



DEMOCRATIC AND POPULAR REPUBLIC OF ALGERIA

THE ALGERIAN MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

UNIVERSITY MOULOUD MAMMERI OF TIZI OUZOU

FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF ENGLISH

**Department of English in Collaboration with
The Intellectual and Cultural Representations
Research Laboratory**

Organize

A National Conference

“Ethics and Writings in Totalitarian Times”

Chaired by

Pr. Nadia NAAR GADA

February 14th, 2024



Democratic and Popular Republic of Algeria
The Algerian Ministry of Higher Education and Scientific Research
University Mouloud Mammeri of Tizi Ouzou
Faculty of Letters and Languages
Department of English



The Department of English at Mouloud Mammeri University

In collaboration with

**The Intellectual and Cultural Representations Research Laboratory and the
“African Women Writings: Tradition and Transition Research Team”**

Organize

“Ethics and Writings in Totalitarian Times”

A National Conference

February 14th, 2024

Conference Chair:

Prof. Nadia Gada (Mouloud Mammeri University of Tizi Ouzou, Algeria)

Contents

Advertorial

Conference Agenda

Abstracts

- Naima TIGHZER ARAB: “: “*Nadia and the Sea: A Rebellious heroine silenced by “a war without a name”. The Ecofeminist point of view in Maïssa Bey’s Au commencement était la mer... (1996)*”
- Khedidja CHERGUI: “*On State Despotism and its Representations in Nurrudin Farah’s Dictatorship Trilogy*”
- Said GADA: “*Ethics and the Role of the Intellectual in Frantz Fanon’s A Dying Colonialism (1959).*”
- Nassima TERKI: “*A Reflection on Religion, Family Relations and Politics in Une Valse (2019) by Lynda Chouiten*”
- Nadia NAAR GADA: “*Ethical Reflections and the Writer's Role in Conflict: A Comparative Analysis of Mouloud Feraoun's Le Journal and Tahar Djaout's Last Summer of Reason*” Asma Terrab: “*Living in Dilemma: Torn Between National Commitments and Personal Ambitions*”
- Sabeha LARABI: ““*Theatre and the Ethics of Resistance in Abdelkader Alloula's Al Adjwad (1985) and Athol Fugard's The Island (1973)*”
- Zahia TERRAHA: المحور الثالث: تجسيد الصدمة في الأعمال الإبداعية التي تعكس الحروب أو تمت كتابتها في زمن النزاعات
“إعدامات وصدمة السجون الاستعمارية في كتابات جاكولين قروج وجميلة دانيال عمران مي”
- Zahra TAFROUKHT: “*Heroism and ethics in Wa Thiong’o’s A Grain of Wheat (1967) and Petals of Blood (1977)*”.
- Sadia SEDDIKI: “*The Veiled Muslim Woman in the 19th Century and Modern Feminist Imaginaries*”
- Amine FLISSI& Hamid SGHIR: “*الدراسات الثقافية وتأويل النصوص في المنجز النقدي لادوارد سعي*”

Ethics and Writing in Totalitarian Times

Advertorial

We live in an era where authoritarianism is regaining large spaces globally. Therefore, understanding the ethical implications of writing under totalitarian regimes is more crucial than ever. This national conference seeks to engage teachers and students in a dialogue about how literature not only reflects but also resists totalitarian ideologies. It provides a unique platform for interdisciplinary dialogue about the ethical dimensions of writing in totalitarian contexts. Share insights and experiences related to literature's role in fostering ethical awareness. It is imperative to reflect on the power of literature as both a mirror and a hammer, reflecting societal truths while shaping new realities. Join us in this essential conversation about ethics and writings in totalitarian times, where your voice can contribute to a greater understanding and resistance against oppression.

Key Themes:

1. Ethical Responsibilities of Writers

- Explore the moral obligations of authors in facing oppressive regimes.
- Discuss how literature can serve as a form of resistance and witness to human rights abuses.

2. Narratives of Oppression

- Examine literary works that depict life under totalitarian rule.
- Analyze how these narratives shape public consciousness about freedom and justice.

3. Language as a Tool for Control and Resistance

- Investigate how language is manipulated by totalitarian states to suppress dissent.
- Discuss the reclamation of language in literature as a means of resistance.

4. Collective Memory and Historical Trauma

- Explore how literature contributes to collective memory regarding historical traumas inflicted by totalitarian regimes.
- Discuss the role of storytelling in healing and reconciliation processes.

5. The Role of Dissenting Voices

- Highlight the importance of dissenting voices in literature and their impact on society.
- Analyze case studies of authors who have faced persecution for their writings.

- Works for Further Reading:

1. Driver, J. (2006). *Ethics: The fundamentals*. New York, NY: Oxford University Press.
2. Blackburn, S. (2003). *Being good: A short introduction to ethics*. New York, NY: Oxford University Press.
3. Cahn, S., & Markie, P. (Eds.). (1998). *Ethics: History, theory, and contemporary issues*. New York, NY: Oxford University Press.
4. Singer, P. (2011). *Practical ethics* (3rd ed.). Cambridge, UK: Cambridge University Press.
5. Scanlon, T. M. (1998). *What we owe to each other*. Cambridge, MA: Harvard University Press.
6. Newton, A. (1995). *Narrative ethics*. New York, NY: Routledge.
7. Brie, S., & Rossiter, W. T. (Eds.). (2017). *Literature and ethics: From the Green Knight to the Dark Knight*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.
8. Oehlschlaeger, F. (2000). *Love and good reasons: A narrative theology of literature*. New York, NY: Continuum.
9. Spektor, A. (2019). *Dostoevsky and Nabokov: Ethical narratives in literature*. London, UK: Palgrave Macmillan.
10. Stan, C. (2020). *The art of distances: Interpersonal ethics in twentieth-century literature*. Amsterdam, Netherlands: Amsterdam University Press.

- Conference Chair:

- Prof. Nadia Gada (Mouloud Mammeri University of Tizi Ouzou, Algeria)

- Scientific/Reading Committee:

- Prof. Nadia Gada (Mouloud Mammeri University of Tizi Ouzou, Algeria)
- Dr. Khedidja Chergui (L'Ecole Normale Supérieure de Bouzaréah, Algeria)
- Dr. Sabeha LARABI (Mouloud Mammeri University of Tizi Ouzou, Algeria)
- Dr. Ssadia Seddiki (Mouloud Mammeri University of Tizi Ouzou, Algeria)
- Nassima Terki (Mhammed Bouguerra University of Boumerdes, Algeria)

- The Organizing Committee:

- Pr. Nacira ACHI
- Pr. Zahia TERRAHA
- Dr. Sadia SEDDIKI
- Dr. Khedidja CHERGUI
- Dr. Sabeha LARABI
- Mrs. Terrab Asma
- Miss Nassima TERKI
- Mrs. Naima TIGHZER ARAB

List of Speakers

Participant Name	Institutional Affiliation	Paper Title
Dr. Chergui Khedidja	ENSB, Algiers	<i>On State Despotism and its Representations in Nurrudin Farah's Dictatorship Trilogy</i>
Prof. Nacira ACHI	Mouloud Mammeri University of Tizi Ouzou	<i>"The History in the Crucible of Morality: A Critical Reading of the Book 'The Pathways of Emil Fiolar.'"</i> فيول لاميل الأطرق قطاع "كتاب في نقدية قراءة الأخلاق محك في التاريخ
Dr. Larabi Sabéha	Mouloud Mammeri University of Tizi Ouzou	<i>"Theatre and the Ethics of Resistance in Abdelkader Alloula's Al Adjwad (1985) and Athol Fugard's The Island (1973)".</i>
Dr. Seddiki Sadia	Mouloud Mammeri University of Tizi Ouzou	"Propaganda in 19th Century Colonial Algeria: Shaping Perceptions and Ethics"
Pr. Zahia TERRAHA	Mouloud Mammeri University of Tizi Ouzou	إعدامات وصدمات السجون الاستعمارية في كتابات جاكلين قروج وجميلة دانيال عمران مين
Mrs Zahra TAFROUKHT	Mouloud Mammeri University of Tizi Ouzou	<i>"Heroism and ethics in Wa Thiong'o's A Grain of Wheat (1967) and Petals of Blood (1977)"</i>
Dr. Said GADA	Mouloud Mammeri University of Tizi Ouzou	<i>Ethics and the Role of the Intellectual in Frantz Fanon's A Dying Colonialism (1959)</i>
Mrs Asma TERRAB	(University Cherif Messadia of Soukahras	<i>"Living in Dilemma: Torn Between National Commitments and Personal Ambitions"</i>

<p>Miss Nassima TERKI</p>	<p>Mhamed Bouguerra University of Boumerdes</p>	<p><i>"A Reflection on Religion, Family Relations and Politics in Une Valse (2019) by Lynda Chouiten"</i></p>
<p>Mr Amine FLISSI Mr. Hamid SGHIR</p>	<p>Mhamed Bouguerra University of Boumerdes</p>	<p>الدراسات الثقافية وتأويل النصوص في المنجز النقدي لادوارد سعي <i>"Cultural Studies and Textual Interpretation in Edward Said's Critical Achievement."</i></p>
<p>Prof. NAAR Gada Nadia</p> <p>Mrs Dahbia ACHABOUB</p>	<p>Mouloud Mammeri University of Tizi Ouzou</p> <p>Mhamed Bouguerra University of Boumerdes</p>	<p><i>Ethical Reflections and the Writer's Role in Conflict: A Comparative Analysis of Mouloud Feraoun's "Le Journal" and Tahar Djaout's "Last Summer of Reason"</i></p> <p><i>"Albert Camus's ethical position regarding the colonization of Algeria through the book La misère de Kabylie."</i> كتاب خلال من الجزائر استعمار من والإنساني الأخلاقي البركامو ف</p>

Conference Program

Link: https://	
OPENING CEREMONY	Welcome Remarks
9H30- 10H INAUGURATION	Introductory Speech by: The Dean of the Faculty of Letters and Languages An Honorary Chair
	Inauguration Speech by: M. Mohand, HADDADOU, Head of the Department of English Prof. Nacira ACHI, Research Laboratory Director
WELCOME WORD OF CONFERENCE CHAIR	Pr. Nadia NAAR GADA Mouloud Mammeri University
SESSION 1	Chairperson: Dr. Larabi Sabeha , Mouloud Mammeri University
Time	
10H00- 10H20	1- Dr. Sadia Seddiki , Mouloud Mammeri University "Propaganda in 19th Century Colonial Algeria: Shaping Perceptions and Ethics"
10H20 - 10H 40	2- Prof. Nacira ACHI , Mouloud Mammeri University "التاريخ في محك الاخلاق.قراءة نقدية في كتاب قطاع الطرق لاميل فيولار"
10.40- 11H	3- Dr. Said GADA , Mouloud Mammeri University "Ethics and the Role of the Intellectual in Frantz Fanon's <i>A Dying Colonialism</i> (1959)"
11H - 11H20	5- Dr. Khedidja CHERGUI , National High School (ENS) Bouzaréah "On State Despotism and its Representations in Nurrudin Farah's <i>Trilogy</i> "

SESSION 2		Chairperson: Dr. KHEDJIGA CHERGUI National High School (ENS) Bouzaréah	
13H00 - 13H20	1-2- Pr Nadia NAAR GADA , Mouloud Mammeri University "Ethical Reflections and the Writer's Role in Conflict: A Comparative Analysis of Mouloud Feraoun's <i>Le Journal</i> (1955-1962) and Tahar Djaout's <i>Last Summer of Reason</i> 1999".		
13H20 - 13H40	2- Prof. Zahia TARAHA , Mouloud Mammeri University "إعدامات وصدّامات السجون الاستعمارية في كتابات جاكولين قروج وجميلة دانيال عمران مين"		
14H00 - 14H20	3- Mrs Asma TERRAB , Mohamed, Cherif Messaadia University, Souk Ahras "Living in Dilemma: Torn Between National Commitments and Personal Ambitions"		
14H20-14H40	4- Miss Nassima TERKI , Mhamed Bouguerra University Boumerdes "A Reflection on Religion, Family Relations and Politics in Linda Chouiten's <i>Une Valse</i> (2019)"		
SESSION 3		Chairperson: Dr Sadia SEDDIKI, Mouloud Mammeri University	
14H40- 15H00	1- Dr. Sabeha LARABI , Mouloud Mammeri University "Theatre and the Ethics of Resistance in Abdelkader Alloula's <i>Al Adjwad</i> (1985) and Athol Fugard's <i>The Island</i> (1973)".		
15H00-15H20	2- Mrs Dahbia ACHABOUB , Mhamed Bouguerra University Boumerdes "موقف البركامو الأخلاقي والانساني من استعمار الجزائر من خلال كتاب La misere de Kabylie"		
15H20 - 15H40	3- Mrs. Naima Tighzer , Abderahmane Mira University, Bejaia "Nadia and the Sea: A Rebellious Heroine Silenced by "a War without a Name". The Ecofeminist Point of View in Maissa Bey's <i>Au commencement était la mer...</i> (1996)		
15H40 - 16H00	4- Mr. Hamid SGHIR & Mr. FLISSI Amine , Mhamed Bouguerra University Boumerdes الدراسات الثقافية وتأويل النصوص في المنجز النقدي لادوارد سعيد" "Cultural Studies and Textual Interpretation in Edward Said's Critical Achievement."		
16H00-16H30	Debate		
	Closing session		

16H30

Conference Recommendations

Abstracts

Nadia and the Sea: A Rebellious heroine silenced by “a war without a name”. The Ecofeminist point of view in Maissa Bey’s *Au commencement était la mer...* (1996) »

Naima TIGHZER - ARAB, University of Bejaia

Abstract

This article delves into the ecofeminist interpretation of Maissa Bey’s novel *Au commencement était la mer...*, focusing on the character of Nadia and her relationship with the sea. Nadia embodies the spirit of rebellion, seeking refuge in the beach as a symbol of freedom from a totalitarian society ravaged by extremism. Drawing from an ecofeminist perspective, this analysis shows how Nadia’s defiance of social norms, her connection with the sea, and her resistance to oppression reflect the broader ecofeminist discourse, highlighting the impact of silence and the quest for social justice. Furthermore, Nadia tragic end offers a strong ethical lesson and exposes the hopelessness that Algerian women still have to endure. Keywords: the sea, ecofeminism, silence, extremism, rebellion

Key Words: Trauma- Violence- Gender- conflict- Resilience

On State Despotism and its Representations in Nurruddin Farah's Dictatorship Trilogy

Khedidja CHERGUI, National Superior School, Bouzaréah, Algiers

Abstract

Described as one of Africa's "true interpreters"¹ by the South African writer Nadine Gordimer, Farah's fictional trilogy entitled *Variations on the Theme of an African Dictatorship* (1979–1983) includes *Sweet and Sour Milk* (1979), *Sardines* (1981) and *Close Sesame* (1983), and marks Farah's experimentation with the *roman de la dictature* and his distaste with power abuse in post-independence Somalia. As one of Somalia's and Africa's "captive intelligentsia", Farah, by means of a direct and simple use of language, projects the traditional patriarchal Somali family as conspiring with the military regime while he resorts to Somali oral tradition as a factor which helps perpetuate tribal and traditional tyrannies. He retrieves the Somali past (in the form of inherited traditional systems and practices) not out of glorification, but as a starting point to forward his scathing attack on old institutions and their destructive impact on present Somali realities. With reference to scholarship on authoritarianism and the legacy of trauma it generates, the paper reads through Farah's anti-totalitarian literary discourse as it emerges from the trilogy. It looks into how the trilogy exposes Muhamed Siyad Barre's authoritarian rule in Somalia, which was seized militarily in 1969, and how it was maintained by means of different maneuvers. By means of the centralization of political power as a reaction to the parliamentary democracy of the earlier decade, through the politicization of Islamic religious discourse, the manipulation of ethnic divisions in society and through the continuous legitimization of ancient and inherited social practices like the kinship system and land ownership laws, most characteristic of traditional nomadic Somalia.

Keywords: Somalia; State violence; dictatorship; Farah; representations.

¹ Jaggi, Maya 2012. "Nuruddin Farah: a life in writing". *The Guardian*, Fri, 21 Sep. 2012. On-line publication available at: (<https://www.theguardian.com/culture/2012/sep/21/nuruddin-salah-lifein-writing>.)

**Ethics and the Role of the Intellectual in Frantz Fanon's *A Dying Colonialism*
(1959)**

Said GADA Said, University Mouloud Mammeri of Tizi Ouzou

Abstract

The present study explores the ethical dimensions of intellectual engagement in the context of colonialism through a critical analysis of Frantz Fanon's seminal work, *A Dying Colonialism* (1959). As a prominent thinker and psychiatrist, Fanon engaged deeply with the decolonization struggles of the 20th century and their ethical implications. *A Dying Colonialism* will be examined, by borrowing some ideas and theoretical concepts from *Representations of the Intellectual* by Edward W. Said (1993), as a powerful platform to explore the ethical responsibilities and dilemmas faced by intellectuals when confronting colonial oppression. The primary objective of this paper is to investigate how Frantz Fanon's text articulates the role of the intellectual within the colonial context, shedding light on the ethical considerations that guide their actions and thoughts in the selected text.

Key Words: Ethical Responsibility- Violence and Ethics- Critique of Colonial Ethics

A Reflection on Religion, Family Relations and Politics in *Une Valse* (2019) by Lynda Chouiten

Nassima TERKI, University Mhamed Bouguera of Boumerdes

Abstract

Lynda Chouiten's second novel, "*Une Valse*" (2019), narrates the story of Chahira, a female protagonist hailing from El Moudja. As a single woman, she forges her own path in Tizi Ouzou, experiencing a newfound sense of freedom far removed from the familiar El Moudja. My analysis delves into Chouiten's portrayal of women's ability to assert their voices and its contribution to a broader discourse encompassing religion, patriarchy, motheriarchy and the political landscape of the country. My examination draws inspiration mainly from George Orwell's essay "Why I write" (1946), where he identifies the historical and political impulses as the primary motivations for being a writer. The historical impulse involves the desire to create an archive for future generations, while the political purpose stems from the belief that writing is inseparable from the prevailing political circumstances. I will try to demonstrate how Chouiten's narrative serves as a prime example of literature where literary and political discourses intertwine, compelling readers to contemplate issues beyond the novel's immediate context. It serves as a potent challenge to Algerian society and the thirty-year period of totalitarianism, comprising ten years of Islamist terror followed by twenty years of state terror. Published during times of crisis and reconstruction in Algeria, Chouiten's work harmonizes the aesthetics of a novel with the intellectual reflection of a modern woman's perspective of the political conditions of her nation. It sheds light on the schizophrenia within society that scorns "l'homme a la cravat" and "la femme en jupe" and then mourns their loss.

Key words: Chouiten, Discourse, Motheriarchy, Religion, Patriarchy, *Une Valse*.

Ethical Reflections and the Writer's Role in Conflict: A Comparative Analysis of Mouloud Feraoun's *Le Journal* and Tahar Djaout's *Last Summer of Reason*

Nadia NAAR GADA, University Mouloud Mammeri of Tizi ousou

Abstract

This study delves into the ethical dimensions of literature in the context of conflict, with a particular focus on the works of two prominent Algerian authors, Mouloud Feraoun and Tahar Djaout. Feraoun's *Le Journal*, a personal account of the Algerian War of Independence, and Djaout's *Last Summer of Reason*, set against a backdrop of societal upheaval, provide a rich literary landscape to examine the role of the writer when confronted with moral dilemmas and ethical challenges during turbulent times. The research employs a comparative approach to analyze how these authors grapple with ethical issues such as violence, resistance, human rights, justice, and the writer's moral responsibility in the midst of conflict. Feraoun's journal entries reveal his inner turmoil as he navigates the complexities of the Algerian War, raising questions about the ethics of resistance and the moral cost of armed struggle for independence. In contrast, Djaout's novel delves into the ethics of intellectual resistance and the writer's moral courage in confronting oppressive ideologies. Correspondingly, the story reveals how far an ordinary human being will go to maintain hope and emphasizes the importance of books as a refuge against a world of horror. The novel's themes and narrative style reflect Djaout's unique writing processes, including the willingness to keep the text unfinished and the use of oral registers, contributing to a poetics of oscillation, doubt, and opening. The ethical features in the novel are likely intertwined with its exploration of intolerance, the importance of books, and the resilience of the human spirit.

Key Words: Representations- conflict- trauma- resistance- ethics

Living in Dilemma: Torn Between National Commitments and Personal Ambitions

Asma Terrab, University Cherif Messadia of Soukahras

Abstract

The idea that literature can morally improve a reader's way of thinking and make its audience better human beings is a longstanding and often debated notion. While literature certainly has the potential to influence individuals in profound ways, whether it consistently results in moral improvement and character development is a complex matter that depends on various factors, including the reader's receptivity, interpretation, and personal values. Algerian literature, particularly during and after the Algerian War of Independence (1954-1962), has grappled with the ethical complexities of wartime experiences and their impact on individuals and society. *What the Day Owes the Night* (Ce que le Jour Doit à la Nuit) by Yasmina Khadra is a novel that delves into the complex moral choices faced by its protagonist during the Algerian War. It explores themes of identity, loyalty, and the consequences of collaboration with the French colonial authorities, explores the absurdity of life and the ethical detachment of the protagonist. Different readers may have varying interpretations of the novel, and its influence on their moral thinking can depend on their individual values, beliefs, and experiences.

Key words: Postcolonial feminist studies- African literature- Caribbean literature- Diaspora and cultural (dis)connections to ethnic studies

Theatre and the Ethics of Resistance in Abdelkader Alloula's *Al Adjwad* (1985) and Athol Fugard's *The Island* (1973).

Larabi Sabeha, University Mouloud Mammeri of Tiz- ousou

Abstract

This study explores the intersection of theatre, ethics, and resistance in the works of Abdelkader Alloula's *Al Adjwad* (1985) and Athol Fugard's *The Island* (1973). Both plays are set in contexts of colonial oppression and totalitarianism, and they grapple with the ethical dilemmas faced by individuals and communities under such regimes. The study draws on the theories of Frantz Fanon, a key figure in decolonization studies, to examine the dynamics of resistance and the role of culture in the struggle for freedom and dignity. Fanon's concept of the "new humanism" is particularly relevant to this study, as it highlights the importance of reclaiming human dignity and selfhood in the face of colonial oppression. Both Alloula and Fugard explore this theme in their plays, using the medium of theatre to challenge the dehumanizing effects of colonialism and totalitarianism.

Key words: Ethics- theatre- resistance- totalitarianism-oppression

المحور الثالث: تجسيد الصدمة في الأعمال الإبداعية التي تعكس الحروب أو تَمّت كتابتها في زمن النزاعات
عنوان المداخلة: "إعدامات وصدّامات السجون الاستعمارية في كتابات جاكلين قروج وجميلة دانيال عمران مين"

Zahia Teraha, University Mouloud Mammeri of Tizi ousou

خلفتها التي والاجتماعية النفسية الآثار على الضوء الدراسة تسلط. مين عمران دانيال وجميلة قروج جاكلين الكاتبتين كتابات في وردت كما "الاستعمارية السجون وصدّامات إعدامات" موضوع الأدبية الورقة هذه تتناول
الاستعمارية السجون في المعتقلون لها تعرض التي الانتهاكات توثق تاريخية وأدلة حية شهادات إلى مستندة، والمجتمعات الأفراد على القاسية التجارب هذه
المعتقلون منها عانى التي العميقة النفسية التأثيرات تتناول كما. والسيطرة للترهيب كأداة استخدمت حيث، المستعمرة الشعوب لإخضاع وسيلة كانت الاستعمارية السلطات نفذتها التي الإعدامات أن كيف الكتابات تستعرض
الظلم مواجهة في البشرية الإرادة قوة يعكس مما، الانتهاكات هذه مواجهة في نشأت التي والفكرية الثقافية المقاومة عن الكاتبتان تكشف، الأدبية النصوص تحليل خلال من. اللاحقة الأجيال إلى أثارها تمتد والتي

المفتاحية الكلمات: ثقافية مقاومة مين عمران دانيال جميلة قروج جاكلين استعمارية سجون نفسية صدّامات إعدامات

Heroism and ethics in Wa Thiong'o's *A Grain of Wheat* (1967) and *Petals of Blood* (1977)

Zahra Tafroukht Zahra, University Mouloud Mammeri of Tizi ousou

Abstract

Every literary writer belongs to a particular society; he writes to reflect the conditions of that society. Therefore, African literature strives for rewriting the distorted African past where historical facts are changed and truths denied. This paper attempts an analysis of Ngugi Wa Thiong'o's *A Grain of Wheat* (1967) and *Petals of Blood* (1977). It employs a new historicist methodology by using Stephen Greenblatt's new historicist theory to show Ngugi Wa Thiong'o's attempt to correct and expose many false ideas and assumptions, which were established in the minds of consecutive African generations by the totalitarian forces. In his essay, *Invisible Bullets: Renaissance Authority and Its Subversion*, Greenblatt introduces two concepts, subversion and containment. Subversion refers to any attempt to alter or undermine a political system, and containment prevents this change from disturbing the dominant power structures. This paper employs Greenblatt's subversion and containment as anchoring mechanisms to analyze the subversive instances in the works under study. Thus, the paper sheds light on how the neo-colonial structures have impacted and oppressed the African mind in different ways. *A Grain of Wheat* (1967) and *Petals of Blood* (1977) expose many of the negative colonial legacies' impacts on the African communities and how they did their best to invade these countries politically, economically, and culturally. The deployment of heroism as a strategy provides access to history; it is the explanation of the historical background of the two novels. The heroes and their ethics are being brought by Ngugi into a new relationship with the post-colonial African history.

Key words: African literature, subversion, containment, heroism, oppressed, ethics.

The Veiled Muslim Woman in the 19th Century and Modern Feminist Imaginaries

Sadia SEDDIKI, University Mouloud Mammeri of Tizi Ouzou

Abstract

This paper traces the representation of veiled women in selected Western travel writings of the mid-nineteenth century and modern feminist writings. At the center of their narrative is the image of a secluded (invisible), powerless, agentless and victimized Muslim woman. It argues that, contrary to one Orientalist trope which posits that the veil rendered veiled women invisible and “agentless”, veiling places Muslim women at the very center of scrutiny literally as well as figuratively and at the center of cultural resistance. The “oppressed, veiled and enslaved” Muslim woman operates as a foil for the liberated western woman and all what she has achieved. This paper will essentially focus on the relationship between veil and oppression. It will highlight the problematic of agency or lack thereof.

Key Words: The Veil, Muslim Women, Travel Writing, Feminism.

عنوان المداخلة: الدراسات الثقافية وتأويل النصوص في المنجز النقدي لادوارد سعي

Amine FLISSI and Hamid SGHIR, University Mhamed Bouguerra of Boumerdes)

الملخص:

تأملُ الدّراسات الثقافية في شقّها النقدي إلى تأويل الأعمال الأدبية والحفر والتنقيب عن مرجعياتها التاريخية، وهدم المسكوت عنه في مختلف النّصوص. وفي هذا السياق، عمد المفكر ادوارد سعيد في كتابه "العالم والنّص والناقد" إلى عرض مصطلح النّقد الدنيوي، حيث يشير الكاتب يوسف عليّات في كتابه النسق الثقافي إلى: "أنّ النّصوص الأدبية بما تتضمنه من شيفرات جمالية ليست بريئة، إذ إنّ التشكيلات الجمالية والصور الفنية التي تمثل نسيجاً كلياً لتلك النصوص ليست سوى مظهرها وهمياً خادعاً يضمّر في جُوانبته أنساقاً مختلفة تتعلق بالمجتمع والثقافة والإيديولوجيا". ومما سبق، سنحاول في مداخلتنا تسليط الضوء على جهود إدوارد سعيد في الكشف عن الرّوابط والإيديولوجيات الكامنة وراء الخطابات والنّصوص، وهذا من خلال كتاباته المختلفة، وكتاب الاستشراف خير دليل على ذلك. كما سنحاول الإجابة على مجموعة من الأسئلة التي انبثقت عن إشكالية الموضوع المطروح وهي: ما هي الأساليب التي وظّفها إدوارد سعيد في قراءة النّصوص الأدبية؟ ما هو مفهوم الدراسات الثقافية؟ ما هي تجليات تأويل النّصوص والخطابات المختلفة عند إدوارد سعيد؟ إنّ المفكر ادوارد سعيد، انتقل من تلك الدراسات التقليدية في تأويل النصوص الأدبية إلى محاولة استنطاقها عبر التأويل، حيث اقترح على جمهور النقاد إعادة النظر في الطريقة التي يجب بها التعامل مع النصوص. في حين، يعتبر إدوارد سعيد دقيقاً في معالجة الأسئلة والإشكاليات التي يطرحها الدرس النقدي والدراسات الثقافية، حيث يجيب عنها وينجز مخرجاتها بكلّ منهجية، وهذا ما تجسّد في أعماله وأبحاثه في ما يتعلق بالدراسات الثقافية. ومن خلال ما سبق، جاءت مداخلتنا تحت عنوان: الدراسات الثقافية وتأويل النّصوص في المنجز النقدي لإدوارد سعيد. وهذا ضمن المحور الثامن: استخدام الرّموز والتقنيات في الرّسائل الأدبية وعلاقتها بإيديولوجيات الكتّاب.

الكلمات المفتاحية: النصوص الأدبية، الدراسات الثقافية، الإيديولوجيا، التأويل، المنجز النقدي.

Abstract

Cultural studies in their critical factions reflect on the interpretation of literary works, excavation and excavation of their historical references, and the demolition of its silence in various texts. In this context, the thinker Edward Said, in his book World, Text and Critic, introduced the term "mundane criticism", in which the writer Yousef Alimat refers in his book Cultural Format to: "Literary texts with aesthetic codes are not innocent, as aesthetic formations and art images that represent the whole fabric of those texts are only a deceptive illusory manifestation of a different society, culture and ideology." In our intervention, we will try to shed light on Edward Said's efforts to uncover the controls and ideologies behind the speeches and texts, through his various writings, and the foresight book is the best evidence of this. We will also try to answer a series of questions that have arisen from the issue: What methods have Edward Said used to read literary texts? What is the concept of cultural studies? What are the expressions of interpretation of Edward Said's various texts and speeches? The thinker Edward Said went from those traditional studies in interpreting literary texts to trying to grasp them through interpretation, suggesting that the audience of critics' reconsider how texts should be handled. Edward Said is accurate in addressing the questions and problems posed by critical lessons and cultural studies, answering them and delivering their output in every methodology, as exemplified in his work and research on cultural studies. Through the above, our intervention was entitled: Cultural Studies and Interpretation of Texts in Edward Said's Critical Achievement. This is under the eighth axis: the use of symbols and techniques in literary messages and their relationship to writers' ideologies.

Key words: Literary texts, cultural studies, ideology, interpretation, critical achievement.