similarly, Fanon in his book *The Wretched of the Earth* elucidates the image of the colonized by colonizer by claiming that all Europeans without exception regard “the colonized a corrosive element, destroying everything within his reach, a corrupting element, distorting everything” (Fanon 6-7). So, Fanon, in this regard, tends to share with us how the colonized is seen by the European colonizer, as he is stigmatised as being the source of evilness, destruction, and corruption. It is not surprising at all to say that Europeans consider the birth of the colonized is totally wrong, for the fact that they are the origin of all evilness. That is why they reduce them to non- humans, for they threaten the life of mankind in general and Europeans in particular. We can say that Fanon tackles the issue of the colonized, who has been harshly reduced to marginality.

Along with Camus who considers Algerians as the core of evilness, Joseph Conrad also debunks the reality of African people who come to spread darkness and misfortune. In his novel *Heart of Darkness*, hence, Conrad through the voice of his character Marlow proves that Africans are savages, prehistoric, ignorant, as well as uncivilized. Indeed, they are not men, they are not inhuman, and this is the most terrifying thing (Conrad 32).

For Marlow, Africans are no more than monsters, savages, and primitives who come to destroy all what seems good and perfect; they are the enemy of civilization and development. Hence, this passage proves the fact that Africans are not prehistoric or savages, but rather they are worse than that, even Africa is regarded as “the dark places of the earth “(Conrad 50). In fact, all Europeans have agreed upon the fact that Africans are the heart of darkness who tend to drive the world to an inevitable downfall. The same thing for Camus and his European fellows they see the colonized as the most dangerous creature in this world.

3.2.4 The Nemesis of Moral Values

Morality is defined as “ the group or network of beliefs, values, norms, orders, prohibitions, and designs which are involved in the life of a person, group, people, social class, nation, or cultural environment in a certain historical period and which guide their actions”(Özlem 7). From this definition it can be said that morality is a law or a code which makes it easier for a person to differentiate between what is right and what is wrong. It comes to facilitate our path in this life. That is why; we can consider morality as an important pillar which prevents individuals from falling into the trap of decline.

However, there are some people who were completely compelled to draw another path which seems completely different and wrong, of course, due to some inevitable circumstances. Indeed, those people unfortunately fall into the trap of moral decline. The same thing for Algerian people who, according to Camus, have finally chosen to have a wrong way filled with a sense of indifference, irresponsibility, and lack of corporation. They turn to be heartless and cruel during the outbreak of calamity in Algeria, precisely in the city of Oran.

Arguably, Camus states that his French characters such as Dr. Rieux, Tarrou, Father Paneloux, Cottard, and Rambert suffer a lot through the hardships and the indifference of Algerian people in facing the plague disease. For more emphasis, Camus points out that:

[Algerians] forgot to be modest. They went on doing business arranged for journeys, and formed views. They fancied themselves free, and no one will ever be free so long as there are pestilences (19)

The indifference of Algerian people leads to daily deaths with the incredible increase in the number of infected people. French people are doubly suffered from the ordeal on the one and the indifference of Algerians on the other hand. They experience the most critical and horrible times so far as they lose every single hope for future. Living with uncertainty and the fear of the unknown render people to live in closed circle. All they wish to do is to stay safe and make sure that their beloved ones will be safe too. So, the first victim of this indifference is the French old man Michel, who works as a concierge in hospital. He suffers a lot from the serious symptoms of this mortal disease “Michel’s eyes were fever-bright and he was breathing wheezing. He had started feeling pains in all sorts of places, in his neck, armpits, and groin” (Camus 8).

Despite D.Rieux’s care “he found his patient leaning over the edge of the bed, one hand pressed to his belly and the other to his neck, vomiting pinkish bile into a slop- pail. His temperature was 103; the ganglia of his neck and limbs were swollen” (Camus 10). Although he is too old, Michel has passed through the toughest moments in his life, as he becomes under the mercy of this dangerous calamity. The death of Michel, hence, indicates the threshold of ferocious plague attacks as it is stated by Camus “ Michel’s death marked, one might say, the end of the first period, that bewildering portents, and the beginning of another, relatively more trying, in which the perplexity of the early days gradually gave place to panic”(Camus 11).

Besides the death of Michel, Othon’s son also suffers a lot from plague disease before dying. Despite his age, Othon’s kid finds himself in a real struggle with immortal disease which takes off his innocent soul by the end. The same thing for Tarrou who proves to be the model of morality, tries his best to fight back the plague disease “he outlines the progress of the plague” (55). Indeed, Tarrou seems to be the glimpse of hope after “plague

had killed all colors, vetoed pleasure” (55). Despite his efforts in fighting back the pestilence, Tarrou was the next victim, and it was so hard for Rieux to witness his friend’s last moments:

At noon the fever reached its climax. A visceral cough racked the sick man’s body and he now was spitting blood. Tarrou still gazed at his friends. But soon his eyes opened less, and thus, when the end came, the tears that blinded Rieux’s eyes were tears of impotence (140)

Although the death of Tarrou announced the end of the plague, it sounds so hard for Rieux to lose such a good friend as Tarrou. Algerians, in this sense, are responsible for all the damage happened with French settlers. So, their indifference leads to the death of countless lives.

In addition to indifference, Algerians also have no sense of humanity and incorporation towards dead or infected people. All they do is to stay safe in their homes, sitting in their balconies or sitting with their friends in cafes to pass time or enjoy the coffee with endless laughter. Although they are responsible for the outbreak of the pestilence, they show neither corporation nor sympathy with French people, as they are the only victims of the plague disease. According to Camus, French people deeply touched with the irresponsibility and incorporation of Algerians who never show any sense of humanity. So, the colonized in Camus’ mind set is the curse which throws the European savior to the edge of darkness and misfortune.

Additionally, the indifference of Algerians drive French people towards violence and impatience “some of our fellow citizens were losing their heads; there had already been

some scenes of violence and nightly attempts were made to elude the sentries and escape to the outside world. Rambert for example, were trying to escape from this atmosphere of growing panic” (Camus 52). As it is reported by Camus, French people were cruelly trapped by the danger of the disease, the irresponsibility of Algerians, and the lockdown of Oran gates; they experience all sorts of torture and sufferance for the sake of saving innocent lives. When we take Dr. Rieux for instance, he embodies all French suffering as he hardly endures the heavy burden of his wife’s sickness, his extra efforts to bravely encounter the dangerous disease, and the indifference and incorporation of Oranian people as well.

So, the colonized is seen by Camus as people who lack morality. Indeed, the colonized is the Enemy of Moral Values, because he is the dooms day of the world. More than that, Camus regards Algerians as people without morality. All they could do is to make others suffer for the sake of enjoying their life. They even show no mercy or any sense of corporation to French people who invest all their efforts for making sure that Oranian people will be safe no matter what will happen to them. So, instead of helping their European savior, they stay cross- handed in their homes.

In analogy to Camus, Dr. Mugniery also considers Algerians as having no moral values. That is why he goes further steps to show us the misfortune to be an Algerian. So, he asserts that: “if you want to listen to them (Arabs) you would prolong their convalescence indefinitely”

They are liars

Also they are thieves

And also and also and also

The Arab is a thief

All Arabs are thieves

Dirty

Disgusting

Nothing you can do about them

Nothing you can out of them (Fanon14)

Besides that, Dr. Mugniery also adds that “North Africa (Algeria) is a perpetual state of insecurity. I sometimes wonder if it would not be well to reveal to the average Frenchman that it is a misfortune to be a North African” (Fanon 12). Through the vivid testimony of Dr. Mugniery, it can be said that Camus has all the right to say that Algerians are the core of misfortune, because they lack all sorts of morality.

3.3 Colonial Perspectives: Redefining the Image of the Colonized in Kateb Yacine's

Nedjma

In this novel *Nedjma*, the Algerian writer Kateb Yacine portrays Algerians as the wretched on the earth due to the hardships they have experienced during the French conquest of Algeria. Besides portraying them as victims, he also regards them as human being with identity and history even though part of their history has been damaged by the French colonizer. That is why Kateb Yacine attempts to retrieve all what has been already taken by the enemy. In addition to that, Yacine also describes Algerians as the model of moral values due to the countless sacrifices they have done for the sake of defending their rights in the independence.

3.3.1 The Fatality of the Colonizer's Brutality

Post- colonial period becomes the voice for the oppressed who were doubly suffered from marginalisation and long- standing silence. This period, in fact, refreshes silenced minds and enhances a sense of creativity what gives birth later on to the most incredible literary masterpieces. Indeed, all muted voices conflate together to pave the way towards new yet various genres of writings.

Although post-colonial writings were the result of tears and wounds, they were widely and warmly welcomed by the world. As they embody some real scenes and images of different sorts of torture, killings, and savagery caused by the European colonizer. Besides that, these masterpieces come to restore the best image and dignity of the downtrodden whom violently suffered from the cruelty and savagery of the colonizer. In this respect, the Algerian author Kateb Yacine, who is regarded as the eye witness of all the savagery and cruelty rendered by the French colonizer, strives to retrieve the old image of Algerians, which was entirely distorted by French colonizer, as well as restore Algerian's identity and history which were completely destroyed by violent practices.

More importantly, through his novel *Nedjma*, Kateb Yacine talks about "the psyche of his downtrodden" people who have passed through oppression, poverty and despair. In this regard, we might say that Yacine himself as Algerian writer has undergone some injustice practices by the French colonizer, where he was arrested in a peaceful demonstration and imprisoned without trial "delves deep into the psyche of a nation trodden down by oppression, poverty, and despair. In fact, Yacine himself had his own share of post-colonial legacy, where he was arrested in a peaceful demonstration, which turns later on to a horrible and bloody massacre, and imprisoned without trial, which showed him colonial injustices as it is pointed out by Waleed Lana and Muhaidate Fatima (9-19). We might say

that Kateb Yacine's novel is an autobiographical novel, because it portrays some events from his real life and the hardships he has passed through.

Based on his experience as ex-colonized, Kateb Yacine provides us with full details of all sorts of cruelty and violence conducted by France against Algerian people. Algerians at that time are harshly exposed to all sorts of misery, violence, and cruelty. With the miserable condition of Algerians during the French conquest, people try their best to earn money through searching for jobs with low prices under daily pressure and hardworking. Starting with Ameziane and Larbi, for instance, they find no alternative choice but to work in a bathhouse where they have to "carry the hot water around and (they) had another friend from the Sahara who brought drinking water from the hills and sold it"(Kateb 29). Although countless jobs were available for French settlers, they were not available for Algerians, simply because their solely function at that time was to serve their French masters. Therefore, they accept working with low prices.

In addition to that, Mourad, Lakhdar, Mustapha, and Rachid also work as farmers in Monsieur Ernest's land. They work under critical conditions to drive away poverty which threatens their lives. Despite their miserable condition, the four men decide to leave Ernest's land, because they get tired of the ill- treatment of Monsieur Ernest. That is why they decide to run away and travel mainly to Bône (Annaba) to look for new job chances to earn money. We might say that Algerians silently suffer with the existence of French settlers who increase their misery.

Besides the lack of job chances, Algerians fall into the trap of misery, poverty, and bad living condition and the four men are the best example of the critical moments at that time. Shortly, after quitting work in Ernest's land, the four Algerian men find it so hard to find a suitable place to live in. Even the room they hardly rent lacks all comfortable condition; it

has a bad smell. It is nearly damaged and does not fit to live in. yet, it becomes the best choice for them, because they are jobless and have no money:

Always smelled of sweat and snuff. The room Mourad and Rachid share isn't so badly damaged by the rain as the one Mustapha and Lakhdar are in, so they all sleep in. The concrete floor is cold [...] until morning, it rains into the room where they slept. They shiver. They wake coughing (30-31)

Interestingly, the French colonizer is responsible for all the damage happens with Algerian citizens, because he is the only one who makes things quite hard for Arabs, and the 08 May Massacre is the best example of the amount of savagery practiced by France towards innocents demonstrators whose solely aim is to be free from French dependency. However, the cost of independence was so expensive so far as millions of innocent souls have been savagely killed and hundreds of people have been arrested in prisons. Kateb's, for instance, through his character Mustapha shows us the horrible situation during the massacre and after the arrest of Algerian participants where "Tayeb smoked eagerly. I saw that he was disfigured by the beating he had received. Since his hands couldn't move, I had to hold the cigarette in his mouth for him" (Kateb 314). This quote in fact sums up the amount of torture in French prisons. The 08 May massacre shows the real mask of French colonizer.

Arguably, the Massacre proves to the world that Algerians are, indeed, the victims of European savagery. This is what Kateb Yacine tends to make it clear for us. *Nedjma*, in fact, is not considered as a simple story, it rather holds within all sorts of savagery and violence as well as the grotesque images of misery, torture, killing, and poverty of innocent

people whose inquiry was to have a peaceful life “the eighth of May has proved that this sailor’s kindness can turn into cruelty; it always begins by condescension” (83).

Cruelty is the real face of French soldiers, and Algerians are no more than innocent victims who deeply suffer. Moreover, French people intentionally face Algerians with violence, because they tend to dehumanize them to find it easier later on to enslave them, and this is what Orwell wants to address in his book which is entitled as *1949*. George Orwell, in this regard, once said that the colonizer tends to control the colonized mind and leads him suffering as a real victim. So, in the room 101, O’Brien asks Winston:

How does one man assert his power over another? Winston thought. By making him suffer, he said, exactly by suffering. Obedience is not enough. Unless he is suffering, how can you be sure that he is obeying your will and not his own? Power is in inflicting pain and humiliation. Power is in tearing human minds to pieces and putting them together again in new shapes of your own choosing (154)

Deprive people from their freedom does not satisfy the French colonizer, because what really quenches his eagerness is his ability to maintain power and domination over less powerful people. In doing so, he tends to make people deeply suffer from all sorts of misery, violence, and torture; he is in a way tries to create never-ending problems to enslave the colonized and keep him under his mercy. Yet, using power is not quite enough for the colonizer to enslave his victim that is why he strives to make him suffer under misery, fear despair, and humiliation in order to ensure his loyalty and dependency.

Gramsci, in this connection, goes further to state that if you want to reach power you have to take control of your victim through consent and Coarse, because both of them are the basis of hegemony (Gramsci 12). For more emphasis, it has been believed before that

power and force are needed for any political action, because power provides you with the privilege to take control over any nation. Yet Gramsci's Theory of Hegemony draws new perspectives and new insights in the political realm.

In doing so, Gramsci changes the course of political events through his theory, in which he states that in order to maintain power you have to acquire both 'consent' and 'coercion', because they are necessary to the development of hegemony. In this sense, Stephen Gill adds that "Gramscian concept of hegemony fuses both consent and coercion, because for world hegemony to occur there must be the need for conscious political action and the pursuit of consent" (Gill 55). In Gramsci's words, you have to persuade the colonizer at first that you share with him the same interest, and then use power to take control over him.

In analogy to Gramsci, Camus also claims that "we will find support from our colonies only when we have convinced them that their interests are our interests and that we do not have contrary policies" (ibid 65). So, consent and coercion are both needed when it comes to maintain hegemony. That is why we can say that Orwell is absolutely right so far as his words help us to decode the colonizer's plan towards the colonized. Kateb Yacine in his part makes it clear for us that the intention of the colonizer from the very beginning is to maintain power and dominance over Algerians through driving them into the trap of misery and sufferance. That is why; we might say that Kateb's novel is the embodiment of the real suffering of Algerians during the existence of French colonizer where all living conditions are incredibly hard.

This difficulty can be clearly summed up in Yacine's words referring to his character Rachid who "could no longer tell what he was thinking from what he was saying" (Kateb 232). Even if they know what to think about, Algerians do not know what to say. As if they

find it so hard to reconcile their thoughts with their mouths; they live in a fragmented and shattered society. All they could do is to drink wine “find some kid to buy the wine. Who’ll know it’s for us” (Kateb 15), or addict to hashish as a solace to their miserable present “I finally understood it was hashish. But I kept on eating with Larbi I don’t know how many glasses of anisettes we drank. Afterwards, we were dead. The Jew went to get a taxi and paid the driver to take us back to the baths. We sang in the taxi” (Kateb 30).

It seems that torture, violence, and cruelty are the basic pillars for the colonizer to domesticate his victim and control it completely. This is what Fanon tends to address in his book which is entitled as *Toward the African Revolution*. Fanon, in this sense, elucidates that all what is done by French colonizer such as torture or violence “in Algeria is not an accident, or an error, or a fault. Colonialism cannot be understood without the possibility of torturing, of violating, or massacring” (Fanon 66).

Moreover, Fanon attempts to makes us aware about the real intention behind this colonial act. Conducting all sorts of torture, violence, and savagery, is rather an effective way to enslave the colonized and to drive him to inferiority and dependency. Accordingly, the Arab colonized will be everything but not himself as it is stated by Fanon “I owe it to myself to affirm that the Arab, permanently an alien in his own country, lives in a state of absolute depersonalization” (Fanon 52-3). This is exactly what has been done by France.

3.3.2 Human Beings (Colonized) per the Umbrella of Identity and History

According to European perspective, to be a human you should have an identity and history otherwise you will undoubtedly be categorized as a non-human. Yet what seems more surprising here is that non-human category is usually referred to those who do not belong to European supremacy. This means that everyone who does not have a European

origin is an animal. In her book *Discourse on Colonialism*, Aime Cesaire points out that “the colonizer gets into habit of seeing the other man as an animal, accustoms himself to treating him like an animal” (Cesaire 41). It is, then, a habit of the European colonizer to see and treat the colonized as an animal, for the fact that he thinks that the colonized does not have the right to be human or even have the same level of his master since he has neither history nor identity, and Africans also are no exception, since they belong to the Rest of the world.

Accordingly, it is worth saying that both identity and history play an integral role in the classification of man; whether he ranks to the level of a human or reduced to the level of Animals. This ideology, in fact, endorses in a way or another the idea of European expansion with the justification that Europeans have all the right to take control over any land which has no history. Yet what really happens is that this idea becomes a law to be strictly applied on colonized countries.

Nancy in this regard, states that it is a real genocide to reduce people to non-persons, she carries on saying that “ [The genocide] continuum refers to the human capacity to reduce others to non-persons, to monsters, or to things, that give structure, to everyday practice of violence”(Scheper-Hughes 369). In her statement, Nancy in a way criticizes the practice of reducing people, especially colonized ones, to non- humans as a disgusting way. For her, it is no good to render people to the level of animals in order to enslave them and humiliate them, because this act will for sure give birth to a dependent inferior slave all his function is to obey.

Algerians, in this regard, are no exception as far as identity and history are concerned. Due to the French conquest of Algeria, Algerian people suffer a lot from the issue of identity and history, and this is what distorts their worldly image and ranks them to the level of animals. To retrieve the dignity and the value of his people and country as well, the Algerian author Kateb Yacine grapples to defend his country as well as his Algerian people. That is why he devotes his work to challenge all sorts of stereotypes created by the French colonizer towards Algeria and Algerian people. In doing so, Yacine writes his novel to challenge the French colonizer on one hand, and to address the issue of identity and history, which become crucial for identifying people on the other hand. Relying basically on his novel *Nedjma*, Yacine incredibly proves to the world as a globe that Algerians have an identity and history.

As an effective way to prove that Algerians have an identity and history, Kateb Yacine inserts some words from Algerian dialect such as; burnoose, gandoura, medersa, douar in the French language. Yacine uses this post-colonial technique, because he tends to show that he totally reject the European literary canon or “the colonial domination and its accepted literary traditions” (Mortimer 120). Instead of following the colonial literary tradition, mainly French canon, Yacine imposes his rejection through using some Algerian words which proves again that Algerians have traditions and culture of their own. Not only Yacine who uses this technique, the two African novelists Chinua Achebe and Ngugi Wa Thingo also use this technique in order to challenge the European colonizer, and restore the old image of Africans as having identity and history. This way of writing help post-colonial writers to beat two birds with one stone; to show their protest to the European literary tradition, and to resist the old stereotypes and impose their culture on the other hand.

Blending some Arabic words or even inserting some elements like; songs or proverbs from the colonized language into the colonizer's language is another way of resistance. In other words, in order to resist and challenge the colonial existence, the colonized tends to write in the language of the enemy while inserting some words from his own language. This is, in fact, the way used by the colonized to show his rejection to the colonizer's imposed culture and his commitment to his native culture and language in the same time. Through his writings, Yacine shows his total refusal to the French literary Canon with inserting some Algerian words, and this way of writing proves that the Algerian author Kateb Yacine is a committed writer par excellence.

Accordingly, when we talk about some Algerian words used by Yacine, we find that burnoose is a traditional outfit that Algerian men used to wear "Most of the people in the street haven't thought about washing yet; huddling in their burnouses" (Kateb 32). It is well known for Algerian tradition and culture, and Algerians used to wear it in some traditional occasions mainly in marriage occasions or some traditional celebrations. This outfit is quite important for the great value it holds; whether for old people or youngsters.

Interestingly, Kateb Yacine uses burnoose outfit to prove that Algerians are still sticking to their tradition and culture what directly refers to the great efforts he invests for the sake of defending his country and his people as well. Gandoura is another Algerian dialect which refers to traditional outfit. It is mainly wearing by Algerian rich men "Mustapha's father, the other one, the rich one. He was wearing a gandoura over his clothes" (Kateb 74). Through those traditional outfit, Kateb Yacine proves that Algeria has tradition, culture and history, and all what has been said before are no more than stereotypes moulded by French people to destroy Algerian identity and history, because blurring colonized identity and culture is the first thing the colonizer strives to do in order to take control of any country.

Additionally, Medersa and douar are regarded as Algerian dialect words; the first one means a coranic school where most of Algerian kids are used to attend to read, write, and recite coranic verses, because schools at that time are completely destroyed by French colonizer. So, Medersa or coranic schools were like the last glimpse of hope to fight back illiteracy and ignorance which threaten Algerian young generation. Besides Medersa, Yacine also uses the word Douar which refers to an Algerian countryside, where a few number of people used to live in small huts and work as farmers “a douar of some dozen huts. The village is invisible now. The farmers watch them coming. They ask them into the elder’s hut once they find out that the strangers are from the city” (Kateb 44).

When Yacine borrows some Algerian words and inserts them while writing in French language, it means that he has an identity to be proud of and history to cherish. Using Algerian words means that he in a way challenges the French stereotypes about Algerians as non- humans for the reason that they do not have neither identity nor history. Through his novel, then, Yacine repeatedly insists that Algerians have culture, tradition, history, and identity of their own regardless the number of their invaders. Indeed, despite the countless number of invaders and enemies who attempt to destroy Algerian unity and culture, Algeria remains strong in the face of any potential danger. According to Yacine, Algeria is the symbol of strength and power even though it is just a colonized country.

In this regard, Yacine also mention some sacred places such as; mosque; as a place where Algerians do their prayers, Mecca also, the holy land; where Muslims from all over the world come and have their pilgrimage as it is mentioned by Yacine “talking about the Holy Land [Mecca] that he had already visited half a century ago and wanted to see it again” (Kateb 146). Those places are very important to Muslims in general and Algerians in particular.

Besides glorious places, there are also some sacred occasions, like the Mouloud occasion; it is called Mouloud, because it refers to the birthday of our prophet Mohamed, who comes to spread Islam religion. For more emphasis, Mustapha writes a letter to his French teacher informing her that he could not attend today's lessons, because "today is the anniversary of the prophet Mohamed, the Mouloud" (Kateb 295). So, Yacine intentionally tends to mention these holy or sacred places to address the European colonizer that Algerians are Muslims and have an identity and history opposed to what has been already said by the successive colonizers.

In addition to the use of some words of his own language while writing in a foreign language, Kateb Yacine also uses Metaphor; as a type of figurative language, to refer to Algeria as a female character Nedjma who happens to charm her four lovers, yet no one succeeds by the end to keep her to himself. In his novel *Nedjma*, Yacine refers to Algeria as a far-reaching star which keeps shining in the sky despite stormy or cloudy days. She is elusive regardless the countless enemies whose aim is to make it their own.

Accordingly, Nedjma or Algeria is described by Yacine as "the inaccessible mistress" (Kateb 179) "whom no husband could win over" (240). Regardless the successive colonizers who attempt to get rid of Algerian identity and history as it is stated by Lakhdar "haven't we all seen our origins blurred like a stream in the sand, closed our ears to the underground gallop of our ancestors, played on our fathers' graves"(Kateb 128), Algeria, according to Yacine is "A woman. I know no one who has approached her without losing her, and that is how the rivals multiplied" (236).

Indeed, Algeria is "la femme fatale" (Kateb 88), which threatens the safety of everyone who wants to approach her. Interestingly, Kateb Yacine's female character Nedjma

represents Algeria which tends to search for its identity, nation, certainty, and truth. Out of past Ruins, this novel strives to make sense of its existence; she resists the fragments of the past to draw its future. Nedjma, in this sense, is entirely regarded as the bridge between the uncertainty of the past and future reality.

What seems really matters in Algerian history is that its past is completely blurred by the successive invaders who tend to deprive Algeria and Algerians from their past memories, identity, and history “the conquest was a necessary evil, a painful graft promising growth for the nation’s tree slashed by the foreign axe; like the Turks, the Romans and the Arabs, the French could only take root here” (Kateb 135). Importantly, past is always related to identity; there is a strong yet complex relation between the past and identity, for the fact that if someone does not have past memories it means that he has no identity and future. Therefore, it is worth saying that past embodies history and identity; we may neglect it but we cannot forget it because it is part of ourselves. So, the invaders who come to Algeria tend to forcibly get rid of the past and identity in order to take control over it and produce a dependent country without identity or history. Since Algeria happens to be a large country it “is [not surprising at all to be a suitable] sheltered site that makes it possible to hold a territory long coveted by the conquerors (Kateb166)

More importantly, [re] writing history is another way used by the Algerian author Kateb Yacine to be able to restore past events and the missing parts of shattered history. In this respect, Leticia claims that the aim of Kateb Yacine from returning to the past is “ often associated with a desire to restore order and revert back to an idyllic form of societal equilibrium and structure in the face of a perceived threat or obstacle”(158). This means that Yacine’s purpose from restoring past events is to re-order the shreds of past history to

reach the completed order of real events which are entirely distorted by the successive invaders.

Moreover, Kateb uses past memories and fragmented pieces of Algeria history to restore the real order and re-order the already destroyed history. Through this way, Kateb strives to redeem the future of Algeria after being completely destroyed by its invaders who tend to deprive it from its identity and history. Although Yacine's novel represents the fragmentation of past memories and the self through multiple narrations, disconnected depersonalization of its characters due to their identity crisis, *Nedjma* is regarded as the evidence which refutes Hegel's claim that African history is coined by European existence in Africa, because Africa does not have history or identity of its own. This again proves that Algeria like Africa continent has an identity and history.

Hence, restoring the past and violating the colonial literary tradition all of them are regarded as modern techniques used by colonized writers to show their resistance and commitment in the same time to their colonized country; to their oppressed people, their identity and history. Besides that, Kateb Yacine's narratives are totally devoted for the sake liberating Algeria from the French conquest and dependency, restoring back the Algerian dignity, and addressing the world that Algeria has an identity and history.

3.3.3 The Colonized and the Prototype of Heroism

Due to the long-standing stereotypes which are moulded by European colonists, the real image of colonized people are completely distorted so far as they are known as primitives, exotic, and evil. That is why; it is of great importance for colonized writers to retrieve the real image and dignity of their people through their literary writings. Kateb Yacine is among those writers who devote their work for the sake of defending their

people's reputation and dignity. Along with his novel, Yacine attempts to fight back all distorted images rendered by French colonizer, and the only way to do so is through his work *Nedjma*. This novel helps Yacine in bringing into image the reality of Algerian people and how they are entirely regarded as the prototype of heroism and courage.

So, shortly after being harshly tortured by the French colonizer, Algerians come to the conclusion that what is taken by force must be retrieved by force. This is what Fanon attempts to clarify from the very beginning, as he happens to be an advocator of Algerian war of independence, because he witnesses all sorts of violence, cruelty, and killing scenes of Algerian civilians when he was a psychiatrist in one of Algerian hospitals. That is why he urges Algerians to use violence against French colonizer, for it is "desperate act of survival on the part of the 'object man', a struggle to keep alive" (Fanon, xxxi), because he comes to the conclusion that only violence can ensure Algerian freedom and independence from French colonizer.

As he calls for Algerian self-determination, Fanon has received harsh criticism from the majority of French doctors who work in Algerian hospitals, for the reason that Fanon accuses those doctors as not treating well Algerian patients, in which he feels that "European technique did not apply to the 'mentally inferior' Arab patients within the hospital and hence not entitled to a full range of treatment" (Bulhan 67). Fanon, in this regard, states that the best solution for Algerians to get of all this ill-treatment and savagery of French soldiers is to use violence, because through violence they can restore back their peaceful life and brilliant future.

Violence, for Fanon, is a natural response against cruel actions conducted by the colonizer, for it is the only way to ensure your survival and freedom; otherwise you will be inevitably doomed to slavery and death. In his book *The Wretched of the Earth*, Fanon

elucidates that “the colonized masses intuitively believe that their Liberation must be achieved and can only be achieved by force” (Fanon 38). Fanon, then, believed that the only way to get Algeria out misery and sufferance is through violence. Arguably, violence means that oppressed people reach what is known as collective awareness of the importance of struggle to free themselves from dependency and slavery.

In this sense, we find countless scenes which portray the Heroism and courage of Algerians against the French colonizer. Mustapha, for instance, despite his young Age, he quits his French school and participates in the big event of the eighth of May demonstration, because deep inside he believes that this event might be the glimpse of hope for uncertain future of Algerians. Indeed, Mustapha happens to be courageous little boy, because when the eighth of May demonstration turns him a hero of his time:

I went into the study. I took the pamphlets I hid the Life of Abd- el- Kader. I found Algeria irascible. It's breathing [...] I made a map of a future demonstration If someone would give me that river, I would fight (71)

This quote proves that Mustapha is a real patriot. So, even if he is still young, he seems to be ready to fight back the colonizer to free his country. He claims that if he is given a chance to fight he would fight with all his nerves for the sake of seeing his country breathing once again the breath of freedom and liberty. Besides that, Mustapha also says that he will fight in all circumstances; whether with cold water, hot sand he will surely fight, because he is deeply sure that only through violence his country will be free once again. Yet, what seems incredibly unbelievable is Mustapha's confession about setting another future demonstration if the first

one fails to liberate Algeria. This means that Mustapha is well-armed with courage and heroism regardless his age. Indeed, Mustapha is a patriot and a real hero who follows the steps of Abd-el-Kader; the tribal Algerian figure and real hero who fights against French soldiers for Algerian independence.

Besides his heroic thoughts, Mustapha also challenges all sorts of torture, when he is arrested in French prisons for the sake of his country and his people “ I received other blows that were harder and more carefully aimed. I stumbled over a step and bumped my head against the corridor wall. I was bleeding. The corporal slapped me with the back of his hand, kicking me upright when I lost my balance” (312).

Yet what seems more touching is when Mustapha finally released and came back to his village “i'd get my parents massacred. My mother was crying. It got worse after curfew, when the village idiot was shot, s starved, solitary girl...she was shot down near our house on her way to the fountain [...] I was arrested the next morning (May 13)” (Kateb 309). Regardless the hardships and the amount of savagery he has experienced with French soldiers, Mustapha happens to be the most courageous character as well as the prototype of Heroism and patriotism.

In this connection, Lakhdar also wishes from the bottom of his heart to see his country free from the French conquest, he says “my blood and my country; up to me to see appearing under its first Arab name (El Djezair)” (Kateb 234). He wishes to see his country holds the Arab name of El Djezair. As if he is impatiently waiting for the moment of independence. Accordingly, this moment of joy reminds us with the same feelings evoked in Salman Rushdie's novel *Mid Night's Children*, the same moments of happiness for being free once again. Rushdie resembles the moment of freedom with “ a moment which comes

but rarely in history, when we step out from the old to the new; when an age ends; and when the soul of a nation long suppressed finds utterance”(Rushdie 116).

For the sake of living in total freedom, Lakhdar challenges the hardest moments of torture despite his young Age “while he [Lakhdar] was waiting to be tortured, he had prepared himself, he wouldn't deny his presence at the demonstration. He wouldn't mention the old revolver he had buried” (Kateb 79). Lakhdar here is regarded as a real hero when he finds no alternative choice but to stand against French soldiers for the sake of Algeria. Furthermore, Lakhdar knows deep inside that he has to survive in order to live in an independent country. Therefore, he proves to be a real hero with bold heart.

More importantly, the other Algerian famous figure who bewildered the French colonizer is Abd-el-Kader. He is another Algerian hero who fights with all his efforts against French soldiers. Moreover, Abd-el-Kader represents the model of pride, courage, and Heroism, because he is man of action:

Abd-el- kader (a man of the pen and the sword, the only chief capable of uniting the tribes into a nation, if the French hadn't come and cut short his efforts that were initially directed against the Turks (136)

This quote proves that Abd-el-Kader is a real patriot, and a real hero who stands harshly against the French conquest of Algeria. He sacrifices himself for the sake of defending his country from violence and slavery. Indeed, Abd-el-Kader succeeds to spread terror in the hearts of French people so as far they regard him as a dangerous weapon which threatens their lives.

Although he is just a tribal figure who conducts bloody battle against France, Abd-el-Kader manages to spread the national consciousness among Algerian people. What later on enhances their political actions towards independence. In doing so, Abd-el-Kader also succeeds to unite separated tribes under one side to defeat the enemy. As an iconic figure, this man is the prototype of Heroism and courage, for the huge efforts he has invested for the sake of saving Algeria from the French conquest. That is why it is worth saying that Abd-el-Kader is a real man of pen and sword. In his book *The Wretched of the Earth*, Fanon also praises the role of Abd-el-Kader in the national resistance and how he becomes an iconic figure not only in Algeria but in the world as a whole. Fanon, then, states that:

In this maturation process we should also underscore the historical role of national resistance to the colonial conquest. The major figures in the history of the colonized are always those who led the national resistance against foreign invasion. Abdelkader is revived with particular fervor (30)

3.3.4 The Colonized and the Prototype of Morality

As opposed to all the stereotypes moulded by the French colonizer towards Algerians, as being the enemy of moral values, Kateb Yacine writes back his novel to mute all voices and to make it clear for Europeans that Algerians symbolize morality in all walks of life, and this can be clearly embodied in his Algerian characters such as; Mourad, Lakhdar, Rachid, and Si Mokhtar. Though his Algerian characters, Yacine addresses the world that all stereotypes moulded by Europeans are no more than propagandas to destroy Algerian image.

If we launch our analysis with Mourad, we find that he represents confidence and loyalty towards the daughter of his master Monsieur Ernest. Furthermore, when Mr. Ernest asks Mourad to take his daughter Suzy home, he agrees to do so without any hidden intention. Instead of taking advantage of her along the way, Mourad keeps distance with Suzy in order not to disturb her peace of mind; he rather walks ahead of her in order to provide her with a sense of security. So, Mustapha is a boy with moral values. Even if Monsieur Ernest happens to be so rude with Mourad “Hey you...”, “Go to the house with my daughter there’s some Wood for you to chop” (Kateb 18), Mourad and “without looking up, drops his wheel- barrow” (18).

Although he finds a chance to avenge his country through the daughter of Monsieur Ernest, Mourad never thinks to hurt her about. So, Mourad represents morality and good deeds. Due to the moral values he holds within, Mourad keeps taking care of Suzy even though she is Mourad’s enemy. Besides that, despite Ernest’s ill- treatment for Mourad and his friends, he does not think to betray him or his daughter. Indeed, Mourad is the model of mercy, honesty, loyalty, and trust.

Additionally, Mouloud also incarnates morality when it comes to deal with French colonizer. For more emphasis, when he is asked to beat his French teacher Madame Clément, Mouloud refuses to do so even though he can easily do it. Instead, he shows a sense of respect for his teacher no matter who she is:

At the school in my neighborhood Madame Clément, the teacher, hit Mouloud on the head with a ruler. Our leader Bozambo took his knife out and offered it to Mouloud who tossed it at the teacher’s feet without taking revenge. Mouloud was crying (216)

Mouloud, in this regard, shows a sense of respect for his teacher despite her the cruelty and violence. Although he is just a student at school, Mouloud responds with a moral values to his teachers and the same thing for his brother Zoubir even though he is humiliated by Monsieur Clément “He took Zoubir, Mouloud’s older brother, by the ears and lifted him like a rabbit”(Kateb 216). Through those scenes, we deduce that Yacine is all right to portray Algerians as the model of moral values, because in the hardest moments they show that they are men with morality.

In analogy to Mouloud, Si Mokhtar also is highly regarded as the model of mercy and humanity, for the reason that he takes care of a young orphan called Rachid “Yet there came a time when he interested himself in me particularly, day by day, paid my debts, but refused the room I offered him in my house” (Kateb 143). Without knowing who is Rachid or which family does he belong to, Si Mokhtar directly and without hesitation offers his helping hand for Rachid. He rather considers his as his child. Si Mokhtar happens to be the wise man of Rashid’s village, all people know him and all children love him:

Sometimes he walked in front of our house like all children, I rushed after him, begging for money, following him [...] we loved him, and we couldn’t do without him all the proverbs, all the jokes, all the tragedies were Si Mokhtar (142)

Although Si Mokhtar is an old man, all people and children love him for he is the source of old proverbs, stories, and the source of wisdom for the countless experiences he has already passed through (Kateb 142). Si Mokhtar’s wisdom crowns him with respectful position among his people and in his village. People still respect him and fill him with care

and love. Even children enjoy his company like Rachid, for instance, even though he is still young he adores staying with Si Mokhtar.

There is, in fact, a reciprocal relation between Rachid and Si Mokhtar, Rachid respects and loves Si Mokhtar and the latter also likes Rachid and treats him as if he is his child “yet there came a time when he interested himself in me particularly, day by day, paid my debts, but refused the room I offered him in my house” (Kateb 143). Moreover, Si Mokhtar decides to provide Rachid with intensive care, because he is an orphan and needs much care. Si Mokhtar, in this respect, becomes the legal father of Rachid without any hidden intention. His entire wish is to give Rachid with all what he needs.

Richard's wedding with Suzy is another scene which depicts that Algerians are the model of morality is during. Moreover, in his wedding and with the presence of his guests, Richard harshly beats an Algerian maid. This unfair behaviour fuels Mourad's rage and leads him to take an action towards this injustice scene of beating an Algerian woman all her fault was to work as a maid in the wedding of French settlers. In this regard, Mourad avenges this maid by killing Monsieur Ricard. Through this heroic action, we can say that Algerians are the model of moral values, because he does not endure to see an Algerian woman being savagely beaten by a French colonizer. So, defending weak people is regarded as morality and good deeds against injustice.

Additionally, when Mourad, Mustapha, and Lakhdar reach a village inhabited by Algerians. Due to the French conquest of Algeria, Algerian people were driven away to rural areas and mountains. However, urban places were destined for the French settlers. When the three men reach the village, they were warmly welcomed by the generosity of Algerian villagers who provided them with food, water, Coffee, cakes. In addition to that, they offered them a suitable room to stay:

By the end of the morning, the three men have reached a douar of some dozen huts. The farmers watch them coming. They leave them alone with the cakes, the dates, the curds, so they won't be ashamed of their appetite (44)

Those farmers, in fact, represent modesty, generosity as well as solidarity and mercy. Without even asking about the reason of their coming, they directly give them food and room to rest. Indeed, Algerians, according to Kateb Yacine, are the core of moral values and good deeds.

Consequently, through his novel, Yacine addresses the world in general and French people in particular that Algerians represent morality and good deeds. He in a way refutes all what has been already said about Algerians, and all what has been stated by Camus is nothing more than stereotypes moulded to distort the good image of Algerians among others.

3.4 The Dialogism of the World's Gaze to the Colonized in Camus's *the Plague* and Yacine's *Nedjma*

Concerning the image of the colonized according to the imperial world in Camus and Kateb's works, it can be said that both works have the same representation of the colonized. In Camus's novel, for instance, we can say that the white world regards the colonized as the source of all evilness that is why they do not accept to share the same position or level with those people. For them, the colonized is nothing more than a slave and his function is to serve his master. Therefore, we do not find any solidarity from white

people concerning the Algerian case. Indeed, there is no middle ground between Algerians and imperial world; whether in Camus or in Kateb's novels.

3.4.1 The Imperial Visions: The (Re) Presentation of the Colonized in Camus' *The Plague*

For a long time, the colonized was the epicentre of all evilness and catastrophes. He was completely regarded as a slave whose solely function was to serve his white master. In return, he would receive an intensive care from his master. So, this slave- master relation has a reciprocal benefits for both of them, and it is a natural law which keeps the world's equilibrium. In Fanon's book preface, Sartre (1963) states that colonial act does not want to enslave colonized people; but rather it seeks to "dehumanize" and deprive them from their culture, tradition, language, and identity (Sartre 79), because when you render colonized people to the rank of animals and deprive them from their identity it will be easier for you to control them and manipulate their minds. Consequently, the colonized is no more than an instrument through which the colonizer recognizes himself, because his existence depends on him.

Additionally, the colonized is always seen by Europeans as inferior and the worst race ever in comparison to the colonizer, who is regarded as superior and this binary structure is "a part of nature" as it was claimed by Aimè Césaire (1950) in his book *Discourse on Colonialism* (Cesaire 40). Césaire considers this binary as a big deal for mankind, because it is impossible to put the colonized in the level with his master. In this respect, Sartre points out that this binary is a must, because he sees that the image of the colonizer is related to the colonized. For more emphasis, Sartre claims that the colonized is very important for the recognition of the colonizer "I am possessed by the other; the other's look fashions my body in its nakedness, causes it to be born, sculpts it, produces it as it

is. The others hold a secret- the secret of what I am" (Sartre 352). Presumably, all mankind are equal; there are no difference between people regardless their psychological or biological traits, even religious books have agreed upon the concept of equality. More than that, Thomas Jefferson, who is regarded as one of the founding fathers of the American Constitution, is highly influenced by the idea of equality so far as the Declaration of Independence Act of the USA thirteen colonies holds his famous statement that " all men are created equal and independent "(Kozuskanich 112).

Additionally, the first three words in the preamble of the American Constitution are "We the people", as it is stated in White's book *Law in American History* (White 399). It is noteworthy to deduce the fact that equality between creatures is a natural thing, and the binary structure is nothing more than European creation to justify their domination and exploitation under the so- called noble mission and Civilization. Indeed, the binary opposition which divides the world into two different poles is a society- structured. Hence, when we have a close look at Camus' novel *The Plague*, we find out that Algerian colonized voices are absent, and this is a real confess from Europeans that the existence of French people is more than enough. Whereas, The Algerian existence does not make sense, and it is better for them to be absent than to have courage to challenge their master.

Due to European obsession with "White supremacy", we find that colonized voices in Camus' novel *The Plague* are intentionally absent, for the fact that there is no co-existence of European superiority and colonized inferiority. Importantly, Edward Said in his book *Culture and Imperialism* shades more lights on Camus' works, mainly *The Stranger* and *The Plague* claiming that in *The Stranger* we find that Meursault character takes off the life of a nameless Arab, and it seems that this nameless man has no history either, because who has no identity has no history, and since this Arab man has no name it means that he

has neither identity nor history. The same thing in for *The Plague* novel in which there are a lot of dead Arabs, but no one talks about them or mention them (Said 175-6).

Arguably, in his book, Said drives the attention of his readers to an important point concerning the image of Algerian colonized people through an imperial lens. In this respect, we find that Dr. Rieux, for instance, embodies the European indifference towards Algerians in Camus' novel *The Plague* when he talks about countless deaths among French citizens without mentioning dead people among Algerians. It sounds quite unfair for Europeans to stand motionless towards this natural catastrophe in one of Algerian cities.

Another scene which embodies the indifference of Europeans towards Algerians is during the outbreak of plague disease where “the officialdom can never cope with sth really catastrophic” (Camus 61). The cruelty of officialdom can be clearly embodied in the abuse of innocent people or rather Algerians whom are jailed for no clear reasons. They go even further so far as to use the prisoners as a scapegoat for the sake of saving their lives “they're thinking of using the prisoners in the jails for what we call the ‘heavy work’ ” (Camus 61). So, the French treatment of Algerian people mirrors for us how the colonized is really seen by the imperial world; only hatred, wrath, and rage that we can sense from Europeans towards non- European people.

Additionally, as far as the colonized is concerned, we find that the French local press in Algeria does not pay more attention to the first signs before the outbreak of the disease; they do not show any interest about the bad situations of Algerian people or sanitary condition. French local press, in fact, symbolizes the indifference of Europeans towards the suffering of the colonized. Instead of searching for the causes behind the countless number of dead rats, to they never raise any finger or take precautions for sudden emergencies. All they care about “is news about the rats” (Camus 18). Camus' novel, hence, sums up the

imperial gaze towards Algerian colonized. Yet they blame Algerians as they are responsible for the emergence of this calamity.

More importantly, the coming of Rambert to Algeria, for a report about the living condition of Algerians which coincides the outbreak of pandemic, is regarded as a “pretext to blame the Arabs (colonized) as responsible for this calamity due to their lack of sanitary and good living condition as it us pointed out by Owino Stephen (107). In other words, the plague disease is the result of the primitive life and low living conditions of Algerian colonized people, because they are the source of all catastrophes and damns of this world. Accordingly, Europeans consider colonized people as the source of all evilness due to their ignorance and primitive life; they are the curse of this world.

Indeed, Europeans seem indifferent for what happens with Algerians due to the sudden outbreak of such mortal calamity. In analogy to Said, Ashcroft et al also denounce the fact that Algerian colonized has been driven to marginality and silence, because they are less important not only for Camus, but for Europeans in general. In this respect, Asha provides an excellent example concerning the crime which is committed by a French colonizer towards an Arab. Normally, instead of arresting Mersault, for killing an Arab, he has been arrested for showing no interest or sadness in his mother's funeral (Ashcroft et al 261). What simply means that Algerians are not worthy enough to talk about them; they are seen by French people as inferior to the extent of being less than fully human. This is, in fact, the real gaze of Europeans towards colonized people.

It is not surprising at all to find this never- ending tension between the colonizer and colonized, since it resembles the struggle for survival, and only the stronger who is going to conduct the world. That is why we find that the colonizer strives to drive the colonized to the cliff of decline. Arguably, Aimè Cèsaire in his book entitled as *Discourse on*

Colonialism, talks about this tension by claiming that when it comes to deal with colonizer/colonized relationship, we sense only “ forced labor”, “ intimidation”, “pressure”, “police”, “taxation”, “rape”, “mistrust”, and “degrades messes”(42). This means that when we talk about the colonizer/ colonized relation, we find that there is no room for solidarity or humanity; but cruelty, and force. In this regard, Fanon also stresses in his article “Towards the African Revolution” the fact that French soldiers in Algeria are no more than enemies, until Algeria gains its independence (Fanon 66). Through Fanon and Aimè Cèsaire we might deduce the fact that there would be no room for good relations between the colonizer and colonized.

Additionally, Aimè Cèsaire states in his book *Discourse on Colonialism* that Colonel de Montagnac, one of Algerian conquerors, confesses that whenever he faces any thoughts that restraint him from doing his work, he finds himself compelled to “cuts off some men’s heads” (Cèsaire 40). It is really horrible to come across such real confessions about Europeans towards innocent colonized. In this regard, Cèsaire claims that there is no human contact, but relations based on power and obedience between the colonized and colonizer (42). Therefore, we might conclude that we find only cruelty, wrath, and corruption whenever sink deep inside the European soul.

Interestingly, colonized people are seen by the Imperial world as primitives with barbaric and savage behaviour. They have mysterious exotic culture such as Algerians who have a boring and strange way of enjoying their weekends. Instead of having good times with their lovers, they sit in cafes and have boring discussions with their friends. All they care about is hard working:

They reserve these pastimes for Saturday afternoons and Sundays and employ the rest of the week in making money, as much as possible. In the evening, on leaving the office, they forgather, at an hour that never varies, in the cafes, stroll the same boulevard, or take the air on their balconies (2)

In comparison to French settlers, Algerians are the model of backward life. That is why they are in urgent need to be civilized with the help of European “noble mission”. Colonized people see themselves as entirely tied up with Europeans so far as they feel themselves as dependent to Europeans, just like kids who need intensive care and support. Besides that, colonized people see themselves as exotic and inferior in comparison with Europeans who embody civilization and Pride. Through those stereotypes, colonized people consider themselves as disgusting creatures who do not fit to be in the same level with Europeans. More than that, colonized people see themselves through the European lens, because they are not themselves anymore, but rather they are European creation.

Consequently, the colonized is seen through the imperial gaze as an “exotic”, “savage”, “primitive”, “barbaric”, and “backward”, especially during colonial era, and even colonial narrative which are written by colonizers still cherish the glories of the European colonizer and curse the colonized as being the source of evilness and darkness.

3.4.2 (Re) Imagining the Colonized: The Rest's Perspective in Camus' The Plague

During colonial period, all colonized voices are muted; they have no right to express themselves, because they are nothing more than dependent slaves who have to work hard to satisfy their masters. In this era, colonized people see themselves as inferior, ignorant, and misfortune creatures due to the stereotypes moulded by colonial narratives. In doing

so, colonized people start to believe in all what they hear from European colonizer, because they manipulate their minds to what suits their own needs.

Gradually, colonized people were entirely influenced by those stereotypes so far as they regard themselves as no more than brainless creatures, or worse than that they regard themselves as animals who have to submit to all sorts of orders without complains. But what seems so horrible about colonized people is that they start to accept themselves as they are (Sartre 21), they adapt their new situation as the worst race in the world. That is why, the colonizer finds it easier for him to enslave colonized people and maintain his control over them.

In his book *Black Skin, White Masks*, Fanon elucidates for us the heavy burden of being a colonized, he claims that when he tries to see himself from an objective lens, he finds out that his physical traits and “ethnic features” are “deafened by cannibalism, backwardness, fetishism, racial stigma, slave traders, disoriented” (92), which means that his traits does not conform those of Europeans that is why he feels that he does not deserve the right to face the white man. In doing so, Fanon finds no alternative choice but to disguise himself under White mask to be visible and to be equal to white man, because his dark skin prevents him from being visible “I transported myself. Very far, from myself, I wanted simply to be a man among men” (92).

Since the colonized finds it even harder to fit the European Canon, he decides to cover himself with White mask, perhaps he can easily fit into European world, yet what happens later is that the colonized falls into the trap of identity crisis, for the reason that he finds himself in between; neither belongs to European world, nor does he belong to colonized

world, and this is the most difficult thing ever. This is what exactly happens with Eliza Doolittle in George Bernard Shaw's play *Pygmalion*, when she wants to be a lady in a flower shop. She neither becomes a perfect lady, nor does she return to her old self as a flower girl. So this in between-ess transforms Eliza into a dependent slave to her appearance and Social status, and the same thing for the colonized who becomes under the mercy of the European colonizer.

During colonial era, colonized people do not receive any support neither from European world nor the Rest of the world. They suffer in silence due to the double pressure they pass through from both worlds. Concerning the Imperial world, they are non-humans who are born to serve their masters, on the other hand, they are seen by the Rest of the world as undesirable thing, for the reason that they are blindly believed in all the stereotypes created by Europeans as far as the colonized is concerned.

So, the colonized, in fact, is forcibly driven to marginality and slavery. The Rest of the world, in this respect, is compelled to see the colonized through the imperial gaze, because he has no right to decide by himself or even voice up his opinion about the colonized; only Europeans have the right to decide who the best is and who the worst is. Indeed, colonial period is completely devoted to the European colonists because they are the ultimate power in this world, yet the Rest of the world are no more than dependent people who have to obey European supremacy.

3.4.3 Colonial Reflections: The Imperial Gaze on the Colonized in Kateb Yacine's *Nedjma*

The image of the colonized through the imperial eyes is totally changed with the coming of post-colonial era. The majority of Europeans feel guilty towards what happens

with colonized people through the different scenarios of killing, torturing, enslavement, and violent practices. It is worth saying that Europeans, at that time, are heartily touched with the horrible practices conducted by colonizers towards colonized people; they even show sympathy through different demonstrations. More than that, they call for human rights and the right of less powerful nations in determining their future and being independent and free from colonizers dependency.

Post-colonial era opens the eyes of Europeans towards the reality of the colonizer so far as they feel ashamed of their old prejudices and stereotypes as far as the colonized is concerned. Europeans come across the fact that they were wrong when they accused colonized people of being inferior and primitive, because they came to know by the end that the savagery of colonized people is, in fact, the outcome of the colonizer's practices and exploitations. To satisfy their eagerness for power and domination, Europeans turn to be savage and cruel towards colonized people, and this savagery leads them to conduct a lot of crimes against the those innocent people; thinking that they is the beast.

Yet, by the end, they come to the conclusion that the colonized is not the beast but they are the beast themselves. Just like William Golding's novel *Lord of the Flies*, when Simon finds out that there is no beast, but the real beast comes from within "maybe there is a beast [...] maybe it's only us" (Simon 80). However, post-colonial era is meant to be a chance for Europeans to redeem their wrong deeds and thoughts about the colonized. In this respect, Fanon claims that colonized people are not alone anymore, especially with the coming of post-colonial era, because "in spite of all that colonialism can do, its frontiers remain open to new ideas and echoes from the world outside. It discovers that violence is in the atmosphere, that it here and there bursts out, and here and there sweeps away the colonial regime" (Fanon 54-5).

In his words, Fanon denounces that colonized people is not alone, especially with the rise of national awareness among Europeans. This awareness paves the way later on to the emergence of anti-colonial resistance which strives to retrieve the dignity of colonized people. As a way to redeem their old mistakes, Europeans decide to be advocates of colonized; and try to put an end for this antagonism between the colonizer and colonized.

Importantly, anti-colonial resistance becomes the source of inspiration for new insights and new ideologies not only for colonized people, but for European critics too about looking for suitable way to challenge the colonial authority as it is pointed out by Ania Lomba (185). So, anti-colonial resistance plays a key role in the re-assessment of colonial narratives. In this regard, Europeans start to be aware about the reality of colonized people as they were the victims of colonialist cruelty and exploitation; they come to know also that colonized people are not animals anymore, and all the stereotypes they were stigmatized with were the creation of colonizers.

However, there are some Europeans who stick to their first impression about the colonized; they still look at the colonized with inferiority, because they do not accept the fact that one day the slave and his master might become equal in rights and duties. It is not plausible for them to share with other races, who have dark and stigmatized past, the same position. The same thing for French settlers who live in Algeria, they still treat colonized people as barbaric and savage creatures as it is clearly embodied in Kateb Yacine's novel Nedjma, which is the vivid evidence of the point view of French settlers about Algerians. For instance when French students wants to play with each other, one of them asks what if they ask Lakhdar to join them, Albert replies with " no gangsters, no Arabs in the garden,

papa says. He won't let us" (Kateb 293). Even French kids are not allowed to play and enjoy their times with Arabs, because they think that Arabs are savages and violent.

Additionally, when Algerian soldiers fight for the sake of liberating Algeria from the French conquest, they are considered as "fugitives" (Kateb 307) and outlawed –terrorists who tend to destroy the country and spread fear amongst French settlers. Besides that, European settlers consider Algerians as savages who threaten their life as it is said by a French settler "they should give us arms and leave us alone. They don't recognize anything but force. What they need is Hitler" (Kateb 308). So, Algerian colonized is seen by Europeans as savages who never submit to any law or order; they are beyond control. It is incredibly impossible to take a land which is not yours and accuses its inhabitants as savages. It is even quite impossible to stay calm or passive while others take control of your land. According to behaviourism theory, any action has a reaction and the same thing for colonized people whose response, to the colonialist power, is quite normal.

In fact, the image of the colonized through the European lens is very complex and multifaceted, for the reason that there are some Europeans who support the colonial conquest, and there are others who opposed the existence of the colonizer in colonized countries. Concerning those who stand with the colonial power, they ignore the existence of the colonized even if he is in his home land "Vive la France, les Arabes silence!"(206). More importantly, it is approved through this slogan that French people support the French conquest of Algeria and want to drive Algerian colonized to marginality and long silence. French people attempt to mute Algerian voice. Additionally, the other scene which proves that Europeans want to mute the colonized is when "charley, a French student, gives the names of the absentees" and reports by the end that all absentees are Algerian students

(Kateb 295). This quote is evidence about the desire of French people to get rid of the Algerian existence.

3.4.4 Colonial Images: Interpretations from the Rest in Kateb Yacine's *Nedjma*

The colonized is seen by the Rest of the world as a victim of colonial practices which destroys his past and future, because he was forcibly compelled to live a life that does not resemble his expectations. Indeed, the colonized is regarded as the victim of colonial savagery and violence, because at that time he was daily exposed to all sorts of torture and cruelty, and the novel of Kateb Yacine's *Nedjma* is the best example of the daily suffering of colonized people in the colonial era. The eighth of May massacre, for instance, proves the amount of savagery practiced by French soldiers towards innocent Algerian civilians, whose only fault was to ask for their right of being independent from France. Unfortunately, they faced endless shots, imprisonments and killings. Even children, girls and old men were savagely shot without any sense of mercy "the 8 May has proved that this sailor's kindness can turn into cruelty; it always begins by condescension" (Kateb 83). This quote refers to the real mask of European noble mission.

In this regard, Sartre in Albert Memmi's book *The Colonizer and Colonized* tackles the issue colonialism, in which the colonizer uses all sorts of "oppressive systems" to drive the colonized into the trap of suffering and misery. For more emphasis, Sartre points out that besides driving them to the level of animals, "colonized people are not given any rights, not even the right to live, and their (living) condition worsens day by day when people's remaining option is choosing how to die" (Sartre 23). Shortly, after dehumanizes the colonized and depersonalizes him, the colonizer deprives him from his rights and the only right he has is how to die.

Indeed, the colonized is the victim of the colonizer's injustice and cruelty. Besides that, the colonized is seen by the ex-colonized world as the one who is savagely imprisoned in the trap of inferiority, otherness, and silence, because the function of the colonizer is to render the colonized to inferiority level as it is stated by Ashcroft et al (505). Indeed, the colonized was the victim of European domination and exploitation so far as they consider the image of the colonized as a non-human and other, because they can notice their difference only through distorting the image of the colonized (Ashcroft et al 504). Arguably, the only effective way for the colonizer to recognize himself as a human is to render the colonized to "other" and "monster" as it is claimed by Sartre (84).

However, things are completely changed with the emergence of the post-colonial era; where the colonized finds all freedom to express himself. This period helps the colonized to "discover his humanity" and stand on his feet once again, because at that moment "he begins to sharpen his weapons to secure his victory" (Fanon 8). In other words, the long-standing silence and marginality of colonial era provides the colonized with courage to stand in the face of his European enemy to reclaim his rights. Besides his inferiority and marginality, the colonized proves to be the most courageous creature who challenges his old master to celebrate his survival from the cruelty of colonialism.

Additionally, the image of the colonized is seen by the Rest of the world through the lens of resistance, because he grapples to gain back his identity and history on the expense of his life. So, the colonized awareness coincides with the emergence of liberation movements and anti-colonial resistance, which play an integral role in endorsing the colonized with the needed efforts to express his thoughts and voice up his sufferings; he is

lastly free from all colonial restraints which destroys his past identity and culture. Thanks to his courage, the colonized is able to challenge the colonizer and proves his existence as a free man with his culture and history because he is not an animal anymore just like Tayeb Salih's character who claims that "I, over and above everything else, am a colonizer, I am the intruder whose fate must be decided" (Salih 94-5).

Interestingly, Salih's quote provides us with a lot of details concerning the colonized who becomes stronger than before due to post-colonial era, for the reason that it gives him an endless support and the provides him with the chance to fight back his long silence and marginality. The most striking thing concerning post-colonial era is that the margin becomes the center and the vice versa, which means that this period shades more lights on the colonized as the center of interest more than the colonizer himself. Along with Tayeb Salih, Kateb Yacine also challenges the French power to prove that they are strong and courageous enough when it comes to decide their fate. That is why it can be said that Yacine is a revolutionary writer who deserves to be voice up his concerns through his works. In this case, it is worth saying that lot of studies are completely devoted to adopt pos-colonial themes about the negative impacts of colonialism on colonized people.

3.5 Conclusion

In this chapter, we have dealt with the representation of the colonized through the lens of the colonizer, colonized, and the White World. In doing so, we take both novels of Albert Camus's *The Plague* and Kateb Yacine's *Nedjma* as a vivid sample to conduct a comparison study as far as the image of the colonized is concerned. As a French colonizer, Camus enlightens our minds with some facts about the reality of the colonized in his novel *The Plague*.

According to Camus, then, the Algerian colonized is the source of plague due to his barbaric and primitive life. In addition to that, he portrays them as the core of evilness and darkness, because they are exotic and ignorant. Besides that, Algerians have no moral values, because they do not have any sense of humanity or mercy towards weak people.

However, The Algerian writer Kateb Yacine provides us the reality of the colonized, which seems totally different from that of Camus. In his novel *Nedjma*, Kateb Yacine brings us with some hidden facts about the colonized as being victims of colonial regime. Opposed to what has been claimed by Camus, Yacine portrays Algerians as persons because they do have identity and history. Besides that, Algerians are the model of courage and heroism in different ways with moral values. Importantly, this chapter also has been revolved around the image of the colonized by the imperial world, in which we have deduced that the imperial opinion is divided into those who support the colonizer and legalize his deeds, and the others who denounce the grotesque deeds of the colonized.

Through this thesis we might say that the image of the colonized through the eyes of the colonizer differs from that of colonized and the imperial world. This means that we have countless yet varied out looks about the image of the colonized, and this is what makes our

comparison quite interesting, and this urges us to look for the voice of truth concerning the real image of the colonized.

Chapter Four:

“(Re) visiting Colonial Narratives: The Search for Authenticity in the Images of the Colonizer and Colonized in Albert Camus’ *The Plague* and Kateb Yacine’s *Nedjma*”

4.1 Introduction

This chapter revolves around the quest for the authenticity through (re) visiting and re-examining colonial narratives of the Algerian novelist Kateb Yacine and the French writer Albert Camus. In doing so, it is of great importance to deal with the representation of the colonizer and colonized in parallel and how each one perceives the other in Camus’ *The Plague* and Kateb Yacine’s *Nedjma*. In addition to that, the white world’s gaze is equally needed in this research. Besides the white gaze, we are also in a dire need to look for the depiction of the colonizer and colonized through the Rest’s lens because one sided- view is not well enough to lead us to the right path. That is why we need to examine different views from opposed angles to have a right and exact vision.

Our purpose from conducting this comparative study between the colonizer and the colonized is to reach the truth, which means that we are going to indulge into a deep analysis of Camus and Kateb’s stories in order to find out which story holds the seeds of truth; the one told by Camus or the one by Kateb Yacine, because it is not enough to take each story and analyses it separately. Instead, we have to take both stories in parallel to deduce the truth as far as the image of the colonizer and colonized are concerned.

In this part, we are going to deal with the danger of one single-sided narration, especially if the latter is written by the colonizer because there would be an unfaire representation of the colonizer and colonized, in which the colonizer is totally depicted as the savior of the world and the colonized is completely portrayed as the core of danger and threat. That is why we need to deal with both narratives of the colonizer and colonized in parallel to find out the real truth. Indeed, relying on stories in parallel will make our research authentic and it will be easier for thus to reach the voice of truth from two

different versions of stories. So, this chapter will be the result of all what has been done in the three previous chapters.

4.2 The Colonial Gaze: Insights from the colonizer and Colonized in in Albert Camus’ *The Plague* and Kateb Yacine’s *Nedjma*

Concerning the representation of the colonizer and colonized, we are going to an intensif analysis about how the colonized is perceived by the colonizer and colonized and the vice versa in both works of Camus’ *The Plague* and Kateb’s *Nedjma*. This title is meant for a general comparison to deduce the voice of truth in different stories and an French and Algerian writers; Camus and Yacine.

4.2.1 Colonial Paradox: between Noble Intentions and Duplicity

It is a real blessing for someone to be a European because the chance will always swing in his side for it provides him with the privilege to have a good and comfortable life, and the same thing for the French writer Albert Camus who repeatedly cherishes his European roots. Even if he was born in Algeria; a colonized country, he still feels with nostalgia to his mother land. Jan Kalabbers, in this regard, points out that “Camus had been born and bred in Algeria [...] he was a child of French settler: he was not an Arab in Algeria, but a French man” (22). This is what causes him to be an advocator of the French conquest in Algeria, because he inner self still shows loyalty to his European origins. Moreover, In *Letters to a German Friend*, Camus states that Europe is a home (Camus 22). This is a direct confess from Camus towards his European roots. Hence, it is not surprising at all to find a colonial writer who praises his European citizenship. For Camus, then, Europe is the home, the spirit, and the sense of belonging. That is why Camus always represents European characters as the model of purity, mercy, and nobility.

Unlike Camus’ literary texts which meant to praise Europeans, Kateb yacine, as a post-colonial writer mainly uses his works to address the impact of colonialism on colonized countries. Moreover, Kateb’s works are devoted to challenge and attack colonialism. In this regard, we deduce that both writers belong to extremely different worlds: the center and the periphery in which the center recounts its victory and the periphery re- narrates what has been intentionally omitted by the center. In both novels, *The Plague* and *Nedjma*, Albert Camus and Kateb Yacine have different perspectives as far as the image of the colonizer is concerned. For Camus, whites are the chosen people on earth. Provided with a special gift of taking care of less powerful nations, Europeans see themselves as the right ones who deserve to be leaders of the world. That is why; we find that the concept of superiority is deeply rooted in Camus ‘works. As a white author who belongs to European sphere, we sense a sort of pride whenever read Camus’ novels; each single word praises the European existence.

As a European writer, Albert Camus tends to retrieve the by gone days of European civilisation which seems to be the pride of white colonist. According to Camus, to be born as white is a burden in itself, because, you are going to have a huge responsibility of educating, cultivation, and ennobling the other colored people. Hence, Camus’ novel *The Plague* is completely regarded as a colonial discourse par excellence. Arguably, French settlers, according to Camus, come to Algeria in order to civilize and ennoble the inhabitants or Algerian people; they have good intentions. For instance; Doctor Rieux is undoubtedly regarded as the model of courage, for the reason that he risks his life and abandoned his sick wife for the sake of saving innocent lives.

So, it is quite impossible for someone like Rieux to kill his patients or take revenge of them, or even to take their lands by force. On the other hand, Kateb Yacine through his novel *Nedjma* precludes all what has been stated by Camus, because he thinks completely different when it comes to talk about the colonizer. As an author who belongs to an ex-colonized country, Kateb Yacine reveals all what has been entirely ignored by Camus.

Through French settlers like Monsieur Ernest, Monsieur Ricard, and French policemen, Kateb Yacine shows to his readers the hidden intentions of White man’s burden. Relaying on the example of the French police who beat Lakhdar and Mustapha, we deduce that French soldiers lack any sense of humanity and mercy; they arrest and torture Lakhdar and Mustapha even though they are still young. This scene makes things clear about the reality of the colonizer. Instead of taking care of Algerian kids, police men abuse them in a very savage way.

What has been said by Camus seems quite logical and clear. But what about Kateb Yacine who happens to witness all the hardships rendered by the French colonizer during the French conquest of Algeria. Moreover, Kateb Yacine provides his readers with full description about the French settlers like Monsieur Ernest who badly treats Algerian workers even though they invest all their efforts to heartily serve him. Instead of treating his workers with endless affection and protection, Monsieur Ernest aggressively deals with his Algerian workers so far as he savagely beats Lakhdar and calls the police to arrest him.

In his novel, Kateb Yacine attempts to show to the readers the other face of French colonizer. Interestingly, Albert Camus points out in his novel *The Plague* that France comes to Algeria to improve the living condition of its inhabitants, because Algeria is an “ugly” place and its inhabitants are no more than primitives who need more care to reach

civilization by the end. Hence, the existence of whites in Algeria is for its benefits and not the opposite. According to Camus’ words, French people are not the colonizers whose aim is to make more profit in colonized countries, but rather they come to civilize the uncivilized. Camus goes further to refer to whites or French men as innocent souls all their efforts were devoted to get Algerians out of this calamity such as ; Dr. Rieux and the like. For him, it is quite impossible to call them colonizers who come to destroy Algeria.

Contrary to Dr. Rieux who seems to be the model of whites in Camus’ novel *The Plague*, Monsieur Ernest in Kateb’s *Nedjma* seems quite the opposite. He embodies the dark side or perhaps the real face of European whites. Instead of taking care of Algerian workers like; Lakhdar, Ernest violently treats Lakhdar, even if he is only sixteen years old. As a French white man, Monsieur Ernest normally considers Lakhdar as one of his kids, because French settlers come to civilize and ennoble Algerians. However, what happens seems quite the opposite for the fact that they invade Algeria to make an endless number of servants as well as colonies. Hence, French colonizer, for Kateb Yacine, is extremely regarded as the core of Colonialism and manipulation. To write back to the colonizer in general and to Camus in particular, Kateb yacine has written his outstanding novel *Nedjma* to challenge the colonizer and debunk his grotesque deeds towards the undeveloped countries like Algeria under the so called: white man’s burden.

Importantly, dealing with the novels of *The Plague* and *Nedjma* makes the reader in a real confrontation between the colonizer and colonized; as if there is there is face-to-face confrontation between Kateb Yacine and Camus. From one side we find that Camus nicely portrays the colonizer. He even neglects the point that French people are themselves European colonizers. Even when we read his novel *The Plague*, we find that Algeria, for

Camus is a French province. What clearly means that Camus does not regard Algeria as a colonized country, but rather a country which is governed by France. In addition to that, Camus uses in his novel the pronoun “we” instead of “they”, because he thinks again that Algerians and French people are part and parcel of each other.

For more emphasis, Dr. Rieux, for instance, once they are confronted by a very dangerous disease, he says that this Plague is “our concern”, or when he refers to Oran or Oranian people, he says “our town, our citizen”(2), “our townsfolk”(37). Kateb Yacine, from the other side proves to his readers that France is a colonialist country and no one has the right to say the opposite and in order to prove his claim, he provides for us a detailed description about what exactly happened in Algerian war of independence against France. In this war, Kateb Yacine brings for us a vivid image about the amount of savagery and Violence by French colonizer towards innocent civilians. Kateb Yacine, in this regard, seems to be in a total disagreement with Camus, because he thinks that Whites are the real beasts who tend to get rid of innocent people.

In analogy to what have been already said by Kateb Yacine, the British novelist William Golding has once said that “there is no beast, the beast is within us” (Golding 80). Indeed, Europeans draw their way to get rid of the primitive beasts in underdeveloped countries, yet they do not know that they are the beasts themselves. For him, Europeans are nothing more than savage colonizers who invade Algeria to quench their thirsty for power and victory. The Kablout tribe is the best example of French colonizers greediness. Consequently, the reader finds himself between two different stories; the one which is recounted by the colonizer about himself, and the other portrayed by the colonized. This in-between-ness, in fact, renders the reader of both novels into a real delimita, because

this dialogism makes things quite harder for him to deduce the real truth about the colonizer.

While Camus repeatedly insists that “The White Man’s Burden” is a real burden for whites because it obliges them to have all the responsibility towards less powerful nations to provide them with special care to have a better and good future. Even missionaries, who voluntarily devote their life for the sake of helping people to find their inner peace through strong belief and intensive educational system, deserve all the best for their glorious mission towards mankind. Just like whites, missionaries also have a message which holds within moral values such as; care, help, and mercy, Brantlinger has another opinion concerning Europeans and their missionaries.

For Brantlinger, “ missionaries were strongly tempted to exaggerate ‘ savagery’ and ‘ darkness’ in order to rationalize their presence in Africa, to explain the frustrations they experienced in making converts, and to win support from mission, societies at home”(60). For him, then, missionaries are inextricably entwined with the colonizer; they represent the soft way of colonialism, yet they are very dangerous than the colonizer himself, because their mission is to peacefully and softly spread Christianity and their new culture. Surprisingly, the missionaries have the power of words; they can easily influence their followers from weak nations. In doing so, those people will feel that they are in a dire need to be civilized through embracing new culture as well as new religion.

Along with Brantlinger, Kateb Yacine, also stands harshly against such unfair practices which tend to fool the colonized and renders him intentionally to the tide of uncertainty and abyss. For Yacine, then, everything comes with the colonizer has a colonialist intention, because missionaries and the colonizer are two faces of the same coin. Hence,

the struggle between Kateb Yacine as a colonized writer and author Albert Camus as a colonizer is a confrontation between the past and the present; it is a never-ending struggle between truth and liar. We might conclude from all what has been already mentioned that The White Man’s Burden is just an excuse from Whites to justify their colonial and illegal existence.

4.2.2 The Colonizer’s Paradox: Humanity in a Racist Framework

When the French colonizer Albert Camus portrays his French characters as the model of humanity and mercy, he in a way claims that they are special and why not better than the rest of the world. The character of Dr. Rieux, for instance, is highly regarded as the hero of this novel, because he risks his life for the sake of others. Once he is confronted by the plague disease, he devotes himself for treating patients; whether Algerians or French settlers. For him, all people are equal and have the same chance. Instead of saying our French citizens, he always begins by saying “our citizen” (2), “our townsfolk” (37). Regardless the bad condition of the sanitary service in Algeria, Rieux, of course, with the help of medical staff, stands firmly against all sorts of challenges that may threaten the life of his patients. To save more lives was the slogan of Dr. Rieux. Hence, Dr. Rieux inescapably deserves to be the model of humanity and mercy, because being a doctor does not always mean that you have a sense of humanity. The same thing for Tarrou, Rieux’s closest friend, even he does not belong to the medical staff, he opts to be part of medical group and decides to help his friend in the most critical moments. Although things seem quite difficult not only for Rieux and his medical staff, but for Tarrou also, because this calamity is the concern of all inhabitants of Oran city; whether Algerians or French settlers.

As a clear response to Camus’ novel which portrays Europeans as the model of mercy and humanity, The Algerian writer Kateb Yacine provides his readers with full description about the reality of those people who are used to disguise under the mask of purity and nobility. In his novel *Nedjma*, Kateb Yacine brings for the reader all horrible scenes about Europeans or rather colonists who unfairly take control over colonized lands and enslave its people. Unlike Dr. Rieux who symbolizes the best image of Europeans in his commitment towards innocent lives, Monsieur Ernest in Kateb’s novel seems to be totally the opposite of Dr. Rieux.

In other words, in Kateb’s *Nedjma*, Ernest as a colonial character represents the racist landowner; because when it comes to dealing with his daughter Suzy, he is used to treat her just like a queen who needs an endless care, whereas he savagely treats Algerian workers as if they are animals or slaves. For instance, there is a racist act when Monsieur Ernest gives orders to Mourad to work ten hours even in Saturdays without any break (59). Thus little distinction between people makes it quite clear that French colonists are the prototype of racism and discrimination (59). In this regard, it seems that Ernest’s words are filled with racism and void of any sense of humanity and mercy.

Critical moments, in fact, are so necessary, because they unveil the reality of people and the same thing happens with Tarrou and Rieux. When Tarrou becomes under the mercy of the plague, he receives a good care from his dearest friend Rieux. As he was so busy in hospital, Rieux decides to bring his friend Tarrou to his house in order to provide him with a special care. This scene, in fact, talks loudly about humanity and mercy of French people towards people who seem to be weaker than them. Again, Camus wisely succeeds to draw a beautiful image about the French people, in general and French settlers in Algeria in

particular in the imagination of his readers. He genuinely succeeds to grasp his readers’ sympathy towards European people. So, whenever you read husband works, you will completely deduce that European people are entirely and incomparably the noble race. In contrast to Camus, the Algerian novelist Kateb Yacine gives us a lot of scenes which conveys us with all sorts of racism. Among those scenes is the scene of Ernest’s daughter Suzy when she goes out for walk and accidentally meets her father’s workman Mourad, she treats him as if he belongs to another planet totally different from hers.

Indeed, Suzy’ eyes are clearly fuelled with wrath and racism whenever sets eyes on her father’s worker. She regards herself as if she is the daughter of sky and Mourad as the son of earth never come across each other. That is why Mourad says: “she’ll walk back across the empty lot as if I were offending her just by walking on the same path, as if we should never be in the same world together, except because of violence or rape [...] already. She’s told me to go away, as if I had put my arm around her waist” (26). Hence, just like her father Monsieur Ernest, Suzy also is a racist settler who “told Mourad to go away” from her path as if he is a dangerous person who may threaten her life.

As far as humanity is concerned, we find that father Paneloux also represents all sorts of moral values. Interestingly, the scene of Paneloux with O’ Thon’ kid is the most touching scene in Camus’ novel *The Plague*, because this scene shows us the amount of mixed emotions between pity, love, mercy, sadness, hopeless, and pain. All medical staff are overwhelmed by these feelings, and father Paneloux was the most:

Paneloux gazed down at the small mouth, fouled with the sores of the plague and pouring out the angry death- cry that has sounded through the ages of mankind. He

sank on his knees, and all present found it natural to hear him say in a voice hoarse but clearly audible across that nameless, never ending wail (105)

As he was incapable of doing anything to the little innocent kid, Paneloux kneels down and prays to God to spare him from his sufferance. Seeing O’Thon’s child suffer breaks father Paneloux on the heart. In addition to Paneloux, Cottard also has a bird’s heart for the amount of humanity and mercy he has to the extent he committed suicide, for the reason that he does not endure the amount of people who die because of the plague.

Unable to do anything to help, Cottard prefers to die rather than to live this way, and his life seems to be useless when he does not know how to give a helping hand to fight this catastrophe. In contrast to father paneloux, a French character in Camus’ novel *The Plague* who embodies humanity and mercy, the French policemen in Kateb Yacine’ novel *Nedjma* symbolizes injustice and discrimination towards people of colonized countries. Shortly after 08 May demonstration, Mustapha and Lakhdar find themselves arrested by the French soldiers. They are unfairly jailed and harshly tortured even if they are young. Instead of taking care of them as they are still students, French policemen conduct a massive torturing course to get rid of them.

If we make a closer look at Camus’ works, we can easily deduce that Camus’ racist thoughts do not come out of the blue. Moreover, just like other writers who have been blindly affected by modern thinkers, Albert Camus also has highly influenced by some European philosophers such as: Charles Darwin, Karl Marx, Antonio Gramsci, and Michel Foucault. Starting with Darwin's “Survival of the fittest”, we find that Darwin calls for a sense of competition, which seems quite important for survival.

In his Theory, Darwin stresses on the importance of power in ensuring more chances, since life does not offer equal opportunities for mankind. That is why you have to struggle in order to survive otherwise you will end up dying. Along with Darwin, Camus tries his best to show to his readers that life is not a simple task. Indeed, life is filled with countless challenges and obstacles, and only the stronger ones are able to survive. The same thing happens in Camus’ *The Plague*, especially with the outbreak of the sudden disease. In order to survive you have to be well equipped with courage and power. Although Darwin’s theory seems to be logic, yet it directly calls for racism and difference between humankind. What finally leads to savagery, violence, and killing.

Along with Darwin’s struggle for existence, Marx also through his theory of class struggle opens space for inequality and binary, and the same thing for Michel Foucault who legalizes the act of killing in order to survive, because for him only powerful nations have the right “to kill or let live” (Foucault 42). Foucault stresses on the importance of power for survival, and he indirectly enhances the act of killing and savagery. Europeans, in fact, are indirectly legalized savagery and the act of killing, yet they justify it as the essence of Nature. For them, then, the act of killing is a natural thing to ensure one’s life.

As a European writer, Camus also has racist thoughts towards colonized or less powerful people, and if we read all Camus’ works we will not be at all surprised by these thoughts. For that reason, we find that Kateb Yacine considers Albert Camus as a racist writer and his novels are the best example. Due to European savagery, Kateb Yacine is at pains to stress the savagery of Europeans, as they are the core of evil and darkness. Even the British novelist William Golding proves to the world that all savagery does not come from outside, but rather it comes from within. For more emphasis, in Golding’s novel *Lord*

of *the Flies*, the character Simon comes to the conclusion that “Maybe there is a beast [...] maybe it’s only us” (59). Indeed, Simon's words are of great importance, because they sum up all what is going on with humankind.

Consequently, all what is evil and dark is a part of human nature. Psychologically speaking, evil side of human psyche is repressed by society and constitution, yet come to emerge whenever find a suitable condition or external factors. The same thing for the colonizer, his evil side is going to emerge whenever find suitable condition, and Monsieur Ernest and Ricard are the best examples of human savagery and evilness. Due to a series of conquests and wars in less powerful countries, the colonizers find themselves free to try all sorts of savagery, because they are not governed by any law or constitution. This environment, in fact, helps in the emergence of their dark side.

4.2.3 The Misapprehension and Misconception of Civilization

According to Freud, Civilization is the “achievements and regulations” which tends to facilitate our life and make it different from that of “animals” (89). In Albert Camus’ *The Plague*, he praises the European existence in every single word as they are undoubtedly the cradle of knowledge and civilization. Even the characters of his novel all of them are intellectuals such as; Dr. Rieux; the most successful doctor who devotes himself for the sake of curing patients in Algeria. Besides Rieux there is also Dr. Castel, Rieux’s friend in the hospital and the one who produces the anti- plague serum which is regarded as the glimpse of hope for patients.

Without forgetting Rambert, the intelligent journalist, who tries his best as well as dedicates his profession for helping hopeless people to be updated with plague news and precautions. Additionally, Tarrou also plays a major role in coining the sanitary group

which helps the medical team in dealing easily with patients in the most critical moments, and the same thing for Cottard, Grand, and father Paneloux. All European characters embody the prototype of successful life and show to what extent European people are entirely blessed, noble, and civilized.

In addition to characters, Camus also talks and nicely portrays European countries as they are completely charming with modern and stunning buildings. France is among the most beautiful country which bewildered the world with its building which is a mixture of modernity and tradition. France, for Camus is the far- reaching dream for every settler in Algerian cities. Rambert, for instance feels with nostalgia towards his country France as it is the best country with unique buildings and avenues. He even feels with a sense of despair and loneliness to away from France due the sudden outbreak of the disease which separates not only French families, but also lovers. Not only Rambert who has this feeling, Rieux too is deeply hurt, not because he is far away from his country but because he is detached from his beloved wife who was obliged to quit him for medical reasons.

For French people, then, Algeria is like an exile or rather a prison which bound them to live all alone with this hazardous disease. Their lonely fear is not nit to die but to never go back to France once again. Along with Rambert and Rieux, Grand also experiences this pain till the point that he writes a poem which praises each single avenue in France, he starts “ One fine morning in May a slim young horse woman might have been seen riding a glossy sorrel mare along the flower- strewn avenues of the Bois de Boulogne”(67). However, what renders them to be despair per se is that they in an ugly country; a country which lacks all living- condition. They consider it as a real hell and underdeveloped country. For them, dying is better than living with these horrible conditions.

However, Kateb Yacine refers to Europe and Europeans as heart of darkness, because they are the ones who are responsible for all mess and chaos happening in colonized countries, and the so-called Civilization is just a twisted way from Europeans to camouflage their savage and cruel acts. Although civilization may seem at some point the real blessing of Europeans, it may indicate a nightmare. More importantly, Kateb Yacine attempts to drive the attention of the world to the reality of the colonizer who creates the propaganda of civilization and best race to fool people and deprive them from their rights. Evidently, Abraham Lincoln once said “you can fool some people all of the time, you can fool all people some of the time, but you cannot fool all people all of the time” (224). Lincoln tries to highlight an important point concerning the intelligent trick used by the colonizer to control the colonized, however, the cloud will be chased away one day, the colonized vision will be clarified, and the truth will be exposed one day, because it is impossible for the colonized to be fooled all his life. Accordingly, post-colonial movement is highly regarded as the colonized revelation from long-standing injustice. It comes to voice the unvoiced and Kateb Yacine one of the long-silenced writers who succeeds to finally speak and show to the world who are the real monsters who were disguised under the mask of Civilization and nobility.

Contrary to Camus’ mind-set about European civilization, Kateb Yacine refers to European Civilization as the most horrible and cruel one, because the most important pillar of Civilization is the concept of justice and justice is completely ignored. Moreover, Freud states that “The first requisite of Civilization, therefore, is that of justice- that is, the assurance that a law once made will not be broken in favour of an individual (95). For Freud, then, justice is the basis for any civilization. However, this is not the case with

European civilization which is mainly based on exploitation, monopoly, and injustice. Accordingly, the Massacre of 08 May 1945 which takes place in Algeria during the French conquest is the first and foremost evidence of French evilness and cruelty.

The peaceful demonstration of the eighth of May massacre, ends up with a heavy price, in which 45000 Algerian civilians were savagely killed, and a lot of people were arrested in French prisons in order to receive an unbearable course of torture. Even Algeria youngsters have got the same destiny. For more emphasis, accused as being terrorists who might threaten the safety of French colonizer, Mustapha and Lakhdar were violently arrested and badly treated by policemen. Lakhdar describes the amount of cruelty and violence rendered by French policemen when they are arrested him, he says:

I wasn't arrested until the next day. A year ago. There were not enough handcuffs; we were locked up in the heart of the police station, in the hayloft: the cook, the Baker boy and me. Each of us had one hand and one foot free. A sheep, a real sheep bounding around the loft (70)

Besides Lakhdar, Mustapha also has passed through his friend's painful experience, but he has a double sufferance, on one hand he is imprisoned and experienced all sorts of torture and violence, and his family is totally destroyed on the other hand. What hurts him the most is to find a sick father, and insane mother. His arrest makes things even harder not only for himself but for his family too.

Our courtyard is empty. No one to meet me. Mother has let the rosebush die. She used to come quickly once, and there was always a cup of coffee, miraculously hot. Why don't I hear my father's cane? My sisters aren't hiding behind the door. In his bed, my father holds on his groans (70)

In this regard, it is worth saying that the glimpse of hope which is brought by the eighth of May demonstration turns to be another image of European savagery and cruelty. Consequently, the relation between colonized and colonizer is a never-ending struggle; it resembles the double nature of human being, because it is a kind of struggle between two opposed poles as far as evil and good, civilized and savage, hope and despair are concerned.

In his book entitled *The Wretched of the Earth*, Fanon states “in 1958, in Algiers, people are being tortured regularly, systematically; everybody knows, from Monsieur Lacoste to the farmers of the Aveyron, but nobody talks about it. Or hardly anybody” (<https://www.hoggar.org>). This is evidence from a French psychiatrist Fanon who stands with Algeria and its downtrodden people against violence and injustice of his country France. In this respect, not only Fanon who witnesses savagery and violence in Algeria during war of independence, Kateb Yacine also becomes part of the bloody events.

Additionally, in an article entitled “Post-Colonial Trauma in Kateb’s Nedjma”, Muhaidat Fatima and Waleed Lana claim that Yacine, in his novel Nedjma, deals mainly with “the psyche of a nation trodden by oppression, poverty, and despair. In fact, Yacine himself had his own share of post-colonial legacy. He was arrested in a demonstration and imprisoned without trial, which showed him colonial injustice” (Muhaidat & Waleed 9). In

this regard, Yacine provides us with vivid images about all sorts of savagery practiced by the colonizer. Besides being a writer, who devotes his writings to debunk all illegal practices conducted by the colonizer, Kateb Yacine happens to be an eyewitness of the Massacre and cruelty of French colonizer in the eighth of May demonstration.

As far as civilization is concerned, we find that Camus nicely portrays Europeans and their civilisation which inspires the new other civilizations. Even their people are the symbol of moral values and nobility. Whereas, Kateb Yacine regards it as an illusion which holds back all sorts of darkness and savagery.

4.2.4 The Leaders of the West vs. The Leaders of the Rest

In his well-known novel *The plague*, Camus represents Europeans as the ones who undoubtedly deserve to rule the world for the good traits they have equipped with like; courage, humanity, and Heroism. For Camus, no one is capable enough to conduct the world; only Europeans can do it, because they are innately born to be the leaders. Dr. Rieux, for instance, instead of giving up in the light of miserable living conditions and the lack of sanitary services, he carries on his job in hospital with a higher spirits. He stands against every single obstacle and challenges the hardships of the disease for the sake of his citizens.

Another trait which makes Rieux to be the model of courage and Heroism is when he takes care of his closest friend Tarrou, even though he knows deep inside that he can be easily infected. Besides the sickness of his friend Tarrou, doctor Rieux stays strong and courageous even in the most critical moments of closing the town’s gates, which is rendered by the sudden outbreak of the plague even if he evidently knows that things are going to be worse “there’s a risk that half the population may be wiped out”(Camus 25).

Another character in Camus’ novel who embodies courage and power is Joseph Grand. Despite of his old age, Grand decides to help Rieux. Helping his friends in the most horrible moments makes Grand to be the pride of Europeans and the hero of Camus’ story:

Ambition, certainly, was not the spur that activated Joseph Grand; that he would swear to, wryly smiling. All he desired was the prospect of a life suitably insured on the material side by honest work, enabling him to devote his leisure to his hobbies, if he’d accepted the post offered him, it was from honorable motives and, if he might say so, loyalty to an ideal (22)

Moreover, Grand also embodies the prototype of courage and nobility. Again Grand proves to be the model of life:

In a certain sense it might well be said that his was an exemplary life. He was one of those rare people, rare in our town as elsewhere, who have the courage of their good feelings. What little he told of his personal life vouched for acts of kindness and a capacity for attention that no one in our times dares own to (23)

Regardless Camus’ detailed description about Europeans, Kateb Yacine totally opposes Camus in many sides. While he regards Europeans as the model of heroism and courage, Kateb considers them as the prototype of evilness and savagery. For him, Europeans do not deserve to be the leaders of the world, simply because they are the curse of nations, and relying on them to conduct the world is absolutely wrong, for the reason that they are going to drive the world to inevitable destruction. Their evil and savage side will never be repressed once they will be crown to rule the world.

As they are overwhelmed by the sense of exploitation and colonialism, it is not plausible for them to live with endless morality and mercy. Furthermore, Europeans are real criminals just like the French general Du Gaulle who took off a lot of lives and drove Algerians to live in a daily savagery. This general is known as a criminal war for he has been equipped with endless savagery and cruelty. It is said that he was the one who ordered and approved the Massacre of 08 May 1945 in Guelma, Setif, and Kherrata “Two years after the May massacres that General de Gaulle had ordered, approved and assumed, the Fourth Republic was born” (<https://www.hoggar.org>).

Indeed, a lot of scenes in Kateb Yacine prove that Europeans are the enemy of mankind just like the plague which suddenly attacks the human body and gets rid of him rapidly. Among the scenes which convey the European savagery is the scene of Monsieur Ricard when he physically abuses his maid. Precisely, in his wedding with Suzy, Monsieur Ricard of course with the help of his wife and his guests starts a violent attack of his maid. He starts beating her without any sense of mercy, and this act embodies the amount of savagery and wrath of the colonizer towards colonized. Every single scene in Kateb Yacine’s *Nedjma* tells countless stories about the amount of savagery and violence of French people towards innocents lives in colonized countries:

They seized her at once and dragged her into the nuptial chamber. The postman’s wife took a half-empty outlets bottle of rum and applied it to the girl’s lips...the maid resisted, stiffening until the post man’s wife knocked the bottle against her gums and all the rum flowed down her throat at once. Eight men held the girl fastMonsieur Ricard grabbed the crop. The first stroke landed across the maid’s eyes (26-7)

Shortly after the eighth of May Massacre, a lot of people were arrested and savagely tortured. Not only Mustapha and Lakhdar are the victims of imprisonment and torture, there are also the barber Si Khelifa, an old man and Tayeb. Besides the already mentioned prisoners, “there were nineties in the room now” (76).

The French soldiers tortured the Algerian prisoners the barber Si Khelifa was still shouting Tayeb had not come back. They were shooting close by Mustapha was splashing around in a pool of black water A farmer with blue eyes was sobbing (76)

The above quote also shows the amount of savagery and inhumanity through the different torturing ways conducted by French soldiers against innocent civilians when “Lakhdar knelt down [due to the amount of savagery and cruelty]. The barber Si Khelifa didn’t recognize him...his long, streaming body appeared, bent, criss- crossed with swollen blue tattooed areas. He sighed as if he were coming out of sweat- room (78). Because of the severe beatings and torture that Lakhdar has received, he is no longer able to stand on his feet. Even Si Khelifa does not recognize him. Si Khelifa also shouts from pain and torture, without forgetting Tayeb who has received the same amount of savagery and violence.

The intention of Europeans from the very beginning is to take control over weak countries and enslave their people, and the same thing for the French colonizer who invades Algeria to quench his greediness for wealth and power. Whenever there is a conquest there is always violence; they are two faces of the same coin as it is pointed out by Sartre in Albert Memmi’s *The Colonizer and Colonized*’s preface “ conquest was

achieved by violence; over exploitation and oppression demand the maintenance of violence, which entails the presence of the Army”(21).

It is not surprising at all to find out that savagery is deeply rooted in colonizers’ souls as it is pointed out by François Maspéro “the ‘savagery’ is therefore an old anticholinergic of the colonizer. It is one of the most commonly used words by the conquerors one hundred years earlier” (ibid, ix-x). According to him, then, savagery is not new or modern word; it is rather an old one. So, when France invaded Algeria, its aim from the very beginning was to get rid of its people and made Algeria as French province. Moreover, in a book entitled *Quand L’ Algerie S’insurgeait*, the French writer Daniel Guèrin provides his readers with a vivid testimony about the real intention of the French colonizer in Algeria:

In Algeria we tried to murder the soul of the country, It was conquered to establish a settlement which would be annexed to the metropolis. We almost inflicted on the Natives the expeditious treatment which the American Pioneer used against the Red-skins. Originally it was the Military, for example certain General Bernard in 1833. Who seriously considered ‘driving back and exterminating the Indigenous population’. It proved an impossible task. But for Our inability to make the natives disappear physically, we have tried to break them moral and spirituality (21)

Inspiring by the war of American settlers against Native Americans makes French colonizers more savage and cruel. They tend to exterminate Algerians through following the same strategy used by America, and they even use American weapons for killing Algerians “they have radios and brand American guns. The police are using their sidecars”

(76). However, they fail to do so by the end, yet when they fail they try to destroy them psychologically and physically

More than that, French colonizers attempt to dehumanise Algerian people through using different sort of torture, violence, and savagery. It is a real confess by The French writer Daniel Guèrin about what was going on exactly in Algeria during the French conquest. This writer is regarded in a way as an eye witness to the amount of savagery and violence of his French fellows. Indeed, French colonizers are leaders of cruelty and savagery and when we talk about France we mean Europeans in general.

In this regard, it is worth saying that Guèrin’s book is a proof of the French ill-treatment of Algerian people. It is devoted to strongly condemn all kinds of brutality carried out by France against Algerian downtrodden. Although he is a French citizen, Guèrin relentlessly stands harshly against all injustice acts of his country, because deep inside he knows that French colonizer is absolutely wrong and his intention is no good at all. Being aware of all what is going on behind the scene makes the two French authors Daniel Guèrin and Frantz Fanon as the pioneers of the Algerian case. They devote their mind and their life for the sake of Algerian Liberation.

Interestingly, the dialogism of the image of the colonizer inspires the French author Albert Camus and the Algerian writer Kateb Yacine to indulge into an intensive description about the reality of the European colonizer which ends up with a satisfied conclusion. Contrary to Camus who refines the image of the colonizer in his novel *The Plague*, Kateb Yacine shows us the real face of the colonizer who disguises under the mask

of purity and innocence, and makes us aware about the amount of savagery and violence used by the colonizer.

For Camus, the colonizer represents European civilization and Pride that is why he deserves to become the leader, because “ the image of the white man [...] is of benign, even benevolent father figure and agent of improvement”(White 33-4). Kateb Yacine, in his part, considers the colonizer as the prototype of savagery and violence. That is why they cannot fit in this glorious mission. Kateb, in this respect, attempts to elucidate the reality of European colonizer which occupies a very significant corner in the history of humanity and civilization. Indeed, the novel of *The Plague* and *Nedjma* are mirrors Camus and Kateb inner thoughts; the colonizer and the colonized.

Based on the confess of the French writer Daniel Guèrin and the bitter experience of the Algerian writer Kateb Yacine, we might conclude that Kateb Yacine is right when he portrays Europeans in general and French colonizer in particular as the model of savagery and evil, because along with Guèrin's testimony, Kateb himself was the eyewitness of the French savagery during the 08 May Massacre 1945, and the story of his novel is the product of his fragmented memory which tries to complete the missing parts of Algerian history.

4.3 Viewing the Colonized through the Colonizer and Colonized Insights in Albert Camus’ *The Plague* and Kateb Yacine’s *Nedjma*

The most striking thing concerning the reflection of the colonized image through the eyes of the colonizer and colonized is to know how the colonized is seen by the colonized himself and by his colonizer’s counter part. The colonizer and the colonized view are surely different because each one of them is seeing the other from his own angle. If we talk about the colonizer we will find that he sees the colonized as an enemy, an inferior, and

disgusting creature because he believes that he is the better than him. Yet, when it comes to the colonized view about himself we will find that the colonized considers himself as the victim due to false stereotypes coined by the colonizer to distort the image of the colonized.

4.3.1 The Colonized between Brutality and Victimhood

While Camus claims in his novel that the colonized is the Plague in itself for the countless damage it causes for Europeans, Kateb Yacine, on the other hand, considers the colonized as the victim of colonizer’s Savagery and Violence. In this sense, we are compelled to have a deep understanding of both views. Moreover, along with his novel which is entitled *The Plague*, Camus represents Algerian people as the plague disease which threatens the safety of French people who live in Oran town. Whereas, Yacine stresses on the fact that Algerians are no more than real victims of the French conquest.

To write back to Camus’ accusations on Algerians as being the plague which drives French settlers to the verge of the cliff, Yacine through his novel elucidates all what has been harshly done by Algerians during the existence of French people in Algeria. Indeed, Algerians have passed through all sorts of torture, savagery, violence, and killing, and Camus’ claim that Algerians are the plague in itself is just an excuse to justify the cruel acts of French colonizer.

In analogy to what has been already stated by Yacine about Algerians as the victims of French conspiracy, Some critics have agreed upon the fact that Camus’ novel is mainly devoted to accuse Algerians as being responsible for the outbreak of the plague disease which takes off thousands of innocent lives. Among them is Stephen Owino who states that:

In this regard, Rambert coming to investigate and report on the living conditions in Arab quarter just at the outbreak of the plague. It would be a pretext to blame the Arabs, who were the colonized, for the outbreak of the pandemic (107)

For Owino, Camus accuses Algerians as being the core of the plague due to the lack of their sanitary condition as well as their indifference in taking this ordeal seriously. So, their stupidity throws Frenchwoman into misery, isolation, Imprisonment, and real sufferance. Dr. Rieux, for instance, who is supposed to save more lives, he badly suffers from isolation with his sick wife. Instead of being wife his wife in her last days, he finds himself face to face with a mortal disease which threatens not only his life but his patients’ life as well.

Interestingly, Owino’s article drives out attention to a very important thing concerning Camus’ blames for Algerians as being the plague itself, for the reason that they are just like the disease which takes off lives even though it is invisible. Yet the French colonizer is the one who causes all the troubles happens with Algerians and makes them living in misery, violence, torture, famine, and sufferance. So, it is worth saying that there is a paradox concerning Camus’ claim about Algerians; from one hand French colonizer invades Algeria and causes all misery and sufferance for Algerians, and then accuses them of being responsible of the outbreak of the disease due to the lack of sanitary conditions.

From Camus’ claim, it seems that there is a real paradox, and this is, in fact, what Yacine tends to drive our attention to. For more emphasis, in his novel *Nedjma*, Yacine portrays the miserable condition of Algerians during the French colonialism, and how things changed to the worst. Indeed, Algerian war with France costs a lot of torture and

violence towards Algerians, and the 08 May Massacre is the best example “since the eighth of May, 1945, fourteen members of my family have died, not counting those shot...”(Kateb 110). Accordingly, French colonizer does not have the right to blame the colonized for things he is not responsible for.

In his novel, Camus portrays Algerians as the plague disease which tends to get rid of all French people. Even though the pestilence is invisible, it is regarded as dangerous the same thing for Algerians who seem to be weak yet hard to be encountered with. For Camus, then, the colonized and the disease are the two faces of the same coin for they both have common consequences as far as European’s safety is concerned. As being the white man’s burden who strives to take care of less powerful people, Europeans find it so hard for them to cope with those category of people who render them into isolation, exile, and imprisonment.

In fact, French people are the victims of Algerian people, because they make them savagely suffer. For instance, if we take the example of Rambert, the journalist who comes to Algeria to report the living condition of Algerians, we find that his life turns upside down overnight, especially with the sudden outbreak of the pandemic. He suffers a lot to go home and enjoy sweet moments with his girlfriend. He invests all his courage and efforts to escape this mortal disease but in vain. Rambert experiences the most critical moments in his life, but later on he manages to challenge the disease of course with the help of his French fellows. This situation which is many caused by the colonized makes it clear for Rambert and Europeans as well that they are able to carry on the mission they hold.

However, Kateb Yacine refers to Algerians as the real victims from the French savagery and violence. To prove his mind-set, Yacine provides us with many scenes about the hard

situations experienced due to the French conquest of Algeria. Shortly after being released from French prison, Mustapha was doubly suffered; firstly, from the daily torture in French prisons. After receiving the first smack on his face, Mustapha “received other blows that were harder and more carefully aimed. I stumbled over a step and bumped my head against the corridor wall. I was bleeding. The corporal slapped me with the back of his hand, kicking me upright when I lost my balance” (Kateb 312), and secondly, from what happened with his family and his village “I’d get my parents massacred. My mother was crying. It got worse after curfew, when the village idiot was shot, s starved, solitary girl...she was shot down near our house on her way to the fountain [...] I was arrested the next morning (May 13)” (Kateb 309).

Instead of being the plague itself or even responsible for the outbreak of the plague in Camus’ novel, Algerians, according to Yacine, are the victims of French savagery and conquest. With the French existence in Algeria, all Algerians; whether they are older or younger, undergo all sorts of torture and violence. Along with Yacine, Fanon points out that all what is already said about discrimination is real where “there the negro, the Africa, the native, the black, the dirty, was rejected, despised, cursed. There an amputation had occurred; there humanity is denied” (Fanon 26).

Fanon, in his claim, tends to shade more lights on what is really happening in colonized countries where all voices are muted, identity rejected, and humanity denied. The colonized is a real victim in a world completely belongs to European supremacy and domination. In analogy to Fanon, Albert Memmi also states that “the colonizer denies the colonized the most precious right granted to most men: liberty. Living conditions imposed on the colonized by colonization. The colonized is not free to choose between being

colonized or not being colonized” (Memmi 129-30). In this respect, it is worth saying that the colonized is a real victim of the colonizer’s conspiracy.

Through his novel, Yacine makes it clear for us that all what has been already claimed by Camus was just an excuse to justify the cruelty of the French colonizer. Along with Yacine’s novel we can easily deduce that the colonizer is the plague himself, because “madness for destroying the colonized, it is originated with the needs of the colonizer” (Memmi 130). Additionally, it is not quite logical to take Camus’ view into full consideration, because if we see from a different angle, we can figure out that the French colonizer is responsible behind all the catastrophes happened with Algerians. Interestingly, we can say that the French colonizer is the plague itself, and Algerians are the victims of this conquest which turns their life into a real nightmare.

4.3.2 Unveiling the Truth: The Identity and History of the Colonized

To enhance his mind-set about Algerian citizens as being extremely inferior, Camus intentionally ignores talking about them as if they are not existed. Moreover, when we read Camus’ novel *The Plague*, all what we have to deduce is the total absence of Algerians. Whereas, he treats his French characters as they are the most important persons in the world; and the world revolves around them only. In doing so, it seems that Camus denies Algerian people and he treats them as if they are no more than slaves or better to say animals, for the reason that they have neither identity nor history to rank them to the level of human beings. Camus has been harshly criticized by some critics. Among them is the famous critic Connor Cruise O’Brien who shades more lights on Camus’ novels *The Plague and The Stranger*. In his novel *The Stranger*, Algerian characters are portrayed as

nameless, whereas seems to be totally absent in *The Plague*. Thus, this intentional behaviour affects the credibility of Camus’ novel *the plague* where O’Brien states:

It destroys the integrity of the conception of one of the central characters: the city itself. The city becomes a “never was” city, whereas we should be able to think of it as a real city under an imagined plague. The difficulty derives, I believe, the whole nature of Camus’ relations to the Arabs of Algeria (44)

In this regard, O’Brien criticizes Camus for this unforgivable mistake which somehow affects the credibility of his work. For him, it is not acceptable at all to mention a city where totally ignoring his real citizens. So, Camus’ intentional omission of Algerian characters goes back to his sensational satisfaction as a French colonizer.

As a response to Camus’ claim about Algerians who lack identity and history, Yacine represents his work *Nedjma* as a challenge against all false stereotypes moulded by Europeans in order to enslave colonized people and control them later. As a writer, Yacine uses his pen to fight back the colonizer who strives to distort the real image of colonized people. So, contrary to Camus who neglects the existence of Algerians in his novel *The Plague*, Yacine, proudly represents his Algerian characters as the model of pride.

To write back to Camus, who focuses only on French characters, where he entirely omitted Algerians in his novel as if they do not exist, Kateb Yacine represents all Algerian characters with names, because name is very important for anyone since it refers to identity as it is pointed out by Lalami’s slave narrator Estebanico who mentions the hard moment when he lost his name and fell down into slavery:

When I fell down into slavery, I was forced to give up not just my freedom, but also the name that my mother and father had chosen for me. A name is precious; it carries inside it language, a history, a set of traditions, a particular way of looking at the world. Losing it meant losing my ties to all those things too (1)

Indeed, name is very precious, because it holds inside your tradition, culture, identity, and your history. Yet losing it means you lose your connection with the outside world. It renders you alien in your home and your community. That is why, Lalami stresses on the importance of name in determining one’s identity and history.

Opposed to Camus who completely denies the Algerian existence in his work, Yacine portrays his Algerian characters with their names as a way to ensure that Algerians just like French citizens have an identity and history. Even Algerian women have names to address the world that women share the same importance as men. So, just like Camus who represents his French characters with their names, Yacine also represents Algerians with their names such as; Rachid, Mouloud, Mustapha, Si Mokhtar, Nedjma, Nafissa, Lala Fatma, Kamel, Lakhdar, Mourad, Abd-el-Kader, Si Khelifa, Maître Gharib, and Tayeb.

Besides giving them names, Yacine proudly portrays them with their professions. For instance, Maître Gharib, who is Mustapha’s father, works as a lawyer and he is considered by Mustapha and all Algerians as the source of pride. Si Mokhtar also he is the wise man of Lakhdar’s village. All men respect him and even children enjoy his company, because he is older than them and knows everything; stories, proverbs, and the like. The same thing for Abd-el-Kader who is an Algerian hero. The one who fights against French soldiers for the sake of defending his country. Additionally, we find also that Mustapha and Lakhdar

are students in a French school. Even though the rest of Algerian characters have simple professions, yet we find that Yacine talks about them with a sense of pride.

Despite of the critical circumstances caused by French colonizer, they keep up struggling to have a decent life. Kateb Yacine, in parallel, refers to Frenchman with their initial letter of their names only, because he tends to show his readers that French people are not worthy enough to be called by their full names such as “Madame N, F. . . The electrician and his wife” (Nedjma, p.308), “S...and T...begin a nasty palaver full of allusions” (Kateb 294). Relying on initial letter only means that Yacine belittles the importance of the French colonizer, and considers them as they are no more than savages who take control over weak country and enslave their people.

Concerning professor A.P.Newton's claim in a lecture to the (Royal) African Society in London also states that “Africa has no history before the coming of Europeans. History only begins when men take to writing” (267), it means that Europe has all the credit for African history, and without Europe African history and identity have no existence at all. Professor Newton, in this regard, denounces that since Africans could not write, it means that they lack both identity and history.

Europeans are the only ones who have all the right to cherish their indentity and history. In this regard, Camus states, through his novel, that Algerians are nothing more than animals “why does everyone in France treat Algeria like a zoo?” (Camus 82) without identity and history. Arguably, Fanon denounces that French colonizer intentionally regard Algerian colonized as an animal that is why “when the colonist speaks of the colonized he uses zoological terms” (Fanon 7).

But what really happens with the colonized “they roar with laughter everything they hear themselves called an animal. For they know they are not animals” (Fanon 8). That is why Yacine denounces that all what has been already mentioned by Camus or Europeans are just liars to camouflage their eagerness for power and domination through deprive Algerians from their identity, culture, religion, and history what makes it easier to enslave them. Indeed, Kateb Yacine proves to the world that Algeria has an identity and history in which he resembles it as an elusive star never be reached. Despite the number of its invaders, Algeria is the “inaccessible mistress” (179), or “la femme fatale” (88), which brings fear for those who approach her.

To prove that Algeria is a country with history, Yacine Relies mainly on a modern technique, used by post- colonial writers, in which he insert some words from his native language while he uses the language of the colonizer. This technique, in fact, is entirely conducted by colonized writers to challenge the colonizer that they do have an identity and history. In this regard, Yacine while he writes using the French language, he inserts some Algerian dialects such as; Medersa, douar, bornoose, and gandora to address the world in general and French colonizer in particular that Algeria like other countries has an identity, history, culture, and tradition. Besides some Algerian words, Yacine also uses some religious words like; Mecca, Mosque, Quran, Imam, and the like to show that besides it has a culture, tradition, and an identity of its own, Algeria also is a Muslim country.

Additionally, Yacine also uses another technique of re-writing history in order to challenge the colonizer that Algerian history existed before his coming. This means that Algeria does not need Europeans to determine the existence of its history and identity. Indeed, Algeria has a great importance on the Mediterranean Sea before the coming of

Turks, Romans, and French. Yet it almost lost its history with the successive invaders who tend to deprive it from its identity and history in order to take control over it and enslave its people. In this regard, Yacine, attempts to re-write Algerian history as an effective way to retrieve the shattered history, identity, and of course its dignity.

Even though it seems so harder for him to re- write past events in the present moment, Yacine works hard to re-narrate all what has been already happened to reach the full truth, because if you have no past you will not have a future for sure. The Past is a part of human’s identity and it is quite important to reach a reconciliation with himself. So, Yacine re-narrates past events to reach reconciliation with his future as well as to show the world that Algeria identity and history do exist without the help of Europeans who come to Algeria just for personal profit. It is not surprising at all for Kateb Yacine to use his novel as an instrument against all liars and stereotypes created by the French colonizer towards Algeria and Algerian people.

4.3.3 The Cradle of Evil vs. the Archetypal of Heroism

As opposed to what has been already said, about the colonized as being the source of evilness and darkness, Kateb Yacine in his part attempts to set apart all the stereotypes moulded by European colonists and to re-define the real image of the colonized in general and Algerians in particular. Furthermore, Camus in his novel accuses Algerians as being responsible for all catastrophes happen with French settlers, because they are primitives, exotic, and inferior.

Even the country they live in is an ugly country with unsupportable living-condition which makes things harder for them “a town without pigeons, without any trees or gardens where you never hear the beat of wings or the rustle of leaves, a thoroughly negative place

(Camus 1). For Camus, then, things are worse more than anyone could imagine. Indeed, Algeria, for him, is extremely a negative place, and if anyone happens to visit this ugly country he will never think to come back again.

Additionally, Algerian people are primitive and exotic; they donot have anything to live for, and this what makes their life quite boring. In his outstanding essay which is entitled as “What I have lived for”, Bertrand Russel talks about the importance of having goals in enhancing your progress towards new insights away from daily routine. For Russel, to have a goal means you have a life, and this means that you really exist, because you can live but this does not mean that you exist unless you have a purpose in this life.

The same thing for Algerians, they donot have a purpose in this life; they are exotic and all they could do is “to gather, at an hour that never varies, in the cafes stroll the same boulevard, or take the air on the balconies (2). They live just for the sake of living, but for the sake of enjoying life “naturally they don’t eschew such simpler pleasures love- making, seabathing, going to the pictures. But, very sensibly, they reserve these pastimes for Saturdays afternoons and Sundays and employ the rest of the week” (Camus 2). So, Camus stresses on the fact that Algerians and their land are really disgusting.

In analogy to Camus, Hegel also refers to Africa as “not a historical continent; it shows neither change nor development, and its people were capable of neither development nor education” (Hegel, *Philosophy of History*, 1770-1831). This means that Africa would not reach civilization and development, because it is destined to be primitive, back ward, and inferior. The same thing for Algeria since it is part and parcel of African continent. Camus, in this sense, agrees upon Hegel's claim about Africa as a dark and evil. Indeed, Camus through his novel accuses Algerians as being the core of darkness and evilness, because

they render French settlers, who sacrifice their life for saving them from mortal disease, into sufferance and misery. Instead of enjoying their life with their beloved ones and their lovers, French people live miserable conditions in Algerian city, Oran. Rambert, for instance, who is supposed to live a happy life with his lover, he ends up struggling with plague disease without knowing whether he will be safe or die.

However, Kateb Yacine considers Algerians as the model of Heroism and courage in many ways, and what has been already mentioned by Camus comes more or less from a French colonizer’s thoughts. Indeed, it is not an author who portrays things happens in Algeria with Algerian people, but rather a French colonizer who tends to distort the image of innocent people whose solely aim is to live in an independent country with good- living condition. Nedjma is the best evidence that Algerians are not primitive, exotic, or prehistoric, but rather they are an ordinary people who still suffer from the consequences of French colonialism in all walks of life. Indeed, Yacine shows the world that all what happen with Algerian such as; ignorance, illiteracy, poverty, primitivism is due the French conquest. In Yacine’s mindset, French colonizer is responsible about all the bad things or hardships happened with Algerians.

More importantly, Yacine does not focus only on the damage rendered by the French conquest, but rather he shades more lights on some special incredible scenes for Algerians to stand against all sorts of torture, savagery, enslavement, and injustice caused by the colonizer. Instead of focusing of showing that Algerians are the victims of colonial power, Yacine brings into image all heroic and courageous scenes as far as Algerians are concerned. For instance, when we talk about Abd-el-Kader, he happens to be the model of

Algerian pride, because he stands harshly against the most powerful nation in the world at that time for the sake of liberating Algeria from the French control and domination.

Without hesitation, Abd-el-Kader becomes the symbol of courage and power, for the reason that he does not endure to see his people living under the mercy of a real enemy; the enemy who wants to deprive them from their identity and history. Hence, Abd-el-Kader was not just an ordinary figure whose only concern is fame and power; instead he is the one who fights against Algerian identity and freedom. For Yacine, then, Abd-el-Kader is highly regarded as an iconic figure who spreads national Awareness amongst Algerians and urge them to fight for the sake of freedom, because all what has been taking by force should be retrieved by force. Even Mustapha considers this iconic figure as a model for the sake of fighting the enemy.

Despite his young Age, Mustapha is totally obsessed with the heroic scenes of Abd-el-Kader. That is why he decides to participate in the 08 May demonstration to prove that Algeria is the country of Heros. The same thing for Lakhdar, he walks hand in hand with Mustapha and the other demonstrators even though they know deep inside that this step may threaten their life. We find that Yacine feels a sort of pride whenever he talks about Algerians. He shows the world that his Algerian fellows are more courageous even if they were badly treated in French prisons. The eighth of May demonstration which turns later on to be a horrible Massacre makes Algerians more powerful than before, and Mustapha is the best example of courage and Heroism “They were afraid of us, of us, of us I made a map of a future demonstration. If someone would give me that river, I would fight (Kateb71). Through

his novel, Yacine proves that Algerians are not primitive, exotic, or even ignorant, they are rather the core of courage, power and Heroism.

4.3.4 The Colonized (In) between: Morality vs. Moral Decline

In his Doctorate thesis, Dr. Mugniery describes Arabs as “liars, thieves, dirty, disgusting” (Fanon 14). He adds that they are so hard to be trusted, because they are traitors and morally declined. This is what is clearly pointed out by Camus in his novel where he considers Algerians as morality declined. For more emphasis, Camus through his novel hardly blames Algerians as being irresponsible towards the real damage they have caused for French settlers. Due to their irresponsibility and indifference, all French people are threatened to be infected by plague disease. So, instead of taking precautions to put an end to infected people, Algerians carry on their life as if nothing happens “ They went on doing business arranged for journeys, and formed views. They fancied themselves free, and no one will ever be free so long as there are pestilences (19).

Camus in his part accuses Algerians as having no moral values, because they lead other people to the verge of decline. This behaviour increases the number of sick people and the huge responsibility of French behaviour. Rieux, for instance, instead of taking care of his sick wife, he finds himself in between; he worries about the critical condition of his wife, and on the other side he needs to cure his patients. In this case, he finds no alternative choice but to send his wife to carry on her treatment in Paris, whereas, he stays in Algeria to save the life of his patients. It is so hard for him as a human being to endure such difficulty.

Additionally, Camus states that Algerians have no mercy or sense of corporation for French settlers who come to save them from this mortal disease. Without even caring about

what would happen to French people, Algerians live a normal life as if they do not belong to an infected country. All they could do is to set in coffees and play cards with their fellows and engage in a historic laughter. As a result of this indifference, hundreds of lives are taking away and the rates of infected cases are in a daily increase. It is a real pity for seeing dead people due to the careless of other ones. Consequently, this indifference and lack of corporation leads to the death of the first victim M. Michel, the French concierge, Othon’s son, and Tarrou later on. This dramatic ending of French people makes it clear not only for Camus but for the rest of the world that Algerians have no morality towards their white saviors.

Contrary to Camus and Dr. Mugneiry’s mindset about Algerians as being the source of moral decline, Kateb Yacine shows with evidence that Algerian people are the prototype of moral values in different ways. If we take the example of Mourad, for instance, we will be for sure persuaded that all what has been Said by Camus is no more than stereotypes to distort the good reputation of Algerians. Moreover, when Monsieur. Ernest gives Mourad an order to take his daughter home, he directly agrees without any hesitation, and on their way home, Mourad never sets eyes on Ernest’s daughter even though he knows deep inside that she is the daughter of his enemy who comes to destroy his country. Instead of taking advantage of the daughter of his enemy, Mourad shows respect to Suzy and treats her as if she is his sister. So, Mourad’s behaviour indicates that he has morality towards weak people.

Additionally, Mouloud also is another Algerian character who embodies respect even though he has received bad treatment by his French teacher, Madam Clément. Mouloud, the Algerian student who attends French school to army on his study, is badly beaten by his

teacher. All what he did is to burst into tears and cries, instead of standing harshly against such unfair action. Even though he is equipped with knife, he dose not to hurt his teacher, because he knows that he has to show full respect to her no matter what she did. This scene also proves that Mouloud and his Algeria fellows have moral values.

To a large extent, we find that Algerians symbolize morality in many ways, for example, when “the three men (Mourad, Mustapha, and lakhdar) have reached a douar of some dozen huts. The village is invisible now. The farmers watch them coming. They ask them into the elder’s hut once they find out that the strangers are from the city; they leave them alone with the cakes, the dates, the curds, so they won’t be ashamed of their appetite. The elder comes later to take coffee with them” (Kateb 44). Besides respect, mercy, and corporation, Algerians also proved to be the model of generosity and mercy, especially when three runways have reached their doaur and were warmly welcomed by farmers. So, Algerian morality rules out all grotesque images that the French colonizer tends to accuse them with.

Consequently, we find that *Nedjma* is totally devoted to an answer to all the stereotypes and accusations moulded by French colonists to get rid of the reputation of the colonized. Indeed, the colonizer through some different strategies can easily play with people’s minds through accusing the colonized that they are the source of evilness and moral decline. But the truth is going to emerge sooner or later. In this respect, we might say that all scenes prove that Yacine is the voice of truth.

4.4 Beyond Borders: The Imperial Gaze on the Colonizer and Colonized in Albert Camus’s *The Plague* and Kateb Yacine’s *Nedjma*

As far as the image of the colonizer and colonized is concerned, it is of great importance to shed more lights on how the colonizer and colonized are viewed by the Western world, through which we will have a general overview about the European standing-point because relying on the colonizer and colonized gaze only is not enough to lead us to the real truth. Therefore, we need the West and Rest views to decide which story is right; the one written by the colonizer or the other one written by the colonized.

4.4.1 The Colonizer’s Reflection: An Imperial Perspective in Camus’ *The Plague* and Yacine’s *Nedjma*

During colonial era, all narrative books were completely devoted to praise the importance of the European civilization and expansion. Even conquest campaigns were meant to domesticate non-European savages through the so-called the noble mission, which obliged Europeans to take the lead and conduct the world to progression and development.

In this regard, we find hosts of colonial writers who use their writings for the sake of celebrating the European existence, because they come to save the world from savagery and darkness to lightness and civilization. Kipling Rudyard is among those writers who devoted his works, mainly a poem entitled *The White Man’s Burden*, for the sake of praising Europeans and supporting them for the huge responsibility they have to carry for mankind’s benefit. Through his poem, Kipling (1899) stresses on the huge efforts invested

by the colonizer in order to save people from the inevitable danger, and they will be awarded by pride in return:

Take up the White Man’s burden
In patience to abide,
To veil the threat of terror
And check the slow pride
Fill full the mouth of Famine
And bid the sickness cease
Bring all your hopes to nought

Interestingly, the White world urges the colonizer to carry on his conquest campaigns, because they are obliged to civilize the uncivilized under the so-called “the general project of cultural modernization” (Brantlinger 9). Along with Brantlinger, Daniel Defoe’s *Robinson Crusoe* (1719) deals with the blessings of whites towards non-Europeans. This novel revolves around white man called Robinson Crusoe who saves a weak man from the clutches of cannibals. Along with negative stereotypes about colonized people as being savages, primitives, barbaric, and evil, Europeans regard it as a duty for colonizers to enslave or even exterminate those categories in order to live in security and peace as it is embodied in Conrad’s *Heart of Darkness* when Kurtz gives an order to his soldiers to “exterminate all the brutes” (Conrad 13). It is because those savages are not humans anymore and to put an end for their savagery is a must. Indeed, European men are the saviors of the world against any danger.

Since they find it a little bit harder to deal with non-human savagery, Europeans find no alternative choice but to use force and violence in order to domesticate this category of people. Using violence towards non-humans does not mean that Europeans are cruel or savage, but rather they tend to save those people from themselves, and this is what Tarrou wants to say to his friend Rieux. For more emphasis, Tarrou considers the act of killing as the only way to survive, especially if Europeans have to face such category of people. According to Tarrou, taking off few lives is a must to pave the way towards new and developed world (Camus 122). Tarrou’s words sound logical, because killing is not the end of the world, but the beginning of new one. That is why; Europeans tend to kill savages and even cannibals to ensure the survival of mankind. Hence, the imperial world considers all colonizers ‘deeds are necessary for the sake of the benefits of mankind.

So, Europeans see the colonizer as the model of wisdom and morality, because he sacrifices himself for the benefits of mankind such as: father Paneloux, for instance, who invests all his efforts for the sake of people regardless the disease which threatens his life or Tarrou who challenges the disease and hospital deficiencies for the sake of helping patients. Dr; Rieux also is no exception because he works days and nights without even taking rest for the sake of confining the disease and rescuing infected patients from dying. The colonizer through the White gaze is the symbol of supremacy, because no one else can do what they did to save humanity from the evilness of colonized people.

However, the image of the colonizer is completely changed due to the coming of post-colonialism. This period, in fact, witnesses radical shifts in the European mind-set as far as the colonizer is concerned. With the widely spread of national awareness towards what is going on with the colonized, the image of the colonizer becomes less important in

comparison to the image of the colonized, especially with the emergence of new events and hidden facts which unveil the reality of the colonizer.

Opposed to the old narratives, which satisfy the European colonizer’s own pride, post-colonial narratives provide the imperial world the opportunity to see the reality of the colonizer from different angles; it opens the world’s eyes towards the hidden intention of the colonizer. Even the word civilization which is highly used by the colonizer turns to be no more than a camouflage to cover all grotesque deeds conducted by the colonizer towards the colonized. Post-colonial era awakes the imperial world from his irrationality and his blind belief in the old stereotypes created by the colonizer against the colonized. Thanks to this era, the European world come to the conclusion that old stereotypes about the colonized are not real because it has been based on some prejudices and some prophesies (Brantlinger 14).

Along with post-colonial era, the imperial world feels guilty towards the oppressed colonized, because he was the victim for the colonizer’s savagery. After the colonizer has become the model of superiority and civilization, he turned to be the symbol of savagery, oppression, and greediness. So, this era debunks the colonial intention, of cultural exploitation, and economic domination of the colonizer.

Therefore, the image of the colonizer is often criticized and deconstructed by the European world through the re-reading and the re-assessment of the [hi] story which has been already written by the European colonizer. Through the re-evaluation and the criticism of old narratives which glorify the image of the colonizer, the European world tries to unveil the

reality of the colonizer as he is the source of domination, greediness, and savagery. In this respect, we might say that there are some contradicting views about the imperial gaze towards the European colonists; there are those who support the colonizer’s conquest, and there are those who oppose his existence in colonized lands.

As far as the image of the colonier is concerned, we find that Camus’ novel portrays the heroic practices of the colonizer in order to get rid of the plague and save the world. Whereas, Kate’s Nedjma revolves around the reason behind the colonizer’s savagery towards colonized people. In Nedjma, we find that Europeans are standing with the colonizer against Algerians, because they know that only the colonizer is capable of rescuing them from the colonized savagery. Exactly, due to the 08 May Massacre, French settlers become afraid from the aggressive reaction of Algerians towards French soldier “My God, if France didn’t take care of us, we couldn’t even protect ourselves” (Camus 308).

Due to Algerian savagery, French settlers see that only Hitler, the German President, could domesticate them and put an end to their savagery just like what he did towards Jewish people. So, the European world approves the French colonizer’s deeds towards Algerian colonized due to their savagery. Besides that, we find that Europeans support the colonizer, because they are going to live in endless prosperity and peace just like: Monsieur Ernest or Richard who are living good and peaceful life in Algerian lands; they are the owners of these lands that is why they support the colonizer’s existence in colonized land to have more benefits and more profit. Consequently, we might say that the European gaze towards the colonizer in both novels support the colonizer’s existence in colonized lands as they are necessary to maintain world balance through restraining the

savage expansion of colonized people. In Kateb’s novel the colonizer is seen as the hero who is going to save French settlers from the savagery of the colonized. The image of the colonizer in Kateb’s *Nedjma* and Camus’ *The Plague* are the same even though they belong to completely different eras.

The other Europeans, who refuse the colonizer’s illegal practices towards oppressed people, try to put an end to this scandal through self-reflection, re-assessment of old narratives which were completely devoted to praise the heroic figures who honored the European [hi] story. This re-evaluation aims at shedding more lights on the negative outcomes of colonialism as far as political, cultural, and economic domains are concerned. According to them, the colonizer is not the hero who comes to save the world from darkness, but rather as the tool which destroys the system of balance and equality. That is why Europeans stress the need to focus on the [hi] story of ex-colonized people in order to deconstruct old narratives and to re-write new ones based on the perspective of the downtrodden. This challenging step which is drawn by the imperial world tends to fix what was already destroyed by the European colonizer to restore the dignity of the colonized.

4.4.2 The Rests’s Gaze: (Re) presentations of the Colonizer in Camus’ *The Plague* and Yacine’s *Nedjma*

In contrast to colonial era which is characterized by refining the image of the colonizer through colonial discourse, post-colonial era is highly regarded as the counter discourse which unveils the grotesque deeds of the colonizer. This era challenges all what is old for the sake of paving the way towards new insights and studies. Besides debunking the colonizer, it helps silent people to speak and challenging their old oppressors.

Due to their long silence and marginality, the colonized World is not capable to voicing up his concerns, especially during colonial era; he finds it harder for him to criticize his master. In contrast to the colonized, Europeans, are entirely free to express their opinions about the colonizer, because he is part and parcel of their civilizing project. In Camus’ novel, for instance, we hear only French voices such as: Dr. Rieux, Rambert, Tarrou, Michel, and father Paneloux. Whereas, Algerian voice is completely muted and we can easily sense it in Cottard’s character, simply because Cottard embodies the Algerian colonized weakness and fragility.

Besides Cottard, we have also Algerian prisoners who embody silence and marginality. This means that Algerians are prisoners of French dominance and injustice; they do not have the right to speak or to voice up their suffering, because the positions they seize prevent them from talking about themselves or the European colonizer as well. Indeed, Algerian characters in Camus’ novel are all muted and this is what drives the attention of the critic O’Brien who claims that Algerian voice is absent in Camus’ novel and this is what leads to question the credibility of this work (O’Brien 54).

However, the image of the colonizer through the ex-colonized gaze is completely different from that of the colonial world, especially with post-colonial era. Thanks to this era, the Rest of the world has given the opportunity to finally speak and express himself. He finally breaks the walls of marginality and proves the world that he does exist regardless the hardships and discrimination he has already passed through. It seems that The Rest of the world is now capable of challenging his old master through a fair trial. Contrary to Camus’ novel in which the colonized is completely absent and passive, Kateb’s Algerian characters start to defend themselves and unveil the reality of the French

colonizer. After he was glorified due to his noble mission in Camus’ novel, the colonizer through the colonized gaze is no more than a savage creature who tends to reach supremacy through exploitation and conquest.

According to the Rest of the world, the colonizer is not the savior of the world anymore and his heroic deeds are nothing more than illusion to drive the world’s eyes away from his savage and cruel nature. Thanks to post-colonial era, the Rest of the world is aware about the reality of his enemy and able to face the reality of the colonizer. While the Rest of the world are forcibly driven to silence and oblivion in Camus’ novel, they finally speak in Kateb’s *Nedjma*, for the fact that they are stronger more than before, especially with the coming of post-colonial era, which devotes its studies for muted and neglected voices due to colonial era. Indeed, post-colonial era becomes the voice of the downtrodden against all sorts of injustice.

4.4.3 The Colonized through the Imperial Eye in Camus’ *The Plague* and Yacine’s *Nedjma*

For a long time, the colonized image has been completely distorted, because European world believed that he is the curse which going to lead the world to an inevitable downfall. Besides that, the colonized is the source of evilness and darkness as it is clearly embodied in Conrad’s *Heart of Darkness* where the colonized is portrayed as being no more than a savage animal who needs to be radically uprooted in order to save the world from the outcomes of his cruelty and barbaric behavior because there is nothing more enjoying than domestication the savages.

Due to the European supremacy, Europeans consider the colonized as the other, or rather an inferior slave whose duty is to serve his white master. It can be said that the

relation between the colonizer/colonized is no more than master/slave relation. This means that there would be no harmony or communication between the colonizer and colonized. In his book, entitled as *Discourse on Colonialism*, Aimé Césaire claims that “no human contact, but relations of domination and submission which turn the colonizing man into a classroom monitor, a prison guard, a slave driver, and the indigenous man into an instrument of production” (42). Without the colonizer, the colonized is nothing more than a lifeless dull, and this is what is clearly embodied in Hegel’s philosophical thoughts.

That is why; we find out that European supremacy prevents them from being in the same level of slave inferiority; they are incomparable, and this difference what keeps the world balance. In other words, it is quite impossible for the colonized and colonizer to seize equal positions, because this is going to cause a state of imbalance and emergency in this world. In analogy to Hegel, Aime Cesaire also states that “the act of reducing others into inferiority by superior race is part of nature” (Cesaire 38). According to Hegel and Aime Cesaire, the binary opposition is the part of human nature and any modification will automatically lead to an imbalance state. Therefore, it is of great importance to take things as they are without any extra-change.

Although Hegel and Aime Cesaire’s modern thoughts sound quite logic, old thoughts had another opinion. Moreover, Jefferson Thomas and Franklin Benjamin, who are known as the founding fathers of the American Constitution, call for equality between human beings. For them, equality is all what matters, because people are innately equal regardless their physical or biological traits. Even the first statement of the Declaration of Independence Act urges for equality of life chances. Indeed, life is apparently based on

equal chances and the binary opposition is no more than a social-structure to urge class and social struggle.

It is not surprising at all to find out that the majority of European writers and thinkers are encouraging this binary to justify their eagerness for more profit and exploitation. Hence, the imperial gaze towards colonized people proves that life is not based on equality and solidarity, but rather it is based only daily struggle to survive. For more emphasis, Dr. Rieux in Camus’ novel, for instance, represents the white supremacy; however, Algerian prisoners embody the colonized inferiority. This means that during colonial era, the imperial world regards the colonized as an inferior slave who is obliged to obey his white master. The European world see the colonized as savage, barbaric, and cruel creature who needs to be tamed and backed to, otherwise he will be exterminated. So, their barbaric nature obliges them to be in a dire need for the help of European whites, because they could not reach civilization by themselves as it is claimed by Patrick Brantlinger (5). Even colonial narratives depict colonized people as exotic and strangers just like in Camus’s *The Plague*.

According to Europeans, Algerians are portrayed as exotic and mysterious. Instead of enjoying the blessings of life like “love-making, sea bathing, or going to the picture” (Camus 1), they prefer sitting in cafes and having boring discussions with their friends. More importantly, it seems a beneficial project for the French colonizer to present Algerian colonized as a scapegoat for the sake of the plague disease. Through Tarrou’s words, the French colonizer consider Algerian prisoners are like the protective shield to protect French people from this calamity. Instead of choosing French people to fight back the

disease, Tarrou thinks that using the Algerian prisoners is the suitable solution to confine the plague.

However, the Imperial gaze towards the downtrodden is different right now due to post-colonial era. Instead of seeing the colonized as the center of all damns and catastrophes, the European world consider the colonized as the victim of colonial savagery and violence. The Imperial world feels sorry and expresses his total regret towards wretched people who suffer from colonial exploitation, domination, discrimination, and profit under the so-called “noble mission”. Post-colonial theory changes the parameters of events, in which the center becomes the margin and the vice versa. This means that the colonizer is driven into marginality and the colonized becomes the center of studies. With the coming of post-colonial era, a lot of hidden facts are revealed and missing gaps are finally completed.

The European world comes to the conclusion that the colonized is not their enemy anymore, or the barbaric creature who needs to be “tamed or returned back to civility”. Instead of treating them as if they are belonging to another planet, Europeans decide to put an end to the discrimination towards other races, because all mankind have the right to get equal chances in this life. Europeans consider post-colonial era as an occasion to re-evaluate all what has been already said or written about colonized people, as it is a chance to voice up the concerns of the oppressed. This era, hence, changes the European gaze towards the colonized people. However, there are those who stick to their opinion about the colonized such as the ones in Kateb Yacine’s novel *Nedjma*. European or French settlers in Kateb’s novel still consider Algerian colonized as the epicenter of all savagery and cruelty. Along with the 8 May Massacre, for instance, denounce that Algerians are like cannibals who needed to be savagely treated “you be careful, my child, they’re savages”

(308). So, Some Europeans still feel with a sense of hatred towards colonized people, even though they know deep inside that they are the savage ones.

Despite the national awareness due to the coming of post-colonial era, there are some Europeans still regard the colonized as the source of all evilness and destruction, because they refuse to have the same position with people who were inferior than them. Even though they know about the grotesque deeds of the colonizer, they still support him from the bottom of their hearts. In this regard, we might say that Europeans are divided into those who support the colonizer and others who stand against the colonial existence. For those who encourage the European colonial, they still regard the colonized as savage and the responsible for the damage caused for the colonizer. However, the ones who show their refusal to the colonizer consider the colonized as the victims of the European dominance and exploitation.

4.4.4 Colonial Images: Interpretations from Outside Empire in Camus’ the *Plague* and Yacine’s *Nedjma*

It seems so hard to express your own opinion or even your concerns, especially if you do not belong to the European world. All you have to do, in this case, is to keep silent because your words will not be heard anymore. In fact, this is what is going on with non-European world, or rather the Rest of the world; where people are not able to freely express their thoughts towards the colonizer and colonized as well, because they are driven to the corner of marginality and silence due to colonial era. Even though that they are capable of expressing their voices and their thoughts, yet all they utter or think about is still tied up to what has been already told by their masters. In fact, they are imprisoned by the

European thought that they are no more than savages and uncivilized, and this is what causes them to be dependent and loyal to their master.

Non-European world feels ashamed, for they belong to the world of “others”. It is even harder for them to be “non-white” but an “other”, because they do not differ from animals. In this regard, Fanon in his book *The Wretched of the Earth* points out that the colonizer drives the colonized to “the state of an animal. That is why he uses some zoological terms” (7). The colonized is no more than a disgusting creature who is born for the sake of serving those who are better than him.

In Camus’ novel, for instance, we find that Algerians are totally neglected as if they do not exist. Even the Rest of the world are totally muted ; they do not have the ability or freedom to defend themselves, or even talk about the colonized and his miserable life. We might say in this regard that Algerian prisoners clearly embody the non-European world, because they are trapped in their marginality and silence. Besides the colonized, the Rest of the world also is passing through critical situation which prevent them from uttering any single word; whether against Europeans or with colonized.

Camus’ novel represents the passiveness of the Rest of the world; it represents the weakness of this world from taking any reaction to end up against all injustice and cruelty done by European world, especially during colonial era. This era is highly characterized by the weak and inferior position of the colonized world, in which no one has ever the right to accuse his master or express his suffering.

Indeed, non- Europeans were afraid from the savagery and domination of their master just like J.M. Coetzee’s novel *Foe* which portrays European harshness and violence

towards oppressed people. This novel, in fact, drives the reader to find out by himself the reality of Europeans through the character Friday, whose tongue is cut off to prevent him from revealing the truth about the European colonizer. In analogy to J.M. Coetzee, Camus also cuts off the tongue of Algerian colonized in order to surpass them from voicing up their suffering due to the colonizer’s savagery. Therefore, we might say that the Rest of the world is incapable of uttering any single word which opposes the European old narratives as far as the colonized is concerned.

While colonial era caused a real pressure for non-Europeans, post-colonial period was like the miracle which brings back things to its natural course. In this era, the non-Europeans are now free to express their opinions about the colonizer and colonized. Concerning the colonized, they always consider him as the victim of European cruelty and violence, and the one responsible for the damage of their past and present. For more emphasis, Kateb Yacine’s *Nedjma*, as a post-colonial novel, tackles the issue of colonialism, which is regarded as the major reason for the destruction of Algerian identity and history.

Indeed, *Nedjma* embodies the Algerian misery and suffering due to the French conquest of Algeria; it is the voice of the oppressed who grapple to put an end to long oppression and violence. Post-colonial narratives also play a great deal in addressing colonial issues and colonized concerns. Thanks to this period, hosts of ex-colonized writers and European critics work together to restore the dignity of the oppressed and to fight back the old stereotypes which fuels the tension between the colonizer and the colonized. Additionally, post-colonial era comes to break the muteness of the downtrodden and voice up their concerns. what was prohibited in colonial era seems interesting in post-colonial period.

Although it sounds quite hard to voice up his voice after a long-standing silence, the colonized finds himself in a real challenge to reclaim his rights in front of the European world. Starting with the search for identity and history, the colonized finds no alternative choice but to go back to the past in order to restore his present and future. Moreover, it is a very important for oppressed people to re-conciliate with their past in order to ensure a brilliant future. That is why, it is of great importance to gather the shreds of past memories to reach future reality. Indeed, past means identity and if someone loses his past he will never reach a re-conciliation with his future. In this regard, we can find that Kateb’s *Nedjma* revolves around the search for identity, “certainty, and truth”. This novel grapples to find its identity from the ruins of the fragmented history; it is the bridge between uncertainties towards truth as it is pointed out by Woodhull in his book “Transformation of the Maghreb” (29).

Besides identity, the colonized also finds it even more important to equip himself with resistance and courage to retrieve his old image and dignity, and the only way to do so is through post-colonial narratives which are written for the sake of writing back to old colonial narratives. Those narratives are meant to be a weapon against colonial narratives and stereotypes; they are highly regarded as a counter discourse to re-evaluate old superstition about the reality of the colonized. That is why there are countless of post-colonial discourses which were devoted to reveal the reality of the European colonize and to restore the old image of the oppressed colonized. J.M Coetzee’s *Foe*, for instance, was written as a response to Daniel Defoe’s novel *Robinson Cruse*. Coetzee, in this respect tends to show to the world about the savagery of Europeans towards oppressed people: like Friday, a black slave, whose tongue was cut off to prevent him from telling the truth about

the reality of Europeans. Coetzee portrays the oppressed as the victim of European exploitation.

Unlike, Defoe who represents the European as a noble man whose mission is to save the colonized (Friday) from the clutches of savagery and cannibalism through his noble mission. Foe’s novel represents the colonized as the hero and the center of attention. The colonized, hence, finds himself warmly welcomed by the world during post-colonial era after he had been driven to marginality and silence in colonial era. Consequently, post-colonial era plays a key role in the flourishing of slave narratives; it inspires writers with skin color to bring incredible and unique masterpieces in literature.

4.5 The Quest for Truth: The Images of the Colonizer and the Colonized in Albert Camus’ *The Plague* and Kateb Yacine’s *Nedjma*

Relying on one single-sided narration can lead us to countless problems because the latter can praise as it can dehumanize people or nations. In this regard, the Nigerian writer Chimamanda Ngozie insists on the danger of one single story. That is why we need to treat stories in parallel to avoid this serious misunderstanding. In doing so, we need to take both stories; the story from the side of the colonizer and colonized to reach the truth, for the reason that one story is not reliable to lead us to the seeds of truth.

4.5.1 [Re] reading Camus’ *The Plague* from a Single-Sided Narration

Along with colonial era, different versions of stories have been written for the sake of praising the heroic scenes and the glorious victories of Europeans. All colonial stories without exception cherish the trophies done by whites. On the other hand, we find that the same stories which praise the European triumphs, curse the colonized existence as they are

the source of evilness and savagery. In this regard, we find John Locke once visited Africa, precisely Guinea; he described its people as “beasts” who had “big mouths” as it is mentioned Ngozie in her insightful speech (2009). Locke through his description brings into image the reality of non-Europeans as being no more than cannibals and savages who need intensive care to get rid of their savagery. In analogy to Locke, Conrad also in his novel *Heart of Darkness* describes Africans as “enemies, criminals [...] cannibals [who are] splashing around” (Conrad 6-7).

The most striking thing is that those narratives have a wide influence not only on Europeans but non-Europeans too. All people have blindly believed in the goodness of European colonizer and the evilness of non-European colonized. Even the Nigerian writer Chimamanda Ngozie states that we are imprisoned by stories, and “Our understanding of the world comes from the stories we hear and tell” (Ngozie 1). This means that the kind of stories heard by the colonized are the ones written by the colonizer. Eventually, these sorts of colonial narratives become the model of European literary masterpieces. That is why; they happen to have a special place among people, especially non-Europeans, because these kinds of stories intentionally devoted to remind the colonized that he has no place among Europeans, and all the blessings of the world are destined to Europeans as a reward for their tremendous efforts towards oppressed people.

Interestingly, colonial narratives create a sort of binary between mankind; it coins a gap never be bridged between the colonizer and colonized. But what seems more interesting is that those stories are told by the European voice, or the voice of the victors. In this respect, it is worth saying that power is all what matters when it comes to persuade the public opinion. It even plays an integral role in manipulating people’s minds as it is elucidated by

Foucault (1988) in his book entitled as *The History of Sexuality* who stresses the importance of power in “seizing hold of life, because it provides you with the right to take control of time, things, and bodies” (Foucault 42).

According to Foucault, those who have no power are doomed to marginality and silence, and the same thing for Europeans who are well armed by power in order to impose their thoughts and rule the world. It is not surprising at all to find European colonizers do everything they could to refine their image in front of the world, and distort the image of the colonized on the other hand. In doing so, colonial narratives have a great impact on the world’s perspective in which Europeans are portrayed as being the mankind saviors though the so-called the white man’s burden, yet the colonized are entirely represented as the real burden of whites. For more emphasis, Daniel Defoe’s novel of *Robinson Crusoe*, as a British novel, revolves around the heroic scenes of a white man while rescuing a black man from cannibalism and savagery. Besides that, Conrad’s also portrays the huge responsibility of Kurtz, as an agent of civilization, of taking care of African people and civilizing them as well.

Yet what seems more surprising is that both writers Daniel Defoe and Joseph Conrad, who beautifully portray Europeans on one hand, represent colonized people as the plague which is going to lead Europeans to an inevitable downfall on the other hand. It is really interesting to have one novel which is written by the colonizer holds two different versions of stories; the story which praises the colonizer and the one which curses the colonized. However, we cannot be sure about the authenticity of the colonizer’s story since it is written by the voice of the victorious during colonial era, and this drives our attention to a very important thing about which story holds the truth; the story told by the colonizer or

the one told by the colonized. In this respect, we can say that the story is a double edged sword, because the story plays a key role in rising or destroying the reputation of nations and people as well. Ngozie, therefore, stresses on the danger of a single story in her famous speech.

Indeed, in her speech which is entitled “The Danger of one Single Story”, Ngozie drives the attention of her audience, from the very beginning, to the danger of relying on one single story only, because relying on one single story is not enough to decide who is the good and who is the evil; it may praise the villain as it may curse the best. It rather leads to the creation of different stereotypes which may distort the image of other nation (Ngozie 6). In this respect, Chimamanda stresses on the importance of looking at both sides of the stories; the story recounted by the colonizer and the one by the colonized, in order to have an insight about what is going on around. Consequently, to have an overlap idea about the danger of a single story as it is clearly pointed out by Ngozie, we choose two novels; the first one: *The Plague*, written by the French writer Albert Camus, and the second *Nedjma* which is written by the Algerian novelist Kateb Yacine. In this respect, we are going to know by ourself the outcomes of one single sided story.

As an emphasis to what has been said before, it is worth saying that the *The Plague* novel, which is written by the French writer Albert Camus, undoubtedly embodies the danger or better to say the negative outcomes of the single-sided narration, because it portrays the image of the colonizer and colonized by the colonizer himself. In Camus’ work, we are going to see how a single story could have two different versions of narrations; the first one portrays the colonizer, and the second describes the colonized. *The Plague* novel revolves around the sudden outbreak of plague disease which causes an

emergency case among French settlers. When we read Camus’s novel from colonial perspective, we find that Camus cherishes the heroic scenes of the European colonizer who sacrifices himself for the sake of saving others’ lives. It is not surprising at all to say that Camus’ work is entirely dedicated to praise the existence of the colonizer in the life of the oppressed. Moreover, Camus portrays the colonizer as the white man who challenges all hardships to take care of less powerful people such as: Dr. Rieux tries his best to save more lives regardless the miserable condition and the lack of sanitary service. Indeed, Rieux is the model of European civilization and pride.

For Camus, European colonizer is the best creature who comes to maintain balance and security in this world; he is a precious gift for people of skin color. Besides Rieux, Tarrou also sacrifices his life for the sake of the safety of his people. Even though he is no more than an ordinary person, Tarrou sets some medical plans to confine the disease, and father Paneloux is no exception, because he tries his best to calm down frightened people through his preaching lectures. All Camus’ characters are descended from the noble race of European supremacy; all of them are destined to serve mankind through hard times.

As a French colonizer, Camus portrays Europeans as the best version of civilization and nobility. Despite the hardships they pass through, they still care for less powerful and sick patients such as: Rieux who happens to visit his old patient in his home to cure him. In addition to that, we find that Rieux and his closest friend Tarrou do not quite their sense of humor even in the most critical moments. For more emphasis, Rieux and Tarrou decide to fight back all negative thoughts and enjoy their life to the fullest; they laugh with each other, talk, and swim. In doing so, they prove to the world that they are the most courageous and powerful creatures in the world.

On the other hand, Camus represents the colonized as exotic, savages, and primitives who do not know how to enjoy their life. To prove that the colonized are the most inferior creatures, Camus barely mentions them in his novel. He treats them as if they are not existed, for the reason that he does not provide them with enough space to express their freedom. More than that, Camus deprives the colonized from their names, because he considers them without identity and history. Indeed, the colonized in Camus is not a free person, but rather he is a dangerous animal who needed to be trapped.

Although it is highly regarded as one of the greatest works of the twentieth century, The *Plague* novel has been harshly criticized by many critics, for the fact that Camus’ work holds within all signs of racism and imperialistic pride. In her interference, Nora Pierre (1961) goes further steps to claim that Camus’ works reflect the hidden intention of wrath and hatred of the pied noir towards Algeria and Algerians; in *The Stranger*: Meursault has killed an Arab and never been arrested, and in *The Plague*, Camus accuses Algerians as the plague, for the reason that they are responsible for the damage happens with French settlers.

Additionally, many critics such as: Stephen Owino claims that Camus’ *The Plague* is entirely devoted to accuse the Arabs or colonized people as being responsible for the outbreak of the plague disease (Owino 107). Along with Owino, Asha in her article entitled as “” also claims that “Arabs” in Camus’ novel are “marginal”, “defenceless”, and “voiceless victim(s)” (Asha 216). Similarly, O’Brien stresses that in Camus’ *The Plague*, Algerians are barely existed, and this is what affects the authenticity of his work (O’Brien 54). Besides criticizing Camus for neglecting the Algerian existence, O’Brien adds that Camus’ characters (Rieux, Tarrou, and Grand) are not meant to fight the plague disease,

because they are the plague itself (Ibid). O’Brien’s words raise our inquiry about the credibility of the story told by one single side. Camus’ works reveal his hidden intention as a French colonizer towards an Arab colonized. Therefore, we can say that Camus is a racist author.

4.5.2 (Re) writing History: Voices from the Margins in Kateb Yacine’s *Nedjma*

Due to the national awareness and liberation movements, ex-colonized people are lastly free from all Europeans restraints; the walls of silence are finally broken, and the long-standing marginality is finally ended. Additionally, thanks to post-colonial era, the tide of political events finally turned in favour of the oppressed, and this is what provides post-colonial writers the courage to re-narrate their history, to retrieve their identity, and to refine their distorted image.

However, post-colonial writers find themselves unable to express their concerns due to the long years of silence and humiliation, because it is not an easy task to utter words after a long period of silence. Evidently, in his novel which is entitled *The Fall*, Camus clearly expresses a sense of disappointment and frustration through the voice of his protagonist, who finds it so hard to express himself well, for the reason that his words comes stumbling out of his mouth (Camus 25). In this respect, it is worth saying that Camus’ quote indicates that those writers are at pains to convey themselves and their reality. On the one hand, they have to speak and re-narrate all the things happened with them due to European colonialism, and to reveal the reality of Europeans who are disguised under the mask of civilization to justify their grotesque deeds on the other hand.

In this regard, Gayatri Spivak addresses the issue of speaking after a long period of silence. So, in her essay “Can the subaltern speak?” Spivak shades more lights on the problematic question about the ability of muted people to speak once again. It is important for oppressed people to speak after a long silence, but what seems quite important is that once they speak, Can be heard? And this is the most important thing that the Moroccan writer Lalami attempts to address, because Lalami thinks that it does not matter if we can speak and cannot be heard. For Lalami, the oppressed can speak, but can be heard while speaking? In her outstanding novel entitles as *The Moors Account*, Lalami violates the Western cannon and recounts the story of her novel through an ex-slave voice as a challenge of the White world that the oppressed can speak by the end. On the other hand, she answers Spivak’s question “Can the Subaltern speak?” with yes, he can speak, and Estibanico, the ex-slave, is the best example about the ability of colonized people to speak.

Interestingly, it is important to speak and to be heard, but the most important thing is to have the power of persuasion. Besides the ability to speak, there is also another quite important thing which is the power to convey the reality. This is what Virginia Woolf attempts to say in her inquiry about the power of persuasion. For her, it is not enough if we can speak and be heard, since we cannot persuade others. For this reason, Virginia states that “Have I the power of conveying the true reality?” (Cited in Louis Allen’s *Albert Camus: La Chite* 259). Woolf’s inquiry leads us to a focal point concerning the ability to convey the truth, because it is not an easy task to have enough power to persuade people, especially for oppressed people who suffer from long period of silence and humiliation.

Consequently, the only way to get rid of the burden of colonialism is through writing process, because it is an important instrument for oppressed people to overcome their

traumas as it is claimed by May Sarton that “the only way through pain is to go through it”. Even though writing process seems quite hard for post-colonial writers, because they will be in a real struggle; the necessity yet the difficulty of remembering, they need to engage in this process to reach reconciliation with themselves and their past *per se*.

For more emphasis, the Algerian author Kateb Yacine is among post-colonial writers who have experienced all sorts of misery and torture during colonial era. Kateb’s *Nedjma* revolves around the hardships and the miserable condition of Algerians during and after French conquest. He uses his works as a way to resist the French colonizer, to restore the history of his country, and to gain back the dignity of his people. Indeed, Yacine’s novel is the evidence of all sorts of violence and cruelty practiced against Algerian innocents, and the 08 May Massacre is the best example which portrays the French savagery.

Interestingly, post-colonial era provides Yacine with enough power to challenge the French colonizer and debunks his grotesque deeds. In addition to that, it gives him the chance to voice up the suffering and misery of his Algerian people. In her speech, Ngozie points out that during colonial era, there are only narratives and books written by Europeans, because colonized people are not allowed to write or even to speak. This is the reason which leads Ngozie to write the kind of European stories she used to read. But with the emergence of post-colonial period, “things changed when I discovered African books, and they weren’t quite easy to find as foreign books, but because of writers like Chinua Achebe and Camara laye, I realized that people like me could also exist in literature” (Ngozie 2). So, Ngozie’s claim brings into image the national awareness of colonized people due to the coming of post-colonial studies.

As far as the image of the colonizer and colonized is concerned, we might say that Yacine’s description is completely different from that of Camus, for the reason that every writer deals with the colonizer and colonized from different angles. If we talk about the image of the colonizer through the eyes of Yacine, we find that he portrays him as the worst creature in the world; he is the embodiment of cruelty and savagery; First, because he intentionally takes control over a land which is not his, and second, because he uses all sorts of violence to get rid of its inhabitants.

In fact, Yacine, in his novel, attempts to debunk the colonizer through different scenes which prove to what extent the French colonizer is savage. For more emphasis, Monsieur Ernest is a French settler, who uses violence whenever deals with Algerian workers. Presumably, French people treat Algerians with endless care, because they embody white man’s burden. Yet, they treat them with violence as if they are not humans. Ernest, for instance, instead of showing respect to his worker Lakhdar, he beats him in front of his friends and calls the police to arrest him even though he is the one who starts fighting. Another scene, exactly in Richard’s wedding, which reveals the reality of whites is when Monsieur Richard hits an Algerian maid in front of his French friends. Normally, he has to take care of less powerful people and treats them well, yet what happens is that he starts to shot her with glass on her face. More than that, the cruelest scene which incarnates the French savagery is the eighth of May Massacre, which ended up with 45000 dead. Besides killing acts conducted against Algerian citizens, French policemen also launch a series of imprisonment and torture to frighten those people and to restraint them from asking for their rights.

Concerning the image of the colonized through Kateb’s eyes, we find that Yacine, as an ex-colonized writer, represents his Algerian people as the model of courage, because they stand against the colonizer and even sacrifice their life for the sake of liberating their country from French control and savagery. Mustapha, for instance, quits studying in French school and chooses to participate in the demonstration for the sake of his country, and the same thing for his friend Lakhdar. Despite of their young age, Lakhdar and Mustapha are regarded as patriots par excellence, because they fight for the independence of their country. Additionally, Abed- El- Kadar also symbolizes heroism because he fights against the French colonizer for Algerian freedom.

Indeed, all Algerian characters are the model of heroism and courage through the eyes of Yacine, because they strive to regain back their identity, history, and dignity which are deprived by the French colonizer. According to French people, Algerians are an “outlaw people of army” (Kateb 203), or rather terrorists who stand against their saviors, yet they are considered as patriots who fight against their liberty. Another heroic scene is when Ernest gives an order to Mustapha to take his daughter home. Instead of avenge his country and his people for all sorts of violence and cruelty conducted by French people towards Algerians, Mustapha treats her well. Contrary to Camus who portrays French people, in his novel *The Plague*, as the model of humanity and mercy due to the efforts they have invested to save Algeria from the clutches of the plague, Kateb Yacine, in his novel *Nedjma*, represents them as the prototype of cruelty and savagery.

As far as the story is concerned, we find that the story told by the colonizer is completely different from the one recounted by the colonized. That is why it is quite important to take both stories into full consideration before deciding which story is right

and which one is wrong. During colonial period, for instance, the colonized voice was totally muted, and colonized people are not allowed to write and tell stories of their own, for the reason that they are ignorant and inferior.

4.5.3 The Parallel Narratives of Albert Camus’ *The Plague* and Kateb Yacine’s

Nedjma

Due to the negative outcomes of one single narration, especially during colonial era where countless stories have been written by Europeans to praise the colonizer and distort the image of the colonized, Chinua Achebe, in this regard, angrily asks for the balance of stories; the story from the side of the colonizer and colonized before deciding who is the good and who is the evil. In doing so, Achebe stresses the importance of taking both stories into full consideration in order to avoid the trap of prejudice, because stories can “be used to empower and can break the dignity of people” (Ngozie 6), and the only way to avoid this misunderstanding is through taking both stories in parallel; the one written by the colonizer and the other by the colonized.

In his outstanding lecture entitled as “The Balance of Stories”, Chinua Achebe denounces the negative effects of stories from one single-side, especially the ones produced by Europeans, because they meant to dehumanize and depersonalized the colonized. For that reason, he calls for the need to re-examine all what has been written by the colonizer during colonial period because the majority of stories which are written by the victors are not always right. Achebe, hence, hopes that the twentieth-first century would bring within all the seeds of balance of stories in all over the world, especially the ‘Third World’ (Achebe 79). In this regard, Achebe urges people from both worlds; the

Third World, and the European world to have the kind of parallelism when it comes to write stories because one single story can harm the dignity of people and nations as well.

Achebe’s wish is finally realized by post-colonial era because it brings equal chances for the colonizer and colonized to voice up their concerns. Indeed, this era makes the colonized in the same position with the colonizer after he was pushed away into silence and marginality. Moreover, post-colonial era paves the way towards the colonized to reach reconciliation with his himself and his past even though “the wound of the centuries is still long way from healing. And I believe that the curative power of stories can move the process forward” (Achebe 83). Achebe is absolutely right when he calls for the balance of stories in order to avoid stereotypes or propagandas about nations, because the latter would lead, for sure, to binary structure and a never-ending tension between the colonizer and colonized.

It is worth saying, in this respect, that Achebe’s “the balance of stories” helps us by the end to solve the problem of authenticity concerning the image of the colonizer and colonized in Camus and Kateb Yacine’s works. Moreover, the version of story told by Camus intentionally misses a lot of details about the reality of French people, who invade Algeria and try to exterminate its people. In Camus’ mind-set, French people are not colonizers, but the ones who come to civilize and domesticate Algerians from their savagery, because they are saviors of this world.

Additionally, Camus also, hides the real intention of French colonizers behind the conquest of Algeria. Instead of saying the truth that French colonizers come to Algeria to satisfy their eagerness for expansion, profit, monopoly, and exploitation, Camus claims that France comes to Algeria to take care of its inhabitants and its natural resources. Even

the post-colonial critic O’Brien claims that Camus’ characters are not plague fighters; they are the plague itself (ibid 55), and O’Brien’s interference reinforces our analysis about the authenticity of Camus’ images about the colonizer and colonized.

On the other hand, we find that the story told by Kateb Yacine completes the puzzle and fills in the missing gaps which are intentionally left by Camus. Thanks to post-colonial era, Yacine manages to restore the distorted history and re-evaluate all what has been told by Camus through his novel *Nedjma*. Moreover, Yacine uses his novel to re-narrate the exact story which has been distorted by the colonizer in order to blur the real truth about Europeans. Even Fanon, urges Algerians to fight against the French colonizer to gain back their freedom, because what is taken by force “can be only achieved by force” (Fanon 33). As an eye witness to all sorts of violence, killing acts, and cruelty towards Algerians during French conquest of Algeria, Fanon denounces all violent practices by his French people towards Algerians which cost Algerians “in 1945 the 45000 dead at Setif” (Fanon 38), and calls for liberating Algeria from French control.

4.6 Conclusion

Consequently, conducting a comparative study between the images of the colonizer and colonized, opens up a space for endless debate about the reality of the colonizer. That is why it has been so hard for the two voices to confront each other when the world is the judge. Hearing the victorious voice only does not always lead to the voice of truth because the other voice is absent and a lot of details are missed.

After dealing with the representation of the colonizer and colonized in Albert Camus and Kateb Yacine’s novels, we come to the conclusion that the colonizer and the white world’s standing-point are the same because both regard the colonized as a savage and primitive creature who has neither identity nor history. A lot of colonial narratives intentionally tend to distort the image of the colonized and perceive him no more than dangerous animal. They create such stereotypes about the colonized as an intelligent attempt to camouflage their grotesque deeds of exploitation and profit. In addition to that, the colonizer and European world also endorses the European supremacy because they do not accept to be in the same position with the uncivilized colonized. On the other hand, Kateb Yacine reveals through his novel the long-standing. As being the eye witness of the eighth of May Massacre, Kateb Yacine proves to be the voice of truth because his story is based on real events of his life during French conquest of Algeria.

General Conclusion

As far as the colonizer and colonized are concerned, countless studies have been devoted to trace the relationship between the two poles which seems so complex and multifaceted, because it is characterized by the sense of imbalance and the domination of one group over the other, especially during the colonial era in which there is no room for stories narrated by less powerful groups, or rather colonized voices, and this is what increases the tension between the colonizer and colonized relation. Colonizers in this regard think themselves as the legitimate rulers of the world, however, the colonized is no more than an inferior slave; all he has to do is to serve his European master.

The colonizer and colonized relation catch the attention of modern critics. Even writers are deeply interested in the colonizer and colonized issue because it is really important for them to reach a middle ground or stop this long-standing conflict, and this is what paved the way towards post-colonial era. This era, in fact, comes as a reaction towards all sorts of transgression made by the colonizer on the expense of the colonized; it comes to put an end to all false stereotypes and propagandas shaped by imperial world to impose their domination over colonized world through re-assessment and re-construct all what has been narrated by the colonizer. In other words, post-colonial era is the counter discourse which aims at re-evaluating all colonial discourses narrated by colonial power.

Concerning the imperial gaze towards the colonizer, we might say that the colonizer was completely supported by the European world, for the reason that there were some Europeans who refused to be in the same position with their old slaves. Besides that, Europeans also deeply knew that colonialism was really needed to ensure their prosperity and better life. During colonial period, white world stood by the side of the colonizer and even praised the colonial campaigns, especially during colonial era. Hence, in Camus's *The Plague*, we have seen that all Europeans were in favor of the colonizer; they even

legalized the killing act to save mankind from the savagery of the colonized who came to destroy this world.

Additionally, in Kateb's novel, we have found out that the imperial gaze towards the colonizer remained the same. Even though they have witnessed all sorts of killing acts, torture and violence towards, Europeans kept supporting the colonizer; they thought that using violence was needed to confine colonized savagery. Despite of the emergence of post-colonial era, the majority of Europeans still support the colonial existence to justify their hidden intention of profit, exploitation, and dominance. Hence, the white gaze towards the colonizer in Camus's novel or in Kateb's was the same gaze; whether in colonial or post-colonial era.

However, Kateb Yacine regarded Algerians as the victims of French savagery. Contrary to Camus who portrays them as exotic and cannibals, Yacine represents them as the model of heroism and courage, because they sacrifice their life for the sake of liberating their country from the clutches of colonialism. In his novel, Yacine also proves to the world that French people are not the saviors of the world, but rather they are the responsible ones for all the damage happened with Algerians. Indeed, for Yacine, Algerians have passed through the worst and critical moments during French conquest of Algeria so far as they lost their identity, history, and culture which were deprived by the colonizer. Yacine's *Nedjma* is regarded as writing back to Camus' *The Plague*, because it holds all the missing parts hidden by Camus about the reality of the French colonizer.

In this thesis, we have dealt with the image of the colonizer and colonized to deduce the truth through different version of stories; the story told by the colonizer and the one told by the colonized. It is quite important to read the two narratives written by the two opposed

General Conclusion

poles because it is not an easy task to reach the true story if the master is the colonizer and the colonized is the slave. During colonial era, only colonial writers have all the privilege to narrate stories which mainly revolve around the heroic scenes conducted by the European colonizer. In doing so, the colonizer is always portrayed as the hero who comes to save the world from evilness and natural catastrophes, and the colonized is nothing more than a savage and uncivilized creature who comes to threaten the world's safety. In this era, the colonized is completely driven to marginality and his voice is totally muted. More than that, the colonized is always stigmatized as being a dangerous monster due to stereotypes molded by Europeans to dehumanize and depersonalize the enemy and keep him under their control.

However, the tide of political events turns increasingly against colonialism due to the coming of post-colonial era. This era attempts to voice up the unvoiced through the countless chances it provides them with. It also tends to return the world order of the center and the margin to maintain the world balance once again. So, the thesis tends to re-examine and re-evaluate all what has been written by the colonized and to re-write the (hi) story, which has been distorted and blurred by the colonizer, from the standing-point of the colonized.

Since our research aims at examining the (re)presentation of the colonizer and colonized in Albert Camus' *The Plague* and Kateb Yacine's *Nedjma*, it is so important to read the two stories in order to deduce the voice of truth. The nature of our research obliges us to choose a work written by a French author and another one produced by an Algerian writer because we are going to look for the image of the colonizer through the colonized eye and the image of the colonized through the colonizer's gaze.

This reading and intensive analysis leads us to the right path about the story which holds the seeds of truth; the story of the colonizer or the colonized. In fact, the true story is the one who is written by the colonized because it recounts some real shots from his suffering during the French conquest of Algeria. He was only sixteen years old, and it was so hard for him as a child to endure such critical moments. Kateb Yacine, in this respect, is not just a colonized writer, but rather a writer who witnessed French colonizer's savagery and violence. Indeed, Kateb Yacine is the voice of truth, and *Nedjma* is the concret evidence of this truth.

Additionally, post-colonial era manages somehow to finish this long-standing quarrel between the colonizer and colonized, since it gives the subaltern the chance to voice up his concerns as well as fixes all what has been already written during colonial era. For that reason, it can be said that this era becomes really important not only for the colonized but for the colonizer as well.

As far as post-colonialism is concerned, Kateb Yacine through his novel *Nedjma* attempts to address the world that Algerians are the wretched on the earth during the French colonization of Algeria; his novel is devoted to talk about all sorts of the colonizer's savagery and violence. *Nedjma* is not just a simple story written to catch the attention of its readers, but rather a revolutionary novel which tends to debunk the grotesque deeds of the French colonizer and to voice up the Algerian concerns due to a long period of silence and marginality.

Interetingly, Kateb Yacine challenges the power of the colonizer and stands against all the stereotypes which distorted the image of Algerian people in the world. This novel is an attempt to (re)store the Algerian history which was longly blurred by the French colonizer. In this regard, Kateb uses his pen to retrieve the dignity of his people and his

country, and to falsify all what has been unfairly written about Algerians. It can be said that the Algerian author, Kateb Yacine is a committed writer par excellence because he devotes his writings to defend his oppressed people and his country. Besides that, Kateb Yacine addresses the issue of colonialism and its negative impact on colonized people and his novel is the eyewitness to all forms of subjugation and discrimination conducted by the French colonizer against Algerians. It can be said that Kateb Yacine successfully manages to challenge colonial narratives through using some strategies of power and resistance such as; “appropriation and abrogation” to prove the world that Algerian people do have an identity and history.

All what has been hidden by Camus about the French colonizer is revealed by Kateb Yacine, and the missing parts from the Algerian history are finally completed by the Algerian author Kateb Yacine. It is worth saying that Kateb Yacine beautifully succeeds to challenge the French arrogance through his noted novel which is regarded as a vivid proof for the French conquest of Algeria.

To conclude, the colonizer and colonized relation still becomes the most controversial issue, because there would be no room for the co-existence of two extremely different poles, because it would be impossible for the colonizer to share the same position with the colonized. We may say that this quarrel is eternal despite the huge efforts done by theorists and critics to end up this serious conflict, and the European colonizer will not stop provoking the colonized with new stereotypes because he will not be satisfied with anything but a competitive life, through which he ensures his existence; stereotypes are like the oxygen the European colonizer breath. Even though modern critics will put an end to old stereotypes, new ones will emerge and disturb the peace of mind of the colonizer and colonized as well. In this regard, we might conclude that even though old stereotypes are outdated, new ones will be raised for sure.



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Appendices

Appendix 1: A Brief biography about Kateb Yacine

Kateb Yacine is an Algerian novelist, poet, and a playwright, and widely considered as the most influential figure in Algerian literature. Yacine was born in the city of Constantine (1929), and came from an intellectual family. Living under French colonialism shaped Kateb's way of writing, in which he explored themes of identity crisis, resistance, and the struggle for independence. *Nedjma* is his most notable work (1956), and is regarded as seminal in modern Algerian literature. His novel addresses Algeria during French conquest, the search for identity, and the struggle for independence. Kateb's works are mainly devoted to defend his country and his Algerian people. That is why he is regarded as a committed writer, and his works are meant to restore the history and the dignity of his Algerian country. Despite of the obstacles and challenges of the French colonizer, Yacine proves to be the most courageous writer who stands against all sorts of French injustice to denounce the savagery of the French colonizer and call for the liberation of his country.

Appendix 2: Biography about Albert Camus

Albert Camus is a French philosopher, writer, and journalist. He was born in Algeria (1913), and he was regarded as the most 20 th century influential figure due to his phisosophical and political thoughts. His work is characterized by existentialist and absurdist thoughts. That is why he is ragareded as the most important french philosopher. The catastrophe of the WW1 and the French conquest of Algeria shaped Camus' way of writing, in which his writings are characterized with themes of human suffering, inner struggle, the search for meaning, and rebilion. His major works are: *L'Etranger* (*The Stranger*, 1942), *Le Myth of Sisyphe* (*The Myth of Sisyphus*, 1942), *La Peste* (*The Plague*, 1947), and *L'Homme Revolté* (*The Revolted Man*, 1951). His novel *The Plague* tackles the issue of human suffering, the struggle of survival, and the search for the meaning of life. In 1957, Camus has got the Noble Prize in literature.

Appendix 3: An Overview about the novel *Nedjma*

Nedjma is written by the Algerian novelist Kateb Yacine in 1956. It is originally published in French, and translated to English language in 1961 by Richard Howard. This novel is regarded as a landmark in modern Algerian literature. It is a post-modernist novel because it tackles the metamorphosis of human psyche and the antagonism between the self and inner thoughts. Based on post-colonial themes such as; the search for identity, identity crisis, the impacts of colonialism, makes this novel the best-selling masterpiece. *Nedjma* revolves around a beautiful Algerian woman who captivates the hearts of four men, Rachid, Mourad, Mustapha, and Lakhdar, yet she is hard to be reached. Besides that, Nedjma also symbolize the country of Algeria which has been conquered by four colonizers; Turks, Arabs, French, and Romans, yet no one keep it as his own. Along with personal narrative, the novel also turns around political narrative such as: the eighth of May Massacre which is regarded as the turning oint in Algerian history, in which Algeria struggles to liberate itself from the French conquest. Generally speaking, Kateb Yacine resembles Algerian country with a beautiful and charming female who strives to search for her origins because Nedjma is the daughter of an Arab man and a French woman. So, Algeria, like Nedjma, tries its best to look for its history and identity which is blurred by the successive invaders, and this is what makes the novel so interesting in its way of writing, for the reason that it merges two narratives; the first one turns around the charming Algerian female and her four lovers, and the second tackles the issue of colonialism and its effects on Algerian people.

Appendix 4: An overview about *The Plague* novel

The Plague is novel by the French author Albert Camus in 1947. It revolves around the outbreak of a sudden disease, precisely in Oran town, one of the biggest cities in Algeria. The rapid spread of the disease leads to the inevitable closure of Oran gates what causes the separation of the town from the outside world. This novel is narrated by voice of the protagonist, Dr.Rieux who inests all his efforts to save patients from the clutches of the epidemic. In this novel, Camus questions the psychological and physical effects of this mortal disease which keeps swallowing innocents lives. So, through his work, Camus deals with themes of human suffering, isolation, exile, imprisonment, separation, fear, and death. Those themes makes the reader looking for the meaning if life and this is precisely appeared in the characters' way of responding to the disease, in which there are some people who struugle to survive, others are completely hunted by the sense of fear that is why they give up on life, while there are who empowered themselves with faith as the only way to salvation. The novel, hence, is based on ansurdist thoughts, in which the author refers to life as meaningless because it is filles with sufferance and pain.

Appendix 5: Some notes about the 8th May Massacre

alist movement in Algeria in May 1945 was disorganized and uncertain, and that the uprising, such as it was, in no way deserved the term of “insurrection.” It certainly did not merit the overwhelming and brutal force that the French authorities brought to bear on the local populations of the department of Constantine during these weeks. Although Planche acknowledges the disruption caused in Algeria by the Second World War, the Vichy period, and the subsequent Allied occupation, he prefers instead to see the crisis of 1945 in terms of a resurgence of the complicated political tensions that existed at the local level in Algerian cities in the 1930s.²⁵

Planche is on familiar ground here, as the author of a thesis on Algerian politics in the 1930s, and that earlier work’s arguments are reprised in the first half of his new book on Sétif.²⁶ In Planche’s account, the powerful interests that controlled Algerian politics following World War I had delegated their power to a center-left coalition, which took the name of “Radicalisme” from the Radical Republican party of the Third Republic. This centrist coalition had managed to maintain a political peace among settler elites and minimized the political divisions among the “Europeans” in Algeria that might have threatened their dominance over the mass of colonial subjects. Four things happened in the interwar period, however, to disturb this coalition: the appearance of a strong and independent communist party, the organization of Muslim elected officials following the post World War I reforms, the emergence of a mass-based Algerian nationalist movement in Algeria itself, and a corresponding new form of right-wing militancy among certain settler circles. Planche argued that a portion of the traditional settler elites in Algeria would have preferred to transfer their allegiance from the Radicals to the new Right in the 1930s, yet such a difficult shift threatened to destabilize the delicate

Appendix 6: Some notes about the 8th May Massacre

Abbas, who he blames for misunderstanding the forces at play in the spring of 1945, and for underestimating the danger that awaited his followers when they took up his call to demonstrate. And finally, Planche blames the military and civilian authorities in Paris for being ill-informed of the activities of their subordinates prior to the violence of 1945, and then willing accomplices to a cover-up of their brutality after the fact. Finally, though Planche consistently minimizes the extent to which any member of the Algerian nationalist movement could really be said to be in control of events during this period, his argument does little to dislodge the historical consensus about Sétif and Guelma in 1945 being a turning point in the development of a nationalist consciousness among Algerians.

In spite of Planche's professed rejection of any analysis predicated on the notion of a systemic violence at the heart of colonialism, and his insistence on the singular nature of this complex event, his argument remains compatible in some ways with the work of others who perceive in the history of French Algeria a pernicious logic that produced the worst excesses in the years leading up to decolonization. In particular, Planche's story about the blurring of boundaries between the police functions of civilian authorities, and the military's capacity to use overwhelming force in the colonial situation, resonates with the histories of police violence in Paris in the early 1960s offered by House and MacMaster, Dewerpe, Brunet, and Amiri. Of these works, the co-written volume by House and MacMaster on police violence in Paris against Algerians in 1961, and Dewerpe's magisterial study of the killing of demonstrators by police at the Charonne metro station in 1962, are the most substantial and convincing, though they differ from one another in important ways. Dewerpe's book, the study of a historical anthropologist, displays a remarkable sensitivity to the multi-layered context of human actions in complex historical situations, in particular when he offers his explanation for how the police came to kill their co-citizens at a moment of confusion on the streets of Paris in 1962. House's and MacMaster's book, on the other hand, is particularly strong in filling out the details in a story that was already familiar to historians in its broad outlines, demonstrating how policies of policing and control that were elaborated and refined in colonial spaces in Africa and Asia had been transplanted to the metropolitan center of France in the

Abstract

The (re)presentation of the colonizer and colonized becomes the most controversial post-colonial issue, for it catches the attention of hosts of modern critics and writers due to its importance. Yet, the unfair representation of the colonized by writers during colonial era causes a severe tension in the relationship between the colonizer and colonized, especially on the part of the colonized whose image has been completely distorted by some colonial stories, and this is what paves the way to the emergence of post-colonial era, which tends to challenge and revise colonial stories by offering the chance to the colonized to speak and re-narrate the story from his own point of view. The present work tends to unveil the real truth as far as the image of the colonizer and colonized is concerned, and post-colonial approach suits this kind of research. In doing so, the works of both authors; Kateb Yacine's *Nedjma* and Albert Camus' *The Plague* are quite important because the first one is written by an Algerian colonized writer and the other by a French colonizer are important because each writer seeks to present the real truth about the colonizer and colonized through different standing- point. This thesis, then, tends to explore the image of the colonizer and colonized as an attempt to figure out which story holds the seeds of truth; the story told by the colonizer or the one recounted by the colonized. This work attempts to re-examine colonial narratives and restore all the missing pieces of (hi) story which are blurred by the colonizer. It is also an opportunity to debunk the grotesque deeds of the colonizer and retrieve the dignity of the colonized.

Key words: Albert Camus, Kateb Yacine, (Re) presentation, *The Plague*, *Nedjma*, Comparative Study.

Resumé

La (re)présentation du colonisateur et du colonisé devient la question postcoloniale la plus controversée, car elle attire l'attention de nombreux critiques et écrivains modernes en raison de son importance. Pourtant, la représentation injuste du colonisé par les écrivains de l'époque coloniale provoque une tension profonde dans la relation entre le colonisateur et le colonisé, notamment du côté du colonisé dont l'image a été complètement déformée par certains récits coloniaux. C'est ce qui ouvre la voie à l'émergence de l'ère postcoloniale, qui tend à remettre en question et à réviser les récits coloniaux en offrant au colonisé la possibilité de prendre la parole et de raconter l'histoire de son propre point de vue. Le présent travail vise à dévoiler la véritable réalité en ce qui concerne l'image du colonisateur et du colonisé, et l'approche postcoloniale s'avère particulièrement adaptée à ce type de recherche. Dans cette optique, les œuvres de deux auteurs, *Nedjma* de Kateb Yacine et *La Peste* d'Albert Camus, sont d'une grande importance, car la première est écrite par un auteur algérien colonisé et la seconde par un auteur français colonisateur. Elles sont essentielles car chacun des écrivains cherche à présenter la vérité sur le colonisateur et le colonisé à partir de points de vue différents. Cette thèse vise donc à explorer l'image du colonisateur et du colonisé dans le but de déterminer quel récit détient les germes de la vérité : celui raconté par le colonisateur ou celui rapporté par le colonisé. Ce travail tente de réexaminer les récits coloniaux et de restaurer toutes les pièces manquantes de l' (hi) stoire qui ont été occultées par le colonisateur. Il s'agit également d'une opportunité de dévoiler les actes grotesques du colonisateur et de restaurer la dignité du colonisé.

Mots-clés : Albert Camus, Kateb Yacine, (Re) présentation, *La Peste*, *Nedjma*, Étude comparative.

ملخص

تُعدّ (إعادة) تمثيل المستعمر والمستعمَر من أكثر القضايا إثارة للجدل في الخطاب ما بعد الكولونيالي، وذلك لما تحظى به من اهتمام واسع من قِبل النقاد والكتاب المعاصرين نظرًا لأهميتها البالغة. فقد أدت الصورة غير العادلة التي رسمها كتاب الحقيقة الاستعمارية عن المستعمرين إلى خلق توتر عميق في العلاقة بين المستعمر والمستعمَر، خاصة من جانب المستعمرين الذين شوّهت صورتهم بالكامل في بعض السرديات الاستعمارية. وهو ما مهد الطريق لظهور مرحلة ما بعد الاستعمار، التي تهدف إلى مراجعة تلك السرديات وتحديدها، من خلال منح المستعمر فرصة التعبير عن ذاته وإعادة سرد القصة من وجهة نظره الخاصة. يسعى هذا العمل إلى كشف الحقيقة الكامنة وراء صورة كل من المستعمر والمستعمَر، وتُعدّ المقاربة ما بعد الكولونيالية الأنسب لمعالجة هذا النوع من الأبحاث. وفي هذا السياق، تكتسي أعمال كل من كاتب ياسين في روايته *نجمة*، وألبير كامو في روايته *الطاعون*، أهمية كبيرة، حيث إنّ الأول كاتب جزائري مستعمر، في حين أنّ الثاني كاتب فرنسي مستعمر. وتبرز أهمية هذين العملين في سعي كل من الكاتبين إلى تقديم الحقيقة حول المستعمر والمستعمَر من منظور مختلف. وتهدف هذه الأطروحة إلى استكشاف صورة المستعمر والمستعمَر في محاولة لمعرفة أي السردين يحمل بذور الحقيقة: هل هو السرد الذي قدّمه المستعمر؟ أم ذلك الذي رواه المستعمر؟ ويحاول هذا البحث إعادة فحص السرديات الاستعمارية واستعادة كل الأجزاء المفقودة من "التاريخ/قصته" التي طمسها المستعمر. كما يُعدّ فرصة لفضح الأعمال الشنيعة التي ارتكبتها المستعمر واسترجاع كرامة المستعمر.

الكلمات المفتاحية : ألبير كامو، كاتب ياسين، (إعادة) التمثيل، الطاعون، نجمة، دراسة مقارنة.