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**The Issues of Culture and Identity in Chinua
Achebe's *Things Fall Apart* (1958) and Malek
Haddad's *Le Quai aux Fleurs ne Répond plus* (1961)**

Supervised by :

-Mrs. RABÉA Aziz

Presented by :

-KHENTOUT Fella

- KAHIL Sabrina

Board of Examiners

Mr. KHOUDI Med Lamine M.A.A, University of Mouloud Mammeri Tizi-Ouzou, Chair:

Ms. BENSAFI Fatiha M.A.A, Mouloud Mammeri University of Tizi-Ouzou, Examiner

Dr. AZIZ Raba M.C.B, Mouloud Mammeri University of Tizi-Ouzou, Supervisor

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I would like to dedicate this work to :

*my beloved parents
my brothers: Mounir, Abdou, Oualid
my sisters: Fatiha, Turkia, Zahia, Hadda, Salwa, Chafia, Afaf, Imane.
my beloved husband for his endless support.
my best friends whom I owe great respect Yanis and Ibyes.
my friend Kahil Sabrina with whom I shared best moments of life and she made the
journey of conducting this research so beautiful.*

Fella

I dedicate this work to:

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parents god protect them.
my adorable sisters: Zahia and Samira
all my dear brothers: Rahim, Mouloud, Mustapha, Mourad, Belkacem, Lekhel.
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Abstract

This dissertation bases on postcolonial literature of various African states which were formerly subject to European rule. Our work deals with the issues of culture and identity in Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond Plus* (1961). Both Achebe and Haddad are African post colonial writers who portray the state of disorder and confusion in African societies during and after independence. Relying on the Fanonian theory of post colonialism combined with the concept of culture and identity developed in Franz Fanon's books *Black Skin White Mask* (1952), *The wretched of The Earth* (1961) and also Homi Bhabha's concept of culture taken from his book *The Location of Culture* (1994), we have tried to pick out some affinities between the two literary texts. Both novels have a lot in common, despite they are written by writers of different cultural backgrounds. The two authors deal with same issues in their works. This paper gives us a view about the effects of colonization in the countries which have been submitted to it particularly Nigeria and Algeria. Our work divides into two chapters. The first one analyzes the issue of culture in both novels and shows how the meeting of two or more cultures can create a new mixed culture. The second one shows that the two writers have used characters that portray different identities and adopt a new cultural identity. The goal of the two writers is to show that the adoption of a new culture and language is just a means of expression. Our study reached the conclusion that Achebe and Haddad deal with the state of disorder and confusion from which many Africans suffered during and after colonization.

Key words: Post colonialism, culture, identity, colonizer, Frantz Fanon, Homi Bhabha, Exile.

I. Introduction:

This research explores the issues of identity and culture in postcolonial Nigerian and Algerian literature. It intends to draw a comparison between Chinua Achebe's *Things Fall Apart* (1958) and Malek Heddad's *Le Quai aux Fleurs ne Répond plus* (1961) to show how the English colonizer shaped the culture and identity of the Nigerian people, and how the French colonizer influenced the cultural perspectives of the Algerian one, leading to an identity crisis. Its aim is to show how African culture and identity are reshaped by colonization.

Africans suffered for many years from the yokes of Colonialism. After decolonization, they began to look for a way to reconstruct their countries. Unfortunately for them, Colonialism has an immeasurable influence on their history, societies and individuals. The colonizer transforms and displaces the process of beliefs, customs and traditions in their countries. So, even after their independence, Africans are still in confusion about their culture and identity. Their culture became multicultural and shapes its features through its relations with that of the colonizer and through its interactions with the world. In fact, the contact between cultures lead, in fact, to confused identities which result in a new society, holding different potentials.

Post colonial studies developed as a way of deal with the cultural products of the societies affected by Colonialism. In this regard, Bill Ashcroft et.all, in *The Empire Writers Back*, argue: “We use the term of 'Post colonialism; however, to cover all the cultures affected by the imperial process form the moment of colonization to the present day”¹. It means that the term Post colonialism does not only cover the culture produced after independence. It might be comprehended to mean also the time period during the processes of colonization in the eighteenth and nineteenth centuries. Most of the themes of Postcolonial theory deal with the issue of identity, race, and

ethnicity. The issues of identity and culture have always brought out conflicting views in post colonial works.

In today's world, with the large scale immigration which is considered as a norm and nations form the picture of multiculturalism, with countries composed of citizens of diverse nationalities. As such, the issues of identity and culture have become even more relevant. Regarding the view put forward by the philosophers, Jenes Brockmeier and Donal Carbaugh in their work *Narrative and Identity*, the terms identity and culture encompassed many different intellectual issues that have been analyzed under different theories. Identity and culture are not only important in the context of literature; they also hold great significance in day to-day existence.²

Theorists have paid great attention to the issues of identity and culture, especially in the colonized countries. Frantz Fanon has dealt at length with the impact of colonialism and the effects of immigration to European countries on those countries. He explains how an immigrant must appear similar to the stereotype of a white person, so as to be accepted in a European nation and how an immigrant is forced to subvert his own individuality so as a colonial nation cannot view him under to prism of 'backward' cultural characteristic.

Homi Bhabha, another eminent post colonial figure, he wrote *The Location of Culture* (1994) put forward different cultures. Bhabha uses the idea of hybridity, he observes the picture of the effects of colonization developed when cultural traits of a colonial power and its colony intermingle together, leading to a new identity that conforms to no specific or stereotypical cultural description. He goes on to create the concept of a 'Third space' which means that Post colonial societies have three spaces, the first space is home, our native culture which goes with us every where we go. The second space is the colonial culture and structure. The third space is created because native people

are not act in the second space, they create a sort of a hybrid culture which is mixture between between their native culture and the coonizer's culture. .

In addition to theorists, post colonial novelists dealt in their fiction with the issues of culture and identity. Chinua Achebe and Malek Heddad for example, exposed the issues of culture and identity that emerged in post-colonial period, their novels rarely avoided or diverted from the presence of exile and matters connected to culture and identity.

Chinua Achebe and Malek Heddad are two African writers who chose the pen to engrave in history their voices as well as the painful cries of their ancestors and make it heard each time it seems necessary. They tried to give a vivid image of the way of life, the traditions and the customs of their societies. They consider it their duty to report faithfully the life of their societies to save their image from destruction. Achebe's *Things Fall Apart* (1958) and Heddad's *Le Quai aux Fleurs ne Répond Plus* (1961) reveal the harrowing situation that the third world countries during colonialism.

Though they deal with the similar issues in their works by portraying the upheavals of European colonialism, Achebe and Heddad are neither from the same country, nor the same culture and language. Moreover, they experienced different colonizing countries. The analogy between their writings can be traced back to the same countries that are called "Third world countries" which raises awareness in the minds of many Africans whose life becomes unbearable due to the daily conflicts in which they live.

Review of Literature:

The best of our knowledge, no comparative study have carried out on the issues of culture and identity in Chinua Achebe's *Things Fall Apart* (1958) and Malek Heddad's *Le Quai aux Fleurs*

ne Réponds plus (1961). The two works have received a large bulk of criticism. We can start by citing the scholar Neil Ten Kortenaar in essay “How the Center Is Made to Hold in *Things Fall Apart*” taken from his book *Things Fall Apart-A casebook* who focuses on the different type of criticism of Achebe’s *Things Fall Apart* (1958). He writes about the way Achebe presents both Africa and Europe and how objective Achebe really is when he describes the different cultures.

Kortenaar finds a problem in describing or comparing two cultures in the same part of the world, and he argues that objectivity is important in this kind of works. One can easily choose one culture over the other and appreciate that culture more than the other. He claims that Achebe describes how the African culture becomes subverted the contact with a Western one. He uses African Igbo words to describe tribes ritual and to show the African culture. Another thing regarding the comprehension is the description of Igbo-tribe’s beliefs and, rituals. Kortenaar points out the difficulties of the author to present the Igbo tribe, their traditions and history because the tribes culture is spread ancient stories or cultural rituals and beliefs, which are passed orally from generation to generation. it is hard for Achebe to translate the oral stories into a text that non- Igbo readers can understand. Kortenaar says: “Of course, what Achebe has written in fiction does not have to be faithful to the calendar in the same way is history has to be. But in not being faithful to dates, he suggests, his narratives have come loose from, as in a way it has.”³

The scholar, Simon Gikandi analyses *Things Fall Apart* in his book *Reading Chinua Achebe* (1991). He asserts that the novel is dominated by real and historical events, and argues that the opening of *Things Fall Apart* can be read as an imaginary response to the problems of genealogy and cultural identity, which have haunted Igbo culture. Indeed, Achebe provides a description of Okonkwo’s power and his link to his Umuofia community that gives him a high status. He evokes this to show that Umuofia has origins and history. Moreover, he argues that Achebe uses Okonkwo

a unique character, to reflect Igbo culture, because he has extraordinary capacity for self-engagement represented here by his wrestling power. Okonkwo's objectivity is only possible because of the cultural framework in which he is cast. Gikandi says:

Now, it is true that in the above passage Achebe seems to eschew judgements: in fact, his representations here and elsewhere are intended to naturalize Okonkwo's situation, to show him and his village in terms which have often been described as universal. Thus, while many other novelists might be tempted to highlight Okonkwo and his culture.⁴

The studies like Jean Déjeux who have been conducted on Heddad's *Le Quai aux Fleurs ne Répond plus* (1961) consider that Malek Haddad is the creator of style of novel called 'Poetic' because of using poetry in his novels. His work *Le Quai aux Fleurs ne Répond plus* (1961) is classified in what Jean Dèjeux calls "la littérature de combat", oriented against the European presence during the decade that goes from 1958 to 1968. He believes that Heddad writes about the French and Algerian cultures, which lead to qualify him as a committed writer.

The anthropologist, Christiane Achour writes in his book *Anthologie de littérature d'expression Française* (1959) about Malek Haddad. According to her, Haddad presents both Algerian and French cultures. She asserts that he considers the issues of identity and culture as an essential discussion. Achour includes him in the list of authors called "Porte-parole de l'émigration." She says: "Cet auteur ne consacre pas un roman à l'émigration, mais elle intervient par touches dans le cours de la vie de ses personnages, car elle est bien une réalité constante de la vie algérienne."⁵ She declares that most of Haddad's novels are about the themes of immigration and exile during the period of French colonialism. According to Achour, the author portrays the characteristics of that period, including War and suffering. Haddad uses characters fighting against the injustices that took place during the Algerian war.

The searcher, Bonn Charles in his *Le roman Algérien Contemporain de la Langue Française* (1982)

says:

La tragedie de Malek Heddad est bien celle de son acculturation d'intellectuel colonisée située comme Khaled dans *Le Quai aux Fleurs ne Répond Plus* entre dans son univers culturel d'écrivain choyé par des milieux littéraires des gauches en France et ses racines profondes constantinoises. Son œuvre est d'abord l'expression de la mauvaise conscience de l'écrivain qui se sait inutile à la révolution et à son pays. Elle est aussi celle de déchirement de personnages dépassés par l'histoire parce qu'ils en sont les victimes du fait de leur culture Française.⁶

In English:

Malek Heddad's tragedy lays in his intellectual acculturation colonized and situated like Khaled in *Quai aux Fleurs ne Répond plus*, who enters his cultural universe of a writer, pampered by the literary milieu of the left in France and his profound Constantine roots. His work of art is first the expression of the bad consciousness of the writer who is useless for his revolution and for his countries. It is also that of tear of characters overwhelmed by history, because they are victims of the fact of their French culture.

In fact, Bonn Charles shows how Haddad's work expresses the bad consciousness during the French colonialism, by using the character named Khaled who is an intellectual young man, exiled to France.

Issue and Working Hypothesis:

According to the above review of literature, the two novels are studied from quite similar perspectives. Achebe's *Things Fall apart* (1952) speaks about Igbo culture and the clash of Western and traditional African values during the colonial era. Heddad's *Le Quai aux Fleurs ne Répond Plus* (1961) portrays Algerian people during the French colonialism. In fact, Heddad focuses on the issues of identity and culture in Algerian society. We intend to join the two works and continue in the same direction as the reviewed literature, we suggest to join the two novels in a single comparative study based on the issues of culture and identity that are major issues and the linking

point between Chinua Achebe's *Things Fall Apart* (1958) and Malek Heddad's *Le Quai aux Fleurs ne Répond plus* (1961).

Chinua Achebe's *Things Fall Apart* (1958) and Malek Heddad's *Le Quai aux Fleurs ne Répond plus* (1961) deal with the clash of cultures and the problem of identity that haunt the lives of many Africans. The two writers reflect the cruel reality of their societies in a quite similar way. Thus, our aim through this work is to complete the views mentioned above by identifying the outcome generated by the confrontation of the old traditional values of Nigeria and Algeria with the new alienated culture brought by the European intruders. Indeed, even after many years of the withdrawal of colonial forces from the African countries, the latter remained in a state of disorder, clash of cultures and identities which alienated them from their environment.

To reach our aim, we have opted for the theories of Fanon and Bhabha that we find relevant to our study. In fact, Fanon deal with his book *Black Skin White Masks* (1952) with the theme of culture and alienation of the western culture: and deals in *The Wretched of the Earth* (1961) with the pitfalls of the national consciousness of the people who live under the colonization and with the issues of culture and identity. Bhabha, on his part, writes in his book *The Location of Culture* (1994) about the concept of culture.

Endnotes

¹ Ashroft, Bill. et all. *The Empire Writers Back*. 1989

² Brockimeier. J. Carbaugh. D. *Narrative and Identity*. 2001.

³ Kortenaar, Neil ten. "How the Central Is Made to Hold in *Things Fall Apart*." *Things Fall Apart: A casebook*. Ed. Isidore Okpewho. New York: Oxford Up, 2003. 123-146.

⁴ Simon Gikandi, *Reading Chinua Achebe*. Language and Ideology in fiction, Writing Culture and Domination (part smooth; Heinemann, 1991). 27

⁶ Achour, Christiane. *Anthropologie de littérature d'expression*. (Mantes-la Jolie, 1959)

⁷ Bonn Charles; Le roman Algérien contemporain de la langue Française (1982): L'espace de l'énonciation et productivité des récites, thèse de doctorat d'état, université Bordeaux 3: http://www.L'imag.Refer.org/thèses/Bonn/thèse_état_entro.htm.

Method and Materials

A-Methods:

Postcolonial theory holds that decolonized people develop a *postcolonial* identity that is based on cultural interactions between different identities (cultural, national, and ethnic as well as gender and class based) which are assigned varying degrees of social power by the colonial society. This part of our dissertation provides an insight on the theories we will rely on in our study, namely Frantz Fanon's theory of post colonialism combined with the concept of culture and identity taken from his two books *Black Skin White Masks* (1952) and *The Wretched of the Earth* (1961), in addition to Homi Bhabha's concept of culture taken from his book *The Location of Culture* (1994).

1. Frantz Fanon's theory of Culture and Identity

Frantz fanon was born in the Caribbean Islands of Martinique (1925-1961). He was a writer, revolutionary, psychiatrist, and pioneer of anti and post colonial thoughts. He was one of a few extraordinary thinkers supporting the decolonization struggle occurring after World War two. His revolutionary life produced two potent, works which are *Black Skin White Masks* (1952) and *Wretched of The Earth* (1961). *Black Skin White Masks* (1952) written during the post colonial period is about the exploration of the psychology of dehumanization and dependency of colonial subjects. The text mirrors the effects of colonialism; such as the racism exercised against the black people and the latter's experiences in a white world. Fanon analyses the phenomenon of cultural inferiority complex which characterizes the colonized individuals. He studies the relationship between the colonized and the colonizer and explores the aspects of the colonial culture. He synthesizes that the colonized loses his personality and identity by emulating the Westerner.

In *Black Skin White Masks*, Fanon considers the alienation of the black man; his inferiority

complex, his emulation and dependence on the whites as direct results of colonialism. The reason of this alienation is that the latter promotes the white's culture and civilization at the expense of the black's. Fanon denies all the negative vices assigned to the colonized, trying to convince them that these are only myths constructed to justify the Europeans presence in Africa. "In my case I knew that these statements were false. There was a myth of a Negro that had to be destroyed at all costs."¹, he declares. Fanon argues that all these attitudes of the white man lead blacks to have an inferiority complex inferiority complex "This book, it is hoped, will be a mirror with a progressive infrastructure, in which it will be possible to discern the Negro on the road to disalienation."²

In the *Wretched of the Earth*, Fanon writes about the subject of identity which is based on the fierce historical association of the colonized and the colonizers. His contentions distinguish the impact of the savage legacy of the colonizer on the identity of the colonized. Fanon focuses on the identity of the Africans and national consciousness. He accounts for the negative psychological aspects of colonization and the crisis of identity emerged by the latter. He criticizes the identity formation in which white man were considered civilized, intelligent and rational. In his analysis of the effects of colonial violence on the colonized people, he highlights the impact of the colonial, He argues that "Black man think himself to become whiter by utilizing the dialect of white man, by taking upon himself the word of other."³

Fanon's ideas were shaped after decolonization. In fact, he describes the situation of nations after independence. Today, his works are still useful. As Ziauddin Sardar asserts in his book *Forward to Black Skin White Masks*, "Fanon's anger has strong contemporary echo. It is the silent scream of all those who toil (fag) in object poverty simply to exist in the hinterlands and vast conurbations of Africa"⁴. In other words, by his understanding of the colonial system, Fanon foresaw the future of the colonized countries. In fact, he analyses both of the immediacies and the

upcoming of independence.

Fanon's two books deal with the colonization of the mind rather than the physical colonization. He preaches the use of violence and encourages the literature of protest. He is against any kind of assimilation: "let us decide not to imitate Europe; let us combine our muscles and our brains in a new direction"⁵, he says. He pleads for a new humanity, for the unity of all former colonized nations which should be autonomous to be able to build their future. Fanon gives a great importance to the culture and identity of the human being «Mankind, I believe in you ..."⁶.

2. Homi Bhabha's Concept of Culture and Identity:

Homi Bhabha is an Indian theorist and a leading figure in contemporary cultural discourse. He was inspired by writers; such as Salman Rushdie and Toni Morrison. He argued that post colonial theory adopted the idea of hybridity to designate the transcultural forms that resulted from linguistic, politics or symmetries (East/West, black/white, colonizer/colonized, majority/minority, self/other, interior/exterior...).

The Location of Culture (1994) is Bhabha's work in which he gives many of the definitions of culture. He presents cultural differences as an alternative to cultural diversity. In the latter, a culture is an "Object of empirical knowledge" and pre-exists the knower. While the former sees culture as the point at which two or more cultures meet and it is also where most problems occur discursively constructed rather than pre-given, a "process of enunciation of culture as knowledgeable"⁷. Since culture is never pre-given, it must be uttered. It is through enunciation that cultural difference is discovered and recognized. The denunciative process introduces a divide between the traditions of a stable system of reference and the negation of the certitude of culture in the articulation of new culture. In other words, culture exchanges or mixes between several ethnic

groups which creates a new form of identity. It can be religious, social, political or linguistic⁷.

Bhabha states:

The borderline works of culture demands an encounter with 'newness' that is not part of the continuum of past and present. It creates a sense of the new as insurgent act of cultural translation. Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent 'in-between' space, that innovates and interrupts the performance of the present. The 'past-present' becomes part of the necessity, not the nostalgia of living.⁸

After colonization, emerged the phenomenon of immigration which is a kind of human condition , Bhabha call this “Modern-day –migrant”. For him this mixture of cultures forms a culture which belongs neither to the West nor to the mother country and through different historical periods.

Bhabha explains the cultural difference and how this confrontation of diverse cultures create an issues in culture and identity. The balance between easterns and westerns cultural attributes. He clearly thought of hybridity as a subversive tool by which colonized country and people might confront with various forms of oppression.

After accounting for the theories, we shall give short definitions of the two recurrent words that appear throughout our discussion which are culture and identity. According to the Oxford Dictionary, culture is the customs and beliefs, art, way of life, and social organization of a particular country or group European/African/American⁹. Edward Burnett Tylor, an English anthropologist, defines culture. In his 1971 book on primitive culture as: "A series of any beliefs or ideas (general or complicated) including science, ideologies, art, morals, law, traditions and any other habit or capability man may have acquired as a member of his society".¹⁰

The two definitions agree on the fact that culture is a complex of features held by a social group, which may be as small as a family or a tribe, or a racial or ethnic group of nation. Culture has been called the way of life for an entire society. As such, it includes codes of manners, dress, language, religion, rituals and norms of behavior; such as law, and morality and systems of belief.

According to the Oxford English Dictionary (10th edition, 1999), the term Identity can be defined as "The fact of being who or what a person or thing is" or "The distinct personality of an individual regarded as a persisting entity"¹¹. Another definition given by Beller and Leerssen also assert that: " Identity becomes to mean being identifiable, and is closely linked to the idea of 'permanence through time': something remaining identical with itself from moment to moment"¹². The definitions agree on the fact that identity is what makes a person distinguishable and different from the others. Maalouf, in his essay *L'identité meurtriers* (1998), gives a definition to the term identity: "mon identité c'est ce qui fait que je ne suis identique à aucune autre personne, c'est ce qui fait que toute personne est singulier et potentiellement irremplaçable."¹³ In English "Identity is what makes me different from any other person, this what makes everyone unique and potentially irreplaceable". From this quotation, we understand that each person is unique and different from the others and never two persons can share all their belongings without any difference. Maalouf explains that identity is not given once for all. It is rather acquired through time. Thus, It is the sum total of all the elements that form the individual. He claims: "Il y a bien sure; pour la grande majorité des gens, il appartient à une tradition religieuse; à une nationalité; à un groupe ethnique ou linguistique; à une famille "¹⁴ In English, "There is of course, for the majority of people, a belonging to a religious tradition to a nationality, to an ethnic or linguistic group, to a family".

After colonization, identity becomes a source of problems and crisis in the colonized countries. Europeans impose culture on African countries and this threatens the other cultures of disappearance. Many individuals are not able to assimilate what they consider to be good in the culture of the other without losing their own. In this sense, Erikson defines identity as follows: "ego identity... is awareness of ...self-sameness and continuity of one's meaning community"¹⁵. So, the individual is separated from the culture that can give coherence to his or her sense of self. The white

man has never ceased to impose himself on the African territories. Europeans are dictating to the "Others" their behaviors and culture which cause the loss their culture and identity. Moreover, they are unable to situate themselves in a distorted society caught between two cultures. Those people suffer from what Erikson calls "identity crisis"

B- Materials

1- Biographies of the Two Authors:

A- Chinua Achebe:

Chinua Achebe is an African writer, he was born on 16 November 1930, poet and novelist. He is also considered as one of the most original literary artists currently writing in English. Achebe was raised by a Christian evangelical in the large village Oxide in Igbo land, Eastern Nigeria. He received his early education in English, but grew up surrounded by the complex fusion of Igbo traditions and colonial legacy. He studied literature and medicine at the University of Ibadan. After graduating, he went to work for the Nigerian broadcasting company in Lagos. *Things Fall Apart*, as his first novel, has been translated into at least forty five languages, and has sold million copies worldwide. Achebe's novel focuses on the traditions of Igbo society and the effects of Christian influences on it. He has also been active in Nigerian politics. Many of his novels deal with the social and political problems facing his country, including the difficulty of Post colonial legacy. As widely published, Achebe's literary works include his novels: *Things Fall Apart* (1958), *No longer At Ease* (1960), *Arrow of God* (1964), *Amman of the People* (1966). He died in 2013.

B- Malek Haddad:

Malek Haddad is an Algerian poet, novelist and cultural adviser. He was born on 5 July 1927 in Constantine. He abandoned law studies in Aix en province to write French and Algerian weeklies and magazines during the Algerian war. Haddad gave up his studies after 1954 and worked as a farm laborer with the Algerian writer Kateb Yassine, contracting to various magazines, radio programs, and writing poems and novels. He writes an essay *Les zéros tourent en rond*, published by Maspéro who condemned him to silence because the essay portrays all those who perpetuated colonial alienation by writing in French. After Algerian independence (1962), Haddad returned to Constantine, where he wrote for the national media, and became director of cultural affairs at the ministry of information. In 1974, he was named secretary general of the union of Algerian writers. In fact, Haddad's writings especially his prose texts and poetry as *Le Malheur en Danger*(1956)is marked by the struggle for independence. He died on 1978. his works include: *La Dernière Impression* (1958), *Je t'offrirai une Gazelle* (1958), *L'élève et la Leçon* (1960), and *Le Quai aux Fleurs ne Répond plus* (1961). The themes of these novels are fatherland, exiles, war and independence.

2-Summaries of the Two Novels

A- Things Fall Apart (1958):

Things Fall Apart (1958) is Achebe's first novel, set in the British colony of Nigeria. It is a classic study focusing on the themes of culture and identity. In it, Achebe intensifies to the mirror the sense of culture and identity of the Igbo people. The story follows the life of Okonkwo, a man of a high status in Umuofia, a consortium of nine villages of Igbo people in the southern part of Nigeria. As the novel develops, Okonkwo accidentally kills Ikemefuna, an accident which lead to

his exile with his family to Mbanta. During his exile, white missionaries arrive in Umuofia and change the Igbo culture. After seven years, Okonkwo finally returns and he sees the major transformation that Umuofia has undergone during his exile. He finds himself imprisoned and humiliated by the British colonizer. He did not accept the Christian British culture and he decides with other villagers to drive the colonizer out of Umuofia. Okonkwo kills one of the white man; therefore, the missionaries take off to bring Okonkwo to justice but he hangs himself.

B- Le Quai aux Fleurs ne Répond Plus (1961):

Le Quai aux Fleurs ne Répond plus (1961) is Malek Haddad's last novel. The story takes place in France and Algeria during the French colonialism. The novel follows the life of khaled Ben Toubel who is a typically educated Algerian young man from Constantine (Algeria). The events portray the characteristics of that period. Khaled exiles to France, where he finds his friend Simon Guedj living a comfortable life while Algeria is torn apart by war. Khaled loses his standing in Paris. Monique, Simon's wife, falls in love with Khaled, but he refuses her because he is faithful to his friend and to his wife Ouarida who stays at Constantine. Khaled on his part stays in Province with his favorite master and continues his long journey. He meets an old man nicknamed 'Bim-bo' who told him that he ate his donkey 'Bou diou' during the German war, because he has nothing to eat. He transcribes this story and creates a new name that is called "bimbo". He tells short stories to Simon's daughter, like blue squirrel who wants to buy a scooter. At the end of the novel, Khaled returns to Algerian and he finds that Ouarida betrayed him with a French lieutenant on the boulevard de l'abine, and the couple end up being murdered during a shooting. This betrayal pushes Khaled to a tragic suicide.

Endnotes

¹ Franz, Fanon, *Black Skin White Mask*, trans- Charles Lam Markman (London: Pluto Press, 2008), 88.

² Ibid, 141-142.

³ Franz, Fanon, *Black skin White Mask*, trans-Charles Lam Markman (London: Pluto Press, 2008).

⁴ Sardar, Ziauddin. *Forward to Black Skin, White Masks*. (Pluto, London, 2008).

⁵ Fanon, *Black Skin White Masks*.p1.

⁶ Franz, Fanon. *Black Skin White Masks*, Charles Lam Markman (London: Pluto Press, 2008).

⁷ Bhabha, Homi. *The Location of Culture*, London: Routledge.

⁸ Bhabha, Homi. *The Location of Culture*, 195; 160.

⁹ Oxford English Dictionary,705.

¹⁰ Tylor, Edward Burnett. *Primitive Culture: Research into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom* (Gordon on prss, 1976, 15BN087968464X).

¹¹ Oxford English Dictionary (10th edition, 1999).

¹² Belle, Manfred. Leerson,Joep. *The Cultural Constraction and Literary Representation of National Characters: As critical survey* (Amsterdam/Leiden: Rodopi/Brill,2007)

¹³ Maalouf, Amine. *Les identitiés meurtrière* (Paris : éd. Grasset Fasquelle, 1998), p16-17.

¹⁴ Ibid

¹⁵ Erikson, Erik. *Exlensions of Ego Psychology*. 1968. 22.

III. Results and Discussion:

This dissertation is a comparative study between Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond plus* (1961). Its aim is to draw a comparison by studying the affinities and differences between the chosen works. To reach our aim, we relied on Fanon's theory of culture and identity developed in his two most outstanding works *Black Skin White Masks* (1952), and *The Wretched of the Earth* (1961,) and Bhabha's concepts of culture mentioned in his book *The Location of culture* (1994).

This research allowed us to discover that the two novels dealt with the same issues which characterize Post colonial literature; namely culture and identity and which shall be discussed in discussion part. We came also to discover that even though the two novels are written by two writers who belong to different backgrounds (Nigeria and Algeria) and written in different periods (during and after colonization), the two writers discuss the issues of culture and identity which are part of all the countries that belong to the third world colonized by Europe.

Indeed, both Achebe and Haddad deal with the state of disorder and confusion from which many Africans suffered during and after colonization because of the involuntary juxtaposition of the two cultures, namely the African and the European ones. Many Africans are not able to find balance between the two cultures. This led to their alienation from their societies and their suffering from an identity crisis. This is evident from the close exploration of the issues of culture and identity in the novels *Things Fall Apart* and *Le Quai aux Fleurs ne Réponds plus*.

In this part of our dissertation, we will discuss the similarities and differences between Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond plus* (1961). The First chapter will deal with the issues of culture in the two novels. The second chapter will discuss the issue of Identity in the same novels

Chapter One: The Issue of Culture in Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond plus* (1961).

The two novels seem to be different from each other. *Things Fall Apart* was published in 1952 whereas *Le Quai aux Fleurs ne Répond plus* in 1961. Yet, reading the two novels, we find that both authors deal with the problems that Africans face like their culture and identity. Chinua Achebe writes about the effects of Colonialism on the Igbo people. His novel portrays the native Africans during colonialism. Malek Haddad is a Post colonial writer who witnessed the change that affected the Algerian society after its independence. Anyone who reads the two novels; *Things Fall Apart* (1958) and *Le Quai aux Fleurs ne Répond plus* (1961) cannot deny the fact that they are rich. Therefore, our work is limited to the discussion of the two issues of culture and identity within the two novels.

African people have a variety of behaviors, beliefs, traditions, thought patterns and ways of interaction. However, with the coming of Europeans to Africa, all this cultural heritage experienced infiltration, delocalization as well as alteration this phenomenon is reflected in many African novels whose authors suffered from the effects of colonization on their culture. For instance, one of the pivotal issue in Achebe's *Things Fall Apart* (1958) and Haddad's *Le Quai aux Fleurs ne Répond Plus* (1961) is culture. The two authors portray the cultural change that Nigerian and Algerian societies witnessed as a result of Colonization. Throughout the novels, the two protagonists Okonkwo in *Things Fall Apart* (1958) and Khaled in *Le Quai aux Fleurs ne Répond plus* (1961) are struggling between two different cultures, which are their ancestral one and the one brought by Britain to Nigeria and by France to Algeria. Indeed, the two protagonists are torn between their ancestral culture and the new one which is not yet assimilated.

Considering the titles of the two novels, we find that the title attributed by Achebe to his novel *Things Fall Apart* (1958) was adopted from William Butler Yeats's poem "*The Second Coming*" (1921). The latter shows the collapse of western civilization and forecasts the end of the present age. Similarly, the title *Things Fall Apart* signifies the truth about Africans response to British Colonialism and shows the effects of the latter on their culture, which has fallen apart. He describes both the perfections and imperfections of Nigerian culture and traditions that make them different from Western cultures. As for Haddad's *Le Quai aux Fleurs ne Répond plus* (1961), *Le Quai aux Fleurs* symbolizes a location in Paris which is the place where the two friends, Khaled ben Toubel and Simon Guedj are supposed to meet. This title is both ambiguous and metaphoric. The expression "No longer respond" can have several interpretations. First, we can notice that "*Le Quai aux Fleurs ne Répond plus*" refers to the French people who can no longer respond to the cries of Algerians during the revolution even if they hear them. The sound of weapons is also another voice which can be heard at that time. Furthermore, the quay symbolizes Simon's absence of an answer to Khaled, which means the loss of friendship and shared memory of two elder friends. The presence of flowers in the title might appeal to women and love. The two heroines of the story are Ourida and Monique. The latter no longer responds to the violent love of her husband, Simon. She wants to live a completely different love story with Khaled. The former does not respond to the love of her husband, Khaled, and prefers to let herself be carried by a romantic relationship with a French soldier. The title may also refers to the Algerian refusal of the French assimilation, the assimilation is voice can not be heard by nationalist aspirations.

The Alienation of the Main Protagonists:

Coming to the content of the two novels, we find that the issue of culture in both novels is examined by the two authors through characters and the theme that includes the alienation of the

main protagonists, family, religion as well as language. In *Things Fall Apart* (1958), Achebe presents different ways of life. He accomplishes this by introducing to us an African tribe named Igbo. There are tremendous differences between the people of this tribe and Europeans before and after colonization. Achebe creates a village named Umuofia, it is an exemplary African village, his history goes back to Nigeria's legendary past. The chapters of his book are devoted to the daily routines of the people, their family life, their customs, traditions, beliefs, and social order.

A piercing look into the life of the protagonist as depicted in the novel permit us to discover the British colonialism's upheavals upon Nigeria during the 1950s. Indeed, Okonkwo represents the turmoil of Nigerian elites in the period just before independence. The novel is about the tragic fall of the protagonist Okonkwo, and the representation of Igbo culture. Okonkwo is a traditional and conservative man; influential leader and a respected person within the Igbo community of Umuofia in Eastern Nigeria. He first earns personal fame and distinction, and brings honor to his village, when he defeats Amalinze the cat in wrestling contest. Achebe writes:

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievement. As a young man of eighteen he had brought honor to his village by throwing Amalinze the cat... He was called the cat because his back would never touch the earth. Amalinze was the greatest wrestler who for seven years was unbeaten, from Umuofia to Mbaino... He was this man that Okonkwo threw in a fight which the old man agreed was one of the fiercest since the founder of their two on engaged a spirit of the wild for seven days and seven nights. That was many ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush-fire in the harmattan".¹

Okonkwo is a strong character; he has a spirit of leadership that makes him able to manage well an entire village. He is one of the village members who strongly adheres to heritage, tradition, he represents the old Nigerian world without colonial interference. He is determined to gain titles for himself and become a powerful and wealthy man in spite of his father's weakness. In this context, Achebe claims: "Unoka, for that his father's name, in his day he was lazy and improvident and was quite incapable of thinking about tomorrow... Unoka, The grown-up, was a failure... When

Unoka died he had taken no title at all and he was heavily in debt”². Unoka represents the first generation that was dominated by the British colonial rule Okonkwo stands for the second generation that promotes its cultural heritage, and celebrated its beliefs. This new generation attempts to stop oppression and domination. Okonkwo believes that his father is weak and lacking any quality of a strong warrior or contributor to the clan. He considers him effeminate. This is why Okonkwo endeavors to be a strong warrior and powerful elder with many titles portraying a hegemonic character, he refuses the European culture. Okonkwo’s personality is typical Fanon’s description, when he says: “with all my strength I refuse to accept that amputation, I feel in myself a soul as immense as the world, truly a soul as deep as the deepest rivers, my chest has the power to expand without limit.”³

Throughout the novel, Okonkwo is presented as a traditional African man. He is proud of his culture and his origins. He is young, but as Achebe writes: “he had won fame as the greatest wrestler in the nine villages. He is wealthy farmer and had two barns full of yams... He was already one of the greatest men of his time age was respected among his people but achievement was revered”⁴. Okonkwo plays an important role in Igbo society before the penetration of the white missionaries. In fact, he does not want to be assimilated by the Christian culture because he is not convinced of the superiority of the Europeans over his ancestors. He is the first to resist the colonizer. In this sense, he reflects once what again Fanon says: “If Negroes are impervious to the teaching of Christ, this is not all because they are incapable of assimilating them. To understand something new requires that we make ourselves ready for it, that we prepare ourselves for it”⁵.

Moreover, Okonkwo’s satisfaction needs to show traditional masculine behaviors, such as aggression which leads to bad outcomes. So he kills his beloved adopted son Ikemefuna as he does not want appears weak before other men in the village. When Okonkwo is exiled to his mother land

for seven years, Achebe writes: “It was a crime against the earth goddess to kill a clansman, and was of two kind male and female”⁶. After seven years he could return to the clan. It is fair and just that a man who kills somebody else must be punished in accordance to his crime, which is irrational. With his coming, he notices the arrival of the European missionaries in Umuofia and the change they brought to their culture. The encounter between the native culture and newly assimilate one leads to clash of culture in the life of Okonkwo. In this regard the English writers and novelists, David Whittaker and Mplive Msiska suggest

Things Fall Apart was notable for being the first novel by a West African to portray graphically how colonized subjects perceived the arrival of colonizing European, and one of Achebe’s significant achievement in the novel is the way he succeeds in depicting Umuofia as a vibrant and sophisticated society, with its own complex culture and elaborate moral and ethical codes, while never succumbing a desire to portray it as an idyllic pre-colonial utopia.⁷

Okonkwo is a man who never embraces a new culture or surrenders to colonial power. He feels himself competent and just. He is a man who would never go against village customs, rules, and traditions. For this, he wants to fight the colonizer to regain his culture. Yet, as Fanon claims: “to fight for national culture first of all means fighting for the liberation of the nation, the tangible matrix from which culture can grow, one cannot divorce the combat for culture from the people’s struggle for liberation.”⁸. When Okonkwo is forced to leave the village to live in exile, he did it without any objection, when he returns back to the village after, he finds his fellow tribe members more or less adapted to the colonial power. So, he feels ambivalent towards the people he used to know and trust. He is unable to adapt to the new cultural change. So, he commits suicide which is a taboo in his village. Achebe says: “It is abomination for a man to take his own life; it is an offence against the earth, and a man who commits will not buried by clansman”⁹.

Okonkwo would not be able to commit suicide if he followed the village rules. He respects the village laws yet he violates them in the strongest possible way. He is ambivalent in his action.

Okonkwo's resistance against the new culture alienates him in his own village. When he arrives, after seven years in exile, he has troubles of understanding. He asks: "why the villagers have not fought the colonial power. What happen it that has happened to our people? Why did they not fight back?"¹⁰ His rigid attitude and his lack of understanding towards the colonizer and towards his fellow tribe members bring him into a position where the colonial power becomes even stronger. His attitude makes him lonely and confused, and he becomes more and more a loner in Igbo society.¹¹ In fact, Fanon says: "every colonized people in other words, every people in whose soul an inferiority complex has been created by the death and burial of cultural originality—finds itself face to face with the languages of the caviling nation, that is with the culture of the mother country."¹²

Via the character of Okonkwo, Chinua Achebe's *Things Fall Apart* deals with the issue of culture before and after the period of British colonialism in Nigeria. He portrays the clash between Nigerian's white colonial and the traditional culture of indigenous Igbo people. Okonkwo is the main character who resists the new culture, he does not accept the change.

Haddad's *Le Quai aux Fleurs ne Répond plus* deals with the problem of culture in the Algerian society, through the typical character Khaled ben Toubel. The latter is used by the author to typify the suffering of the Algerians during the colonial period. Khaled is an educated Algerian young man from Constantine; he is a writer. "Je suis un écrivain de la chose public."¹³ In English: "I am a writer of public matters." He grew up in a Muslim family that creates in him strong commitment to the Algerian culture. Even his physical description introduced by Haddad expresses his belonging to Algerian the society. Haddad writes: "D'abord ses yeux ne veulent pas regarder loin, d'abord ses cheveux sont bouclés, coupe court, qui ressemblent à l'écume que la mer déposé, en lui confiant la mission de se solidifier"¹⁴. In English: "First, his eyes do not want to look away, he

has a curly hair, short stroke as the scum of the sea deposited by entrusting him, the mission to solidify.”¹⁵ Khaled’s description is characterized by his actions and ideas that support the Algerian war against the colonizer. Haddad writes : “Khaled ne fait pas la guerre, mais il la supporte”¹⁵. In English: “Khaled does not make war, but he supports it.” Actually, Khaled supports the Nationalist Liberation Front (FLN) (1945-1962), which is a national movement during the Algerian war.

Moreover, Khaled writes poems to express his feeling about his country during the war claiming: “j’écris aussi des poèmes, connais- tu mon poème Eoutez Varsovie Devant Polonaise”¹⁶. In English: “I also write poems, did you know my poem named *Eoutez varsovie Devant Polonaise*.” This shows that he keeps his culture inside his soul. When Khaled was in France, he keeps his allegiance intact. He is proud of his Algerian culture and his origin; he says to Monique “Je suis un arabe”¹⁷. In English: “I am an Arab.”. In fact, he leaves Algeria to study in France and returns as an intellectual man. He speaks French fluently, but he is still attached to Algerian culture. He belongs to his childhood traditions, and every time remembers his past and Algerians life style.

Khaled is never alienated by the French culture during his exile, because he suffers from a profound feeling of sadness and misses his wife and his country. Haddad writes : “ L’exile, c’est une mauvaise habitude à prendre” ¹⁸In English : “Exile, is a bad habit.”. He is no longer in a stable moral state because everthing different from his culture, this made his life meaningless in France. Haddad writes: “Khaled regarde droit dans les yeux l’ennui, son ennui.”¹⁹. In English: “Khaled looks straight in the eyes at boredom, his boredom.”. Only confusion and despair reign over it. Khaled suffers from the clash of culture, he stands between the Algerian culture and the French one, he turns between two cultures. In fact, he is not influenced by the French ideas and values. He is a faithful person; he says: “Un patriote ne fait pas la patrie, mais la patrie permet les patriots.”²⁰ In English: “A patriot does not make the fatherland, but the fatherland allows the patriots” Unlike his

Friend Simon Geudj who becomes a French lawyer.

During his Exile, Khaled ben Toubel finds out many truths. First, he discovers the indifference of his friend Simon, whom he finds installed in happiness with his family in France. Then, Khaled understands that their friendship will not be as it used to be in the past. Sometimes, he makes flashbacks to the past and he remembers his first meeting with Simon : “Ils étaient deux enfants peu trop maigre, avec des yeux qui ne voyaient pas plus loin que le bout de leur bonne foi. A dix- sept ans, l’amitié ça veut dire quelque chose, cette amitié la naquit comme un moineau, sans faire de bruits timidement.”²¹. In English: “They were a little bit slim boys, with eyes that did not see beyond the end of their good faith. At the age of seventeen, friendship means something. The latter was born like a sparrow, without making noise”.

Khaled also remembers the beginning of his relationship with Ourida, and worries when she does not write back to his letters. He finds himself alone in the cold of exile. All his feelings grow even more when he does not find moral support from his friend Simon. Khaled loses faith in their friendship. Therefore, he decides to leave Paris and returns to Algeria. On the train, he reads in a newspaper about his wife’s betrayal with a French soldier. Khaled says to Ourida: “la trahison n’est pas a la taille de mon chagrin et ton erreur te portera tort”²². In English: “Betrayal is no much for my sorrow and your mistake will hurt you”. Khaled commits suicide by throwing himself from the train.

In brief, Haddad’s *Le Quai aux Fleurs ne Répond plus* reflects the experience of Africans in European countries, Khaled reflects his position towards the French culture when he returns to Algeria. It is important to note that, when Haddad wrote his novel; he was influenced by the social and political events that spread in Algeria around 1961s. In fact, the two protagonists refusal to be

alienated, they proud of their culture and origins, they are not influenced by the European values and ideas. Despite of their exile, their belonging to their community and land is intract.

Family and Culture :

In Achebe's *Things Fall Apart* (1958) and Haddad's *Le Qoui aux Fleurs ne Répond plus* (1961), the authors write about the families of the main characters Okonkwo and Khaled to portray the Nigerian and Algerian cultures respectively. In tradition, Igbo culture is required for a 'real' man to marry two or more wives. Okonkwo married three wives as is the custom: "He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all he had taken two titles and had shown incredible prowess in two inter-tribal wars."²³ His first wife is never named, but simply referred to as 'first wife' or 'Nwoye's mother'. She has three children, two sons and a daughter. The second and third wives are to help the first wife with the family duties. Okonkwo's second wife is Ekwefi who has given birth to ten children. Ojiugo is the third wife who has given birth to a daughter named Nkechi. Okonkwo rules his household "with a heavy hand."²⁴ and beats his wives.

Okonkwo's wives accepted polygamic marriage. The younger wives are also expected to respect the first wife. These women, along with their husbands live together in peace, help each other taking care of the children and other household chores. Okonkwo has no problem with his three wives; they help him in farming. Achebe declares: "It was like pouring gains of corn into a bag full of holes. His mother and sisters worked hard enough, but they grew women's crops, like cocoyam, beans and cassava. Yam, the king of crops, was a man's crop".²⁵

Igbo society marginalizes women and regarding them as weak and incapable in work than men, they never participate in the war. Igbo women also contribute to the peaceful living of the

community to which they belong even though they are exposed to the oppression of their male dominated society. The multiple wives of the same man get along well with each other, since they have a system in which they act in a proper order.

Before the coming of the white missionaries, Okonkwo's life was simple with his family. However, the former is against polygamous marriage, based on scripture. The white man does not understand Igbo's way of life and the external influence and increasing internal disunity.

In the novel *Le Quai aux Fleurs ne Répond plus*, the role of the traditional Algerian family is grounded on religion and traditional values, which appear to be common to agricultural societies, as Heddad writes about Fellah: "les Fallah aux lourds chapeaux de paille, les hommes qui ont froid, les hommes qui on gifle"²⁶. In English: "In holidays, the nap is imposed, Fallah with heavy straw hats, men are hungry, cold, and slapped". But during the French colonization, the fellah has abandoned his land, his source of richness and has gone to the town. New modern implements are brought, like television, and used by the French to diffuse their culture. The Algerians then become influenced and imitate blindly the European culture.

The life of the central character Khaled is complicated by the French colonization. In fact, he is a poor poet living in miserable conditions without money. He married a young girl named Ourida with whom he has fallen, as Khaled declares his love to Ouarida: "Quand l'amour parle arabe, on pourrait croire qu'il se surpasse."²⁷. "In English: "when love speaks Arabic, you think it is surpasse.". Khaled left Ourida in Djebel-ouach's mountain because he travels to France, Haddad writes:

Il avait de la voir, paisible, s'abandonnant, abandonnée, conservant dans ses yeux l'émotion qui s'en va, la joie qui doit partir, avec ses mains pour les harpes du ciel, avec ses cheveux qui semblaient les forêts du Djebel- Ouach, une Ourida des tous les jours furtifs et présente, un petit brin du pétale de son prénom... Ourida était sur la montagne.²⁸

In English:

He had to see her, peaceful sabotating abandoned preserving in his eyes the emotion which goes, the joy that must go, with his hand for the harps of the sky, with his hair that seemed to be the forest Djebel Ouach, Ourida everyday furtive and present, a little bit of the petal of his first name

Khaled and Ourida have three children: Mourad, Farid, and Malika, Khaled says to Monique: “Et bien ! Moi, j’en ai trois. Deux garçon et une fille”²⁹. In English: “well, me I have three children, two boys and a girl.”. Khaled represents the family and works as breadwinner. He is responsible to the point that he is obliged to leave Algeria to gain money and build a better life for his family during the French colonization. Then he was not exiled, he has chosen exile by himself. As for Ourida, she contributes by dealing with the household duties, taking care of the housework and children, and participating in agricultural activities. She plays an important role during the absence of her husband. In fact, with the absence of their husbands, Women became viewed as the custodians of the traditional values. As such, they were the major focus in French project and agenda to dominate Algeria. Indeed, the French believed that dominating the Algerian women and destroying their culture would facilitate the French colonizer maintains of control over Algeria. Frantz Fanon, in the chapter Unveiled Algeria of his book *A Dying Colonialism* published in 1959, states: “to convert the woman, to win her to foreign values, to rescue here from her status, is both a means to have full control on the man and to have the practical and efficient means to demolish Algerian culture.”²⁷. Ourida represents the Algerian women who suffer from patriarchy and colonial oppression. In fact, the French colonization use rape which is an ordinary method of torture and violent penetration, Ourida is a victim of rape which makes her invisible and the act of raping invisible, both Khaled and Ourida suffer from the effect of French colonialism because rape affects directly their filiation.

Religions/ Beliefs and Culture:

One of the European colonization 's agenda towards Africans was the spread of Christianity in the name of enlightening and civilizing the indigenous. Bill Aschroft declares: "The entry of Christianity in Africa was the cause of one of the most important cultural change in the history of mankind. Its consequences were the spread of cultural and economic hegemony."³¹. Many Africans abandoned their ancestral; they are not always pagan religion and embraced Christianity.

In *Things Fall Apart*, Achebe shows that before the coming of Christianity, Igbo society had had its religion, beliefs, and traditions based on paganism. The gods of the native were made of stones and woods. *Chukwo*, the supreme God, is the almighty God that creates the earth and heaven. As such, it is the beginning and the end. *Chukwu* creates secondary gods: *Ali (Ani* and *Ikeng (chi)*, which help him in his daily activities. In the Igbo collective consciousness, *Ani* plays a significant role in the life of every Igbo man³². *Chi* is a personal god. As the Nigerian theologian, Emezie Ikenga Metuh says about this: "The word *Chi* used in a religion context evokes three related concepts, namely: 'the supreme being', "the Guardian spirit", and the idea of "Destiny" or "future", only the context can show which of three is uppermost in Igbo's mind, when he uses the word *chi*.³³

Beyond this classification of the gods, we see class conflict, in traditional society; moreover, moral values such as discipline, solidarity and labor contribute to the maintenance of the social cohesion. One day Okonkwo beats his youngest wife during the Week Peace, she has left the hut to have her hair braid without having cooked dinner; therefore, Okonkwo was punished by his tribes because Igbo society forbids the beat during this time because the week honors the earth goddess, there is no way to disobeyed the laws "If a one finger brought oil, it soiled the other"³⁴.

By the coming of the white missionaries, Okonkwo's oldest son, Nwoye is converted to Christianity and rejected the Igbo religion, as he finds some of its aspects wrong. As an example

when someone gives birth to twins, they are forced to kill them. Nwoye considers this ritual as cruel; he says: “Fear seemed to answer a vague and persistent question that haunted his soul, the question of the twins crying in the bush and the question of Ikemefuna who was killed.”³⁵. When he learns that Christianity is more compassionate towards twins being born, Nwoye becomes curious to know about it and finishes by converting to it. The main reason behind his joining Christianity is that he cannot find a reasonable answer for questions, such as why a human being like Ikemefuna has to be in the sacrifice, the ill-fated boy from Mbaino was given to Umuofian as a compensation to avoid war. Ikemefuna was killed by his father Okonkwo as “the Oracle of the Hills and the Caves had pronounced”³⁶. Nwoye is ambivalent: ‘Nwoye passed and repassed the little red-earth and thatch building without summoning enough courage to enter’³⁷. He wants to know the message and the context of Igbo beliefs but he struggles with his emotions either to be a part of the church or not.³⁸. He finds comfort in the new religion and finds it more compassionate than his society’s values. At first he was not sure to attend the church, but his curiosity and feelings of loneliness make him go to mass, later he found a position of a teacher in the church.

The white missionaries altered Igbo’s religion and beliefs. The two British messengers named Mr. Brown and Mr. Smith built a church, schools, hospitals and jails, and they taught the Igbo people to write and read in the British’s culture. As Fanon suggests: “Colonialism does not simply state the existence of tribe (African tribes), it also reinforces it and separates them.”³⁹In fact, the British colonialism did not attempt to understand the Igbo’s way of life.

Religion is also part of Malek Haddad’s *Le Quai aux Fleurs ne Répond plus* (1960). In fact, the writer was attached to the religion of Islam. The latter pervades most aspects of the Algerians life. It provides the society with its central social and cultural identity and gives most individuals their basic ethics and belief. The French colonialism forbids the Algerians to pray in the mosque,

Ourida hopes that one day they could pray there. Haddad writes: “Elle ira le revoir dans la rue des Arabes. Elle verra les mosquées.”⁴⁰ In English: “She will see him again in Arab streets. She will see him mosque”. Haddad sits one of Muslim’s rituals? which is to give a traditional dish to the poor in the Mosque, after the Friday’s pray. He writes: “J’ai connu un gardien de cimetière qui était gras a force de manger les offrandes que la familles endeuillée faisaient aux mendicants le vendredi.”⁴¹ In English: “I know a cemetery keeper who obliges to eat; it is an offer to families on Friday”. Khaled, the central character of the novel, is a Muslim who believes in God, Allah. He says: “ seuls les étoiles rappelaient que le bon Dieu existé, car il est impensable que le grand erg soit une œuvre”⁴². In English: “Only the stars reminded us that God exists, because it is unthinkable that the great erg is a work of Allah.”

The Algerian society was founded on the basis of the religion of Islam, which preachers respect and brotherhood among the individuals of the Society. Yet, it has started to lose its values and culture with the arrival of the French colonizer. Algerians began to be seen as old fashioned and obsolete. This is depicted in the novel through the character of Simon. Khaled, as poor man, leaves his village in order study and work in France, but his rich friend, Simon, did not care about him. Haddad writes: “la profanation d’une amitié qu’il avait crue incassable.”⁴³ In English: “The profanation of a friendship which he thought unbreakable.”. Even though Khaled lives in France, he never drinks alcohol, because Islam forbids it, but his friend’s Simon did. Haddad writes: “Simon lui-même fut gagné par sa sérénité. Monique leur servit à boire et réclame une cigarette.”⁴⁴ In English : Simon wins by serenity. Monique gives him a drink and asks for cigarette.”

Moreover, Simon Guedj is an Algerian man who leaves in France during the French colonialism, he is assimilated to the French culture while khaled did not. Simon married a French Christian woman named Monique. He is influenced by the French communal values, and becomes

as a threat for his native society. His behavior is no longer like the other Algerians. He loses the contact with his national cultural heritage. Unlike Khaled, who married an Algerian Muslim woman. In fact, Khaled never fall in love with Monique, in Islam laws, sexual relation out of marriage is considered as a betrayal of God; Khaled remembers that he cannot betray his friend, when he told Monique: “ je m'exuce, je suis un ami de Simon, Madame Guedj, sans doute.”⁴⁵. In English: “Sorry, Miss. Guedj, I am Simon’s friend, without any doubt”. In Islam, this relation is one of the biggest adultery. It is Haram.

Malek Heddad mentions the name Iben Al Hamid Mustfa iben Makki Ibn Badis, the father founder of 1931 association of Algerian Muslim Oulema, which defended the Islamic and Arabic Question during the French colonization, and supports the Algerian Revolution. He writes: “au pupitre généreux de l’adolescence, deux écoliers se rencontraient pour étudier Bergson, Descarte. Pour ignores le Cheikh ben Badis et les poetes Algerians qui n’ont pas de nom et qui n’ont pas de langue.”⁴⁶. In English: “For all the adolescent desks, two scholars Bergson Descartes met to study and reject Cheikh ben Badis’s peotes and other Algerians who have no name and language”. The association Oulema defends the Arab culture and Algerian identity; it had a great influence on Algeria Muslim and culture during the Algerian war of Independence.

Ceremonies and Festivals as part of culture in the novels:

In Achebe’s *Things Fall Apart* (1952) and Haddad’s *Le Quai aux Fleurs ne Répond plus* (1961), the ceremonies and festivals are part of culture.

Achebe portrays the ceremonies of the Igbo tribes as the communal culture. The theorist, Helen Tiffin says:

Things Fall Apart (1950) exposes the festivals and ceremonies as the communal culture, the

complexity and communal density of the people's culture were exposed through festivals, rite and rituals are established... His novel focuses on the Igbo society and his uses of style rely on the Igbo traditions and reputation of rituals and festivals.”⁴⁷

One of the events that Igbo people celebrate every year is The Feast of New Yam. The celebration symbolizes the upcoming of the new yam of the year, Igbo people celebrate it to thank the goddess 'Ani', that is the source of all fertility, according to them, 'Ani' has a close communion with the departed forefathers of the clan. The preparation of the festival goes for three- four days before the harvest “the feast of the new yam was held before the harvest began to honor the earth goddess and the year by throwing out old food, washing everything and celebrating with fresh new yams”.⁴⁸

Moreover, the bride price is paid to the groom's family in regards to the bride's hand in marriage. As an example, the bride price ritual of Obierika's daughter. Achebe writes: “Obierika then presented to him a small bundle of short broomsticks, ukagbu counted them, 'they are thirty? He asked ... bride price was settled at twenty bags of couries.’”⁴⁹. The bride's families present a bundle of sticks to the groom's family, which represents the number of bags of couries paid to the groom's family. In return, the groom's and the bride's families exchange the bundle back and forth.

Music and dancing are also a part of Igbo rituals which call for talent, such as that of Oboiza Ezikola, king of all the durums stories that becomes the means of inciting men to the strength of teaching about the gods, and of generally passing on the culture, Okonkwo's “masculine stories of violence and bloodshed.” Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell; and she do doubt still told to her younger children stories of the tortoise's “Will ways.”⁵⁰ The techniques available to the weak, and of the pity of the gods ⁵¹In fact, it shows how conversation is respected. Igbo music is very important and different instruments are used in celebrations. Igbo people keep the music to make

gods happy.

However, the Igbo rituals disappeared with the coming of the colonizer, as the white missionaries bring change to the Igbo society and create a rift within the villagers. They try to alienate members society and broke their traditions and impose the European culture.

In the novel *Le Quai aux Fleurs ne Répond plus*, ceremonies are reflected in the celebrating of Mawlid. The joyful occasion which celebrate of the anniversary of the birth of the prophet Mouhammed. It takes place on the twelfth day of the third month of Higira year. Throughout its history, the ceremony of religious holidays in Algeria certifies its attachment to its spiritual value and also its concern to preserve its identity.

On the day of the celebration of mawlid, mothers give a gift to children and put “Henna” in their hands and hair, Haddad writes “de la joie des fillettes dont les cheveux sentient le musc et le henne par les soirs de mouloud”.⁵¹ In English: “In the evening of Mouloud, The little girl enjoys putting Henna and Musk in their hair.”. Meanwhile, the French society celebrates Christmas “la fête de Noel” which is an annual festival commemorating the birth of Jesus Christ. Actually, Christmas Day is a public holiday. As Haddad writes: “ C’est le soir de Noel...ce n’est qu’en quittant ses amis que l’écrivain réalisa qu’on ne lui avait rien offert... Lui qui croyait tellement au Père Noel”⁵² In English: “The night of Christmas ...he left his friends, the writer realizes that he had been offered anything...He believes in Santa Claus”. The French colonialism wanted to assimilate the Algerians.

In *Le Quai aux Fleur ne Répond plus*, Festival and ceremonies play an important role in preserving Algerian culture. For Haddad, celebrating is the best way to keep the Algerian culture alive, he shows to the French colonialism that Algerians have their culture.

The Language of the colonizer and Its effects on culture in the two novels:

The language of the colonizer was often used as a weapon by the African writers to make their voice heard, the local languages could not express the indigenous and People's aspirations. Moreover, European languages as English, French, Spanish, and Portuguese, gave African literature a universal dimension. One of the preoccupations of post-colonial criticism is the language used by the post colonial writers. We cannot talk about *Things Fall Apart* (1958) and *Le Quai aux Fleurs ne Répond plus* (1961) without talking about the way Achebe and Haddad handle the English and French languages in their writing.

Achebe, in *Things Fall Apart* (1958) writes in English to articulate an African story. He agrees "I feel the English language will be able to carry the weight of my African experience. But it will have to be new English, still in full communion with its ancestral home to suit new African surroundings".⁵³ African writers suggest that there is return to the past before colonialism. In order to successfully find a sense of culture. Achebe promotes his Igbo culture via English language. He uses English the language as an instrument to revive the Igbo culture and make it popular and known for the world in general and for his African fellows in particular. During the translation from Igbo language to English, Achebe finds some difficulties. He provides a comical illustration of the difficulties of translating into English. Achebe uses the language of the colonizer to tell his story and he uses some words or proverbs in Igbo language as a response to the false accusation of European description of the colonial subjects as lacking culture. He presents English as a tool to show the existence of Nigerian history, identity and cultural values in Igbo society. He gives the meaning of some words to prove the complexity of his language and his society's deeper understanding of the world as he indicates in the novel.

Things Fall Apart is rich with Igbo words, idioms, and folktales. Such as, "Okonkwo's fame had grown like bush fire in the harmattan."⁵⁴ and "Ikemfuna grew rapidly like a yarm tendril in the

rainy season.”⁵⁵. Achebe evokes the Igbo words, such as ‘chi’, ‘nza’, ‘Agbala’, ‘ogene’ and ‘obi’ that can be understood even by non-Igbo reader. The character’s use proverbs to open or close the speeches or to inform the news because “among the Igbo, the art of conversation is regarded very highly, and proverbs are the palm-oil with which words are eaten.”⁵⁶. Achebe translates the African proverbs into the English language to present the African perception of life since they have not their equivalents in the English language for instance, “looking at a king’s mouth.” Said an old man one would think he never sucked at his mother’s breast.”⁵⁷, means a man can be rich and rises from poverty to prosperity with his hard work and achievement. The writer presents also some superstitions of the colonial effects, when he writes: “the children were warned not to whistle at night for fear spirits. Dangerous animal become even more sinister and uncanny in the dark. A snake was never called by its name at night, because it would hear.”⁵⁸. Actually, he uses the language of the colonizer to present the table etiquette of a supposedly uncivilized African people.⁵⁹ For instance, “people should not talk when they are eating or pepper may go down the wrong way”⁶⁰.

Achebe uses proverbs to preserve the Igbo culture and language and show their values. Sometimes also proverbs are used as a form of politeness merely hinting at what one does not like to say openly as when in chapter one: “Okoye is trying to persuade Unoka to return him the two hundred caries he had borrowed: Having spoken plainly so far, Okoye said the next half a dozen sentences.”⁶¹, the writer craftily uses his characters to speak in proverbs when they address one another. The use of proverbs is very important in conversation as the Igbo believe them to be a fountain of wisdom and of respect. From the onset of the novel, Achebe shows the importance of proverbs conversation, when Okoye pays late with the payment. Okoye does not lash out at Unoka about his overdue debt rather, the neighbors even though they are discussing such an issue that usually causes conflicts between people.⁶²

It's clear that Achebe loves the natural words, He uses metaphors to show the beauty of Nigeria. He writes: "Let the kite perch and let the eagle perch too. If one says no to the other, let eagle perch his wing break."⁶³. There are many sequences in the novel, it shows the stark beauty of Nigeria.

Moreover, Achebe is successful in fully detailing the life of characters with the use of the English language. At the beginning of the novel, Okonkwo is a famous young man in all the nine villages of Umuofia, Achebe uses adjectives as 'solid person'⁶⁴ and many expressions to describe the main character. However, as the novel develops and white missionaries begin arriving in Umuofian along with their government and institutions, the main character tries to protest the change. At the end, he buries without respect or dignity, and his fame is soon forgotten because of the Igbo religion that he commits by taking away his own life. The Nigerian author, Ayekan Owomoyela asserts that:

Achebe presents through understanding of narrative organization and style and keen observation of and absorption with day-to-day happenings, not although the lenses of the anthropologist, but through the clear insight of one who involved with and felt at one with his culture white at the same time inculcating western ideas."⁶⁵

Achebe While the Nigerian writer is influenced by the English language, the Algerian one was influenced by the French language. Malek Haddad wrote in the French language which became essential as a means of communication. He is, in fact, a victim of linguistic and intellectual alienation, because he was educated in French school. He is unable to write in his mother tongue (Arabic). For Haddad, the French language is the best means to engage directly the cultural revolution upon people who speak that language. The claim that language of his writing uses in the language of the people's is rather debatable. In fact, he uses the French language as a medium to claim the Algerians rights.

Haddad explains the mixture between the Algerian and French cultures. The first culture is

his culture and the second one was imposed. For Haddad, the Algerian and European have different life styles. He considers the French language as an invertible evil for good in view for the future of the country in general. Haddad notices that language is not a spoken one but it is present the in our thinking. He also denounces the fact of the French colonization that had always relegate the Arabic language.

Le Quai aux Fleurs ne Répond Plus shows the Algerian population that speaks French. We notice that the main character's language shows his attachment to his country. It indicates his question of 'home' where he belongs "je suis arabe"⁶⁶. Haddad improves the value of two languages through the interview between Khaled and the journalist,

-“D’après vous, quelle place aura la langue Française dans l’Algérie de demain ?

-Existe-t-il des écrivains Algériens de la langue arabe ?

-pense-vous que si vous aviez a choisir d’autres formes de lutte ?

-les écrivains Algériens ont- tous comme vous la hantise de ce que vous appelez.

The main character answers the questions with ambiguity because he is neutral. ⁶⁷

Haddad uses words of contradictions 'morning' 'night', 'white' 'dark', and nature words such as 'forest, birds, tree, wind. He says that there is no relationship between the French culture and Algerian one. Haddad uses poetry, in order to show his weapon to express his feeling and emotions by describing events, as he writes:

Je t’aime, ma princesse, et j’accompagne ma compagne,

Et j’embrasse un baiser, et je vois un regard, et j’invente une rose,

Et le vent me lassant j’en faisait des chansons.⁶⁸

‘Khaled ben Toubel’ and ‘Ourida’ are among the Arabic common names in Algeria. Indeed, we find in the novel many proper names such as ‘Abed allah’, ‘Houria’, and ‘Malika’. There are a lot of words in the novel which shows that Haddad wants to write in Arabic language, he insists of

the right pronunciation such as when he insists to pronounce ‘H’ to say ‘Houria’ not ‘ouria’: “Elle s’appelle Houria, Khaled comment dis-tu? Ouiria? Non, Houria, précisa Khaled, pas ouria. Houria avec ‘h’, n’arrives-tu pas à dire ‘heu’ ? Ça veut dire : Liberté. ”⁶⁹. In English: “‘She is name Houria, what you say? Ouiria? No, Houria, Khaled precise,not ouria. Houria with ‘h’, you could not say ‘heu’? wich means: freedom”. He uses the words ‘Sidi Rached’, ‘costantine’, ‘sidi Djellis’, ‘Sidi-M’cid”, “Ain Sefra, show that Algerian nouns have no equivalent in French.

Moreover, Haddad uses figures of speech to provide emphasis, freshness of expression, or clarity, as he writes for instance: “la pluie pleurait sur les glaces.”⁷⁰, In English: “the rain cries on the ice.”⁷⁴, another figure of speech: “la bonté c’est un art.”⁷¹. In English: “kindness is an art”. He also uses Algerian proverbs which is: “Les oiseaux ne peuvent pas construire quand le vent souffle”⁷². In English: “Birds cannot build when the wind blows”, to tell Algerians that they cannot build their life during the period of colonization.

After independence Haddad was silent as the consequence of regret, because he did not write in his mother language. The crux of his writing lies in this problematic of acculturation. Haddad decide to stop writing in 1962, he has always spoken of his exile in French language because his ideas could not be expressed faithfully in French. Malek Haddad apologizes for his lack of Arabic proficiency by explaining that “la langue française est mon exile”. In English: “the French language is my exile.”⁷³. For him, French language symbolizes exile “I am less separated from homeland by Mediterranean than by the French language”. The sense of frustration in Haddad’s writing illustrates this malaise as a factor of alienation.

Chinua Achebe’s *Things Fall Apart* and Malek Haddad’s *Le Quai aux Fleurs ne Répond plus* bring the image of culture in both Nigerian and Algerian societies. They portray their customs,

traditions, values and religions. The authors are Post colonial writers, they mention the death of the mother culture during the colonial period by the tragic end of the central characters, Okonkwo and Khaled ben Toubel. Both of them never accept the European culture and change, so they hung themselves. Achebe and Haddad maintain that the colonial values oppress people through their beliefs, customs, traditions, and values. The two authors write in the language of the colonizer to promote their culture and to show that Africa has a language.

Endnotes

¹Chinua, Achebe. *Things Fall Apart* 1958.p1.

²Ibid.2.

³ Franz, Fanon, *Black Skin White Mask* 1961, p8.

⁴Achebe, Chinua. *Things Fall Apart*.p2

⁵Franz, Fanon. *Black Skin White Masks*, Wars. Charles Lam Markmann (U.K:Plulo press, 2008),70.

⁶Achebe, Chinua. *Things Fall Apart* 1958.p87.

⁷ David Whittaker and Mpalive. *Chinua Achebe's Things Fall Apart: A routledge. Study guide* 2007, pp, xx-xii,10.4324/9780203496404.

⁸Frantz, Fanon. *Black Skin White Mask*.(1952)

⁹Chinua Achebe. *Things Fall Apart*. 1958. p1.

¹⁰ Ibid.122.

¹¹Olsson. Monia. *Colonial Legacies_Ambivalence, Mmimicy, and Hybridity in Chinua Achebe's Things Fall Apart and Louise Erdick's Track's*. 7 Jan, 2010.

¹² Franz, Fanon. *Black Skin White Mask*.1952.

¹³Malek, Haddad. *Le Quai aux Fleurs ne Répond plus*. 1961. 51.

¹⁴Ibid.72.

¹⁵Ibid. 29.

¹⁶Ibid. 15.

¹⁷Ibid.71.

¹⁸ Ibid.27

¹⁹Ibid.51.

²⁰Ibid.39.

²¹Ibid.17.

²²Ibid.72;

²³Achebe. *Things Fall Apart*.1

²⁴Ibid.8.

²⁵Ibid.15

²⁶Malek, Haddad. *Le Quai aux Fleurs ne Répond Plus*.103.

²⁷Ibid.72.

²⁸ Ibid.57.

²⁹ Ibid.15.

³⁰ Frantz, Fanon. *Unveiled Algeria in A Dying Colonialism*. (London, 1959).

³¹Bill, Aschroft. et all. *The Empire Writers*.1989.

³² Sule, Okurgulu Niyihan Baskale. *The Distortion of Culture Identity in Chinua Achebe Things Fall Apart*. 2019.

³³Metuh, Emefie Ikenga.*God and Man in African Religion*. (London,1981), p.22.

³⁵Achebe, Chinua. *Things Fall Apart*.p87

³⁵ Olsson, Monia. *Colonial Legacies Ambivalence, mimicry, and Hybridity in Chinua Achebe's Things Fall Apart and Louise Erdrich's Tracks*.7 jan. 2010.

³⁶Ibid.104.

³⁷Ibid.57.

³⁸Ibid.106.

⁴⁰Frantz, Fanon. *The Wrath of the Earth*. p94.

⁴¹Malek, Haddad. *Le Quai aux Fleurs ne Répond plus*.53.

⁴²Ibid.76.

⁴³Ibid.157.

⁴⁴Ibid.79.

⁴⁵Ibid.14.

⁴⁶Ibid.10.

⁴⁷Ashcroft, Bill, Griffiths, Helen Tiffin, eds. *The Postcolonial Studies Reader*. London and New York: Routledge,2001.

⁴⁸Achebe.*Things Fall Apart*.52-53

⁴⁹Ibid.79.

⁵⁰Ibid.36.

⁵¹ Malek. Haddad. *Le Quai aux Fleurs ne Répond plus*.86.

⁵² Ibid. 45.

⁵³Achebe, *English and the African Writer*, transitiin (75-76), 1997, P.349.Loi:10,23.7129 34 29.

⁵⁴ Achebe. *Things Fall Apart*.1.

⁵⁵Ibid.4.

⁵⁶ Ibid.17.

⁵⁷ Ibid.6.

⁵⁸ Ibid.31.

⁵⁹Ibid.4.

⁶⁰Ibid. 31.

⁶¹Ibid.1.

⁶²Aker, Dania. *Culture in Chinua Achebe's Things Fall Apart*. (Cambridge University Press).

⁶³ Achebe. *Things Fall Apart*.12

⁶⁴Ibid,1.

⁶⁵Owomoyela, Oyekan. *A History of Twentieth- Century African literatures*. Lincoln : univ. Of Nebraska Press,cop. 1993.Print.

⁶⁶ Malek. Haddad. *Le Quai aux Fleurs ne Répond plus*.68.

⁶⁷Ibid, 54.

⁶⁸Ibid,172.

⁶⁹Ibid,61.

⁷⁰ Ibid.11.

⁷¹ Ibid.46.

⁷¹Ibid.101.

⁷²Ibid.91.

Chapter Two : The Issue of Identity in Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's Novel *Le Quai aux Fleurs ne Répond plus* (1961)

The question of identity is present throughout postcolonial writing. It is an attempt from the writers to assert their identity and to reconquer a lost past. In fact, Post colonial authors found themselves in awkward position by using the language of the colonizer. Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond plus* (1961) highlight the issue of identity as a huge challenge of building a national identity. Achebe and Haddad use the language of the colonizer as a resistance against the oppressor and a representation of the national identity and culture. So, the two writers take on a hybrid form of literary expression given the presence of native language words, and metaphorical expressions specific to the sensitivities of African culture.

Hybridity has become a reality as a consequence of colonialism. The signs of two opposite cultures imposed their presence in post-colonial writings. The term 'hybridity' is associated with the work of Homi Bhabha who, in his analysis of the colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities. Hybridity refers to the emergence of a new culture and identity under the colonial conflict between the colonizer and the colonized. Cultural identity always emerges in this contradictory and ambivalent space which, for Bhabha, makes the claim to a hierarchical 'purity' of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural difference may operate. Thus, Achebe and Haddad adopted the hybrid narrative in the portrayal of Africa as a reflection of their real life. Moreover, they show the changes that the colonizers have brought. Both

Writers have presented many different ways to express such cultural mixing. It is possible to find it effecting most situations through their characters and the themes they treated Exile and the suicide are two major themes through which the two authors show how European colonization affect the African societies.

Characters and the Clash of identities:

In Achebe's *Things Fall Apart* (1958) and Haddad's *Le Quai aux Fleurs ne Répond plus* (1961), characters portray the issue of identity during the post colonial period. In *Things Fall Apart*, Okonkwo is a strong man from Umuofia, man of action and war. He had brought honor to his village, because he is a great wrestler. Okonkwo can stand for certain values, such as: courage, wealth and solid personal achievement. In fact, Okonkwo is an angry man, a victim of his own impatient temperament and of his sense that had a bad father. He is the character who is most attached to his origins, he is the epitomise of Nigerian identity. After the arrival of the white missionaries, he loses his identity and his place in his village because he witnesses the dissolution of the traditional missionaries. Achebe writes: "The arrival of the missionaries had caused a considerable stir in the village"¹. The British colonizer makes many changes in Igbo society. Okonkwo does not accept and adapt to the new traditions, he is loyal to his culture.

Okonkwo expresses his masculine trait of anger, assertiveness and violence he feels humiliated that his son, his first son (traditional heir) Nwoye joins the Christian missionaries. Despite the attack on Nwoye by Okonkwo, he does not raise his hand in defense Sometimes Okonkwo would have done if he was Nwoye's shoes as tradition believes that a man must defend himself. Rather, he quietly walks away, never to return. This action makes the beginning of Nwoye's freedom as the apron of his father, and his coming of age as a man. He decides to reap the

fruit and enroll in school to read and write. This act of rebellion marks a cultural clash between traditional and Western masculinities ².

The idea of struggling The African independence and their life style does not leave Nwoye happy in his life with the whites. However, Okonkwo cannot even accept that he commits the ultimate act of the novel that he cannot learn and grow. He cannot adopt to change. The only thing that he can understand is violence, and his goals is to solves problems and makes a strong man. Achebe puts it this way: “Okonkwo encouraged the boys to sit with him in his obi, and he told them stories of the land, masculine stories of violence and bloodshed.”³. Okonkwo represents all man of his society, he is so attached to his own manliness that he can never allow himself any emotion, caring, or concern. Sadly, these archaic attitudes are still out dated and ridiculous they really are. Abiole Irele is a Nigerian scholar says:

Things Fall Apart turns out to present the whole tragic drama of a society, vividly and concretely enacted in the tragic destiny of a presentative individual” an adds, “the use of an individual character as a symbolic receptacle, the living theatre of a social dilemma, is what gives Achebe’s novel.”⁴

Nwoye had, since childhood, constantly lived under his father’s watchful eyes. He tried hard to become the man his father wanted him to be strong and masculine, as Achebe writes: “Nwoye knew that it was right to be masculine and to be violent, but somehow he still preferred the stories that his mother used to tell.”⁵. He wants to be a man even if this does not match his feeling. He has not the ability to be emotionally hard and angry. His images of how a man should act and behave do not agree with this personality. However, he tries to mimic what he feels a man should be. Therefore, he nags about women’s inability to do some tasks and he gets his father’s feelings. His effort to mimic his father’s ideal man becomes difficult for him, and to uphold it pushes him away

from his old culture.

Okonkwo dislikes weak man, and he thinks that they mimic their mothers. He worries that his oldest son Nwoye will become a weak man and he says: “I have done my best to make Nwoye grow into a man, but there is too much of his mother in him”⁶. Even though he loves his son, he worries about him and he feels Nwoye mimics his mother’s behavior. For Okonkwo, a man who shows emotions it is a sign of weakness. It is hard for him to accept Nwoye’s personality. Okonkwo’s fear of his reputation caused him to make bad choices and decisions. This indicates an emotional and psychological disturbance in his personality. Therefore, he rather pushes his son further away from him than approving his ‘women features’.

Nwoye is attending the church and finds peace in the new religion, he changes his name to Isaac. Achebe writes: “He had just sent Okonkwo’s son, Nwoye, who was now called Isaac, to the new training college for teachers in Umuuru.”⁷. Nwoye is an African boy, who considers himself one of the missionaries. He is lost between the western beliefs and thoughts of his African background. This makes him a hybrid character.⁸ This is why at the end of the novel, Nwoye is confronted with difficult choices. He falls in Maalouf’s idea that: “ En tout homme se rencontrent des appartenances multiples qui s’opposent parfois entre elles et contraignent à des choix déchirants”. In English: “In every man, there are multiple affiliations which sometimes oppose one another and force them to make heartbreaking choices.”⁹

Enoch, the son of a snake priest, plays an important role in *Things Fall Apart*. He is a significant character, because his fervent embrace of the white religion contributes to the disintegration of the Umuofia clan’s traditional beliefs. He is depicted as a quarrelsome man. Even his physical appearance reflects his personality. Achebe describes him as follows: “his feet opened

outwards as if they had quarreled and meant to go in different directions.”¹⁰. He has a positive identity, because he breaks the Igbo traditions. Enoch’s disrespectful behaviour towards the ancestral spirits of egwugwu during an annual ceremony to honor the earth deity leads to the climactic clash between the indigenous and colonial system. Achebe writes: “Enoch had killed an ancestral spirit, and Umuofia was thrown into confusion.”¹¹. Enoch becomes a member of the new church. He is sent by the white missionaries to spread their religion but he failed. Through his characters Achebe, in *Things Fall Apart* shows that the white missionaries affect on Igbo people identity. Okonkwo, the main character who has a strong identity, does not accept the European change. This created in him an identity crisis.

In *Le Quai aux Fleur ne Répond plus*, Khaled ben Toubal undergoes many quests: a quest for identity, for love, for the homeland and finally for himself, and all this in a dark colonial context. Khaled like Malek Haddad has certain characteristics: first, he is a bicultural an individual who lives a civilizational and linguistic ambivalence. There is also in him individual acculturated on the mix of two cultures or two civilizations. He is lost between two worlds or two different universes.

Khaled ben Toubal portrays a suffering character by his state of psychological discomfort, manifested in an anxiety neurosis and feeling of inferiority, the feeling of being pushed aside. Haddad writes: “il sait qu’on meurt plus ou moins, qu’on vis plus ou moins”¹². In English : “he knows that we die more or less, and that we live more or less.”. Khaled feels ashamed, because he writes with the language of the colonizer. His identity crisis is seen as a real feeling during exile, because it expresses a real tear in two cultures. In this context, Fanon says: “In the world in which I travel, I am endlessly creating myself. And it is by going beyond the historical, instrumental hypothesis that I will initiate my cycle of freedom.”¹³. Haddad believes that an individual has the duty to maintain his/ her own identity free from any influences. He has the duty to safeguard

his Algerian values whatever the price, Khaled says: " Je ne sais pas si je suis nationaliste. Ce que je sais, et ça je le sais bien, c'est que je suis Algérien."¹⁴. In English : "I do not know if I am a nationalist. What I know is I am Algerian" Khaled experiences his demands to keep national identity, nothing should undermine their identity or the deep national feeling. Khaled wants to keep Algerian identity pure.

Khaled represents the Algerian identity, values, and history, Heddad writes: "l'histoire, l'histoire elle meme ne s'écrit qu'au passé."¹⁵. In English: "history, history itself only tells in the past.". He does not forget his origin and value, if someone forgets his/ her history the result is the loss of identity. He learns from his education how to preserve one's identity and be proud of his origins. It is the fact of defending their traditions and their culture. Algerian culture incites a clear and important in building a very strong collective and individual identity and it is a real basis that resists all transformations and foreign threats.

Simon, Khaled's friend, adopts the European way of life and lives far from his own people, a fact which nearly estranges him from them. As Homi Bhabha clearly thought of hybridity as a subversive tool whereby colonized people might challenge various forms of oppression. cultural mixing in general does not help us explicitly account for the many different paths by which someone can come to embody a mix of eastern and western attributes, nor does it differentiate between people who have consciously striven to achieve a mixed or balanced identity and those who reflect it. He loses all ties with his identity. He wears European clothes, such as: custom, cravat, and pantaloons. He married a French woman, Monique, and has daughter named Nicole. Simon is no more symbol of national heritage. Mimouni Rachid, an Algerian writer says: 'He dresses like a European; he speaks the European language...So is considered by the plasant as turncoat who has betrayed everything that goes to make up the national heritage.'¹⁶. He changes a lot, he refuses to help his

friend Khaled and he does not care about him. At the beginning, Simon refuses even to meet him. Haddad writes: “Simon aura-t-il reçu à temps le télégramme lui demandant de venir l’attendre à la gare, Il n’a pas dû recevoir mon télégramme assez tôt... pour la première fois, le Quai aux Fleurs n’avait pas répondu.”¹⁷. In English: “did Simon receive the telegrams, did have the temps for coming and waiting in the station...he is not receive my telegrams, for first time the quay of flower did not answer”. Their friendship was broken “L’ami n’est plus l’ami...L’amitié devient presque une erreur de jeunesse...on n’a plus d’ami.”¹⁸. Says Khaled. In English: “Friend is no longer friend... Friendship almost becomes a mistakes of youth... We are no more friend”. Simon become selfish, he thinks only for himself .It is important to notice that the name of this character is not chosen at random “Simon” is a French name.

However, Abdellah, Khaled’s friend, is the character who helps the hero in his quest for the political ideal. Abdellah is a man who sacrifices his happiness in order to liberate Algeria. He is one of the trade unionists of Union General des Travailleurs Algériens (UGTA). In his description of him, Khaled says : “ Les oiseaux ne peuvent pas construire quand le vent souffle.”¹⁹. In English: “The bird cannot build his land under the wind blows.”. Abdellah is that bird who belongs to the singing roscions who fight for independence and freedom, unlike Simon, who is one of those birds who build their nests despite the obstacles. He betrays his country. Some of Haddad’s characters designate a type of value like the one illustrated by Abdelhamid Ben Badis who was an example of resistance and a form of motivation and awareness, to awaken the spirits and push them to revolt. The goal is a free independent Algerian.

Malek Haddad in *Le Quai aux Fleurs ne Répond plus* (1961) highlights the characters that

are influenced by French colonialism. Khaled and Abedallah have a static cultural identity toward Algerian culture and heritage. Simon portrays identity crisis because he abandons his origins. The characters live same experience and situation, but they are not affected in the same way.

Exile in Two Novels:

Chinua Achebe and Malek Haddad recall the glorious Nigerian and Algerian history from the very first pages of their novels. In fact, Nigeria and Algeria are glories wherein unity and brotherhood reigned among people. Colonialism violated African rights, try to keep their land exploited they impose their laws, and during this period of colonialism, ethical, social and economic heterogeneity might be an important cause of the one million person exile, This later is not just a loss of land, is also loss of family , love and comfort. Yet, Europeans succeeded in disrupting the African countries. After the interference of the colonizer in the affairs of the African countries, everything is turned upside down and the African identity and culture are questioned. Throughout the novels, the main characters Okonkwo in *Things Fall Apart* (1958) is forced to exile by his tribe, but Khaled ben Toubel in *Le Quai aux Fleurs ne Répond plus* (1961) chooses to exile. In fact, Exile is an awful experience which influences the individual's identity, as he goes through an identity crises. This is the incurable enforced separation of the self from its native places and culture. Hence, the sadness of the separation persists forever.

Exile is defined in literature as a lived state, a psychosocial or political experience of someone who undergoes it. The latter can be experienced in a voluntary way that is desired, or imposed by public or social authorities. It is, therefore, a recurring phenomenon which occupies a preponderant place in literature due to the importance that it takes in the life of human condition. When someone's living conditions become more and more difficult, mainly for material reasons, or desire for self-assertion, quest for knowledge, or freedom of expression, he is looking for a living

space elsewhere. He leaves his homeland or his country of origin to fill this vacuum we talked about. It can be material or spiritual. Whoever is threatened in his life, goes on a quest for a better way of life. It doesn't matter for him what fate waits for him. He breaks with his origins and uproots himself. Upset by the change of places, language, difference of traditions, to insert once again elsewhere and leave his own, therefore becomes an identity issue. Both Achebe and Haddad take their main protagonist through the same experience.

In Achebe's *Things Fall Apart* (1958), Okonkwo is afraid to become like his lazy father without titles and honor. So, he works hard to achieve many titles and honors in order to be buried with dignity. Okonkwo exiles to Mabanta, when he kills Ezeudu's son, because it is the tradition to do so. Ezeudu's son Ikemefuna is fifteen years old boy from Mbaino who is given as sacrifice for killing one of the women of Umuofia. He lives with Okonkwo's family for three years after the death of his father. During this period, Okonkwo was asked to care for the son who saw them as if they were his real family. Everybody in the family revealed special emotions towards Ikemefuna. Nwoye considers him as a brother. However, Okonkwo accidentally kills him to avoid war between the two villages, Umuofia and Mbaino. It is considered as a crime against the earth goddess.

Okonkwo is forced to go into exile the night, a move that keeps walking away from his clan. He is made to feel welcome by his hosts, who gives him substantive support to start a new life. He struggles to come in term with his fate, and his exile experiences some of homesickness. Okonkwo cries the loss of his compound and fame. In his first year of his exile, he had begun to plan for his return, Okonkwo's mind remain focused on his return. He never invests in Mabanta's affairs and refuses to marry his daughters there. He only works to survive. His life hangs unto the news brought from home, and he keeps trading his yarms at home and getting money from their sale, as someone torn between two worlds and constantly feeding on past memories to take his past into his future.

There is no sign of reflection or change on his part. He regrets to be in Mabanta. In this regard Achebe writes:

The seven wasted and weary years were at last dragging to a close. Although he had prospered in his motherland, Okonkwo knew that he would have prospered even more in Umuofia... In these seven years, he would have climbed to the utmost heights. And so he regretted every day of his exile. His mother's kinsmen have been very kind to him and he was grateful. But that did not alter the facts.²¹

After one year, Obierika, Okonkwo's best friend, visits him and brings money for him. He is sad about the exile of Okonkwo, he asks:

Why should a man suffer so grievously for an offence he had committed inadvertently? But although he thought for a long time he found no answer. He was merely led into greater complexities. He remembered his wife's twin children, whom he had thrown away. What crime had they committed?"²²

He can find no answer. Two years later, he returns with bad news: the white missionaries colonize Umuofia, and Okonkwo's son Nwoye converted to Christianity. Okonkwo dreams to go back every day, but his return is impossible. For him, Okonkwo is a hostage in his motherland, time stops in the exile while his village moved on. Achebe writes: "seven years was a long to be away from one's clan. Arose and filled it. The clan was like a lizard; if it lost its tail, it soon grew another."²³. Okonkwo feels despair. He thinks his personal god *Chi* is not meant for great things. He feels that his seven years in exile have been wasted as he does not learn anything from it. Achebe writes:

Okonkwo knew ... that had lost his place among the nine masked spirits who administered justice in the clan. He had lost the chance to lead this warlike clan against the new religion... He had lost the years in which he might have taken the highest titles in the clan. But some of these were not

irreparable. He was determined that his return should be marked by his people. He would return with a flourish, and regain the seven wasted years. Even in his first year in exile he had begun to plan for his return.²⁴

Okonkwo suffers for an inability to accept the loss of his honor. His experiences of exile which alienate him from his homeland. This causes him to have a pessimistic outlook, focusing more on what has been taken from him. He feels as if he is dead for seven years, and considers exile as a cruel punishment. Everett Wagstaff who is a French reader says: “Exile is about pain, about physical and psychological pain.”²⁵ Exile is an experience that traumatized Okonkwo.

In *Things Fall Apart*, The main character, Okonkwo is exiled to Mbanta. He loses his status of leadership in his village, and he fails behind obtaining titles in the clan, he is afraid of becoming weak. But this fact does not influence his identity, prior to encountering Western influence, was very strong and dominant. When he was introduced to new culture he reacted negatively and began to undermine them, he remained true to his culture but one can possibly say that the Western culture killed him. He decides to return to Umuofia with his family.

In *Le Quai aux Fleurs ne Répond plus*, Malek Haddad develops the issue of exile through the protagonist and Khaled ben Toubel. For him, exile is at first glance a departure. Therefore, an individual's physical displacement from his country and origins to a foreign one is caused by constraint and not a choice and for various reasons: political regime, racial and ethnic conflict or quest of a job and there being. But, exile is not only geographical and physical. Therefore, Jacques Mounier's is a French philosopher, his question takes on all its relevance:

“Si l'exil est communément physique, c'est à dire spatial, géographique, n'existe-il pas également un exil culturel, un exil dans la culture, dans la langue ou les langages et donc non seulement un

rejet, un bannissement et un châtime^{nt}, mais aussi une incompréhension, une aliénation, une perte d'identité?"²⁶.

In English:

"If the exile is commonly physical, that is to say spatial, geographical, is also a cultural exile, an exile in the culture, in the language or the languages and therefore not only rejection, banishment and punishment, but also misunderstanding, alienation, a loss of identity."

This question suggests that the notion of exile contains other more subtle dimensions, more interior than exterior. Exile is also a psychological\spiritual experience that is lived in the form of an identity crisis. It relativizes its geographical meaning which then becomes less preoccupied with other considerations, relating to culture, language, or identity. Exile is the fate of all mankind. Therefore, it is a look at life itself . As a Francophone author, Stéphane Hoarau attests in his thesis: "Ce n'est donc pas là un sujet d'étude coupé de la vie, mais c'est un regard sur une matière vivante, mouvante, fluctuante."²⁷. In English: "This is not a subject of study cut off from life, but it is a look at a subject living, moving, fluctuating".

The issue of exile is predominant in Haddad's work. He finds probably its source in the language, because for him the French language means exile. He says: "La langue française est mon exil." In English: "the French language is my exile."²⁸. He also writes : " Je suis moins séparé de ma patrie par la Méditerranée que par la langue française."²⁹. In English: "I am less separated from my homeland by the Mediterranean than by the French language". Malek Haddad's work is revealing, because it displays embarrassment and uncertainty of a social class, faced with a war that will force the doors of exile, as Haddad writes: "Car à un moment donné de l'histoire, le bonheur est une insulte, un blasphème, une véritable désertion."³⁰. In English: "Because at a given moment in

history, happiness is an insult, a blasphemy, a real desertion.”

Khaled ben Toubal suffers from the taste of bitterness mixed with the deep sensation of nostalgia for his hometown. Khaled says: “la cravate cache mal la nostalgie des plages et des immenses lumiere blanche d’Algerie.”³¹. In English: “the tie conceals badly the nostalgia of the beaches and the immense white light of Algeria.” Khaled uses a flashback awakening tender childhood memories. Haddad writes: “...elle disait : “couvres –toi bien, il fait froid dans l’exil. Elle disait : nous arrivons à lire tes poèmes, nous les lisons malgré tout.”³². In En English : “... When he remembers the discussions with his wife and the she said: cover yourself well, it's cold in exile. She said: we get to read your poems, we read them”.

French language is used as a medium and a means of defense. Malek Haddad struggles with words and wants to associate its fight to that of nationalist warriors. He is faithful to the demands of the FLN. He says: “le pays se remettent peniblement de son printemps sanglant”³³. In English: “The country is struggling to recover from its bloody spring “ which is an allusion to the tragic events of Mai/8/1945 in Constantine.” demanded committed works. Much of his works, poems and novels are about the war of national liberation. They respond to the emergency of the historical situation and design a future of promise and freedom.”

Haddad shows the projections that made by the Algerian narrator in the future. He writes: “Le lendemain même de son arrivée à Paris, Khaled savait qu’un roman allait commencer dont l’exil serait plus l’auteur que le cadre.”³⁴. In English: “The next day after his arrival in Paris, Khaled knew that a novel was about to begin, of which the exile would be more the author than the frame.” Here the writer explains what happened to Khaled, in exile, when he was in the process of writing

his novels. Through this process, the narrator projects the main character and especially the reader in the future which prevents the clarity of the story and causes the blur in the time of the storytelling by guiding the events with a certain rhythm which brings help and support, and especially who writes about exile.

Theme of exile is dominant in Haddad's work *Le Quai aux Fleurs ne Répond plus* (1961). Khaled ben Toubal suffers in his exile; he does not find any moral supports. He feels nostalgia. He lives and he tries to adapt with the memories of his country and his family. Then, he decides to return to Algeria.

Suicide :

The end of the two novels is a tragic one, as the two main characters, Okonkwo in *Things Fall Apart* (1958) and Khaled ben Toubal in *Le Quai aux Fleurs ne Répond plus* (1961) ended in suicide. Greek writers claim that suicide is the best way to end a tragedy. Suicide is a proof that you cannot escape your destiny, and death is inevitable. Many tragedies end with the suicide of the main character, who no longer has the strength to fight his fate. We suggest approaching suicide as identity murder. Through this notion, we try to understand how countless individual acts can ultimately result in a recognizable physiognomy. First, this proposition is supported on the basis of theoretical considerations relating to the notion of identity.

In *Things Fall Apart* (1958), the Igbo people are under colonial rule and each member has different ways of reacting to the societal change. Okonkwo embraces it and others do not. Okonkwo suffers because he is exiled from his motherland, Achebe writes: "A man belongs to his fatherland when things are good and life is sweet. But when there is sorrow and bitterness he finds refuge in his motherland"³⁵. His identity is a prominent and respected man within the Umuofia society is a

gradually contested. His status gradually decreased to the point to which it results in the feeling of masclulation, he seems to be getting along well in life, but he still maintains a constant never inner struggle in his identity. He is the character who is most attached to his origin, and he is the epitomise of the Nigerian identity. Okonkwo loses his self respect and dignity when he kills Ikemefuna and return after seven years to Umoufia as a stranger, he finds the village colonized by settlers. So, he feels humiliation and betrayal. In fact, Okonkwo reflects the glorious past of Igbos, where was featured, he is against the alienation rule of the white mission. As Fanon says “all wanted to be a man among other man, I wanted to come lithe and young into a world that was ours and to help to build it together”³⁶.

Okonkwo is considered a tragic figure, a double victim of his fate. His tragic downfall is a personal and individual one. The dilemma between an individual and his society leads Okonkwo to believe firmly in the necessity to recapture his lost identity. For the purpose, he imposes himself some poignant principles to which he tries to stick. Okonkwo becomes an individual fighter in Umuofia, as Fanon says: “A man was expected to behave like a man, I was expected to behave like a black man.”³⁷. Okonkwo, the protagonist, is presented as a celebrated wrestling champion, a very young man who never shows weakness. He wanted to build a self-dependent wealth as Unoka’s death was shameful and that he left many unpaid debts. This encourages him to be powerful and have a stong personality, he is afread due like his father. Achebe writes: “even as a little boy he had resented his father’s failure and weakness.”³⁸. His success and failure responded on his ability to make an appropriate synthesis of three values that make up his personality: male, power, and sense of duty At the end of the story, Okonkwo realises that “The greatest obstacle in Umuofia is that coward, Egonwanne...Tomorrow he will tell them that fathers never fought a war of blame.”³⁹. When he returns to Umofia, he finds that the white missionaries colonized his village. He remarks

that his people abandoned their culture and embraced the white one. Okonkwo does not accept the change. He is the first man who bring home a skull from Umuofia's latest war. He asks:

How do you think we can fight when our own brothers have turned against us? The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan no longer acts like one. He has put a knife on the things that held us together and we have fallen apart.⁴⁰

He wants to fight the colonizer, but his village no longer respond. Okonkwo feels that his return from exile has gone almost unnoticed. He discovers that his people are attracted by the white man's government. In fact, change had taken place in the Igbo society since Okonkwo is exiled. The villagers adopted the new culture. Achebe writes: "It seemed as if the very soul of the tribes wept for a great evil that was coming. Its own death."⁴¹

Obierika, Okonkwo's best friend, is a man who thought about things when the will of goodness had been done. He is the character attached most to his origins. He is the epitome of Nigerian identity. His role in the novel is very pivotal. This man is the only one who asks many questions. He is humanist because he refuses to be silent and to turn deaf the cries of the colonizer. He urges that the latter to use violence and not accept humiliation anymore. Obierika stands for the idea that should be used to make reforms.

He sat down in his obi, and mourned his friend's calamity. Obierika is a very naïve person and he is not prepared to live under the law of white missionaries. He reveals the multiculturalism in Igbo's identity. He asks questions to Okonkwo:

Does the white man understand our customs about land? How can he when does not even speak our tongue? But he says that our customs are bad, and our own brothers who have taken up his religion

also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness allowed him to say.”⁴²

Obrieka helps his Friend to fight the white missionaries. When Okonkwo kills the district commissioner’s messenger, as an act of defiance against the white oppressor, he did not find who stands behind him, because of his divided villagers. Then, he kills himself rather than assuming his actions, Okonkwo’s fear of failure and weakness lead him to a tragic down fall. Obrieka was sad. He says to commisioner: “that man was one of the greatest men in Umoufia. You drove to kill himself; and now he will be buried like a dog...” ‘Shut up!’ shouted one of the messengers, quit unnessarily.”⁴³. For the Igbo society, suicide is a feminine rather than a masculine crime. Okonkwo realizes that he has failed both the people and their goddess, *Ani*. So, he hangs himself in a tree and he lost his life because the Christian white came in and forced the way of his life.

Chinua Achebe writes about the huge change that happened to Umuofia during the arrival of the white missionaries. He shows a person’s true identity, through the main character Okonkwo who represents the traditional masculine culture, while the white colonizers represent the Western effeminate culture. Okonkwo, a traditional masculine man, not fighting into the new effeminate way of life, commits suicide. He experienced a negative identity. In fact, the novel is considered a realistic representation of the Nigerian identity of Achebe and his society in the post colonial era.

It was only by reading such work as *Le Quai aux Fleurs ne Répond plus* that possibility of an identity crisis of post colonial people came into view. The idea that people would not simply assimilate easily into society after a lifetime or two seemed impossible. It was in Khaled ben Toubel that the post colonial identity crisis really came into focus, Khaled is a tragic hero as he commits

suicide at the end of the novel. He suicides because he realizes that he loses his identity. It is this loss of the past that creates the struggle for identity in the post colonial Psyche of the colonized people of the world.

Khaled grows up in the laps of a Muslim family and leaves to continue his studies in France. This creates in him a state of instability throughout all his life. He is in a constant search for his identity. At the down of the novel, we see him as someone who owns great respect to his Algerian culture. When he loses his past, and changes his way of life, this leads to the loss of his identity. When he comes back to Algeria, he remarks that a great change has taken place in his country. This pushes him to kill himself, because he does not accept what happened. When he was in exile, Khaled was in a hurry to come back home. After coming back, however, he never loses his traditional values, but he tries to reconstitute the remaining fragment of his broken identity. As Chares Bonn says,

“La tragédie de son acculturation d’intellectuel colonisé comme Khaled ben Toubel, dans *Le Quai aux Fleurs ne Répond plus*, entre son univers cultural d’ecivain et ses racines profondes constantinoise.”⁴⁵

In English

“The tragedy of his acculturation as an intellectual colonized as khaled, in *Le Quai aux Fleurs ne Répond plus*, between his cultural universe as a writer and his deep roots in Constantine.”

Khaled ben Toubal believes that the his wife Ourida has joined the Maquis, but he learns in the train that takes him to Aix-en-Provence by reading the newspaper that she betrayed him and betrayed Algeria, as she died killed by the arm of a French parachutist lieutenant in Constantine after asserting his belief in a French Algeria. Ourida betrays him; Khaled says “il ne fallait pas me

faire ça, te faire ça, faire ça a mes enfants. Il ne fallait pas faire ça a ma patrie , qui n'est plus ta patrie maintenant .’’⁴⁴. In English’’ You should not do this to me, do this to you, do this to my children, you should not do this to my homeland, which is no longer your homeland.’’

The French language is a medium to express himself, it is a frustration because of its dual membership that constitutes a border between him and his people, he cannot speak to Algerians with their own language. Khaled ben Toubal is forced to take the path of exile. He remains faithful to his wife, despite the seduction of Simon's wife. He chooses to die before betraying his homeland. He is also faithful to friendship, contrary to his friend Simon Guedj. Khaled says: ‘‘Et l’insulte était moins la jalouse suspicion de Simon que la profanation d’une amitié qu’il avait crue incassable .’’⁴⁶. In English: ‘‘And the insult was less Simon's jealous suspicion than the desecration of a friendship he had believed unbreakable.’’. Khaled’s second failure is marriage, the love project could not lead to unite Monique, the wife of Simon.

Khaled experienced different types of sadness. Malaise reigns on his thought because of the state of the country: identity, social tearing, and acculturation among the elite: writers, journalists and poets. The elite do not accept this situation. They found themselves in front of constraints and sacrifices like the difficulty of expressing values and attitudes in a language other than their own. Haddad writes in order to serve the cause of Algeria struggling to win freedom which means independent identity. For him, the fight is against the values and the culture imposed by the colonizer.

Khaled Ben Toubal is in pure, faithful, lucid to his Love Ourida. He says: ‘‘Quand l’amour parle arabe, on pourrait croire qu’il se surpasse.’’⁴⁷. In English: ‘‘When love speaks Arabic, you might think it surpasses.’’ He is also faithful to his friend Simon. Haddad writes: ‘‘ L’amitié devient

presque une erreur de jeunesse, un enthousiasme péjoratif, un laisser aller de mauvais goût.”⁴⁸. In English: “Friendship becomes almost a youthful mistake, derogatory enthusiasm, a let go in bad taste.” Khaled has also honor and freedom. In fact, it is loyalty and betrayal that will push him towards the descent into the hell (suicide). Haddad writes: “Khaled ben toubal sauta sur le ballast”⁴⁹. ” In English : “ Khaled throws himself from the ballast.” Fanon writes:

“Sometimes people hold a core belief that is very strong. When they are presented with evidence that works against that belief, the new evidence cannot be accepted. It would create a feeling that is extremely uncomfortable, called cognitive dissonance. And because it is so important to protect the core belief, they will rationalize, ignore and even deny anything that doesn't fit in with the core belief.”⁵⁰.

Malek Haddas’s *Le Quai aux Fleurs ne Répond plus* (1961) has a tragic ending. When Khaled ben Toubal commits suicide because he does not accept all disappointment that he lived in friendship and love, When Ourida betrays him, he feels that she betrays her country.

As a conclusion, the two protagonists of the two novels Okonkwo in *Things Fall Apart* and Khaled ben Tobal in *Le Quai aux Fleurs ne Répond plus* belong to the same African world. Exile played a role in the identity crisis lived by the two protagonists. Both of them satisfy the characteristic of the tragic hero which Characters suffer from a crisis of identity due to the feeling of confusion which results from the confrontation of the two cultures. Achebe is one of the writers who attempt to revive Nigerian identity and culture. His attention is to help his society to have beliefs and forget the years of denigration. Okonkwo’s exile did not affect his identity, but when he came back to his village he found that things have fallen apart. He could not accept the new identity

imposed these by the culture of the colonizer, so he lived an inner conflict that led to suicide at the end. On other hand, Haddad illustrates the effects of the French colonial in the Algeria through his character Khaled who could not accept the French culture either during his exile in France or in his mother country, Algeria. When he come back to Algeria, he found that everything change, as many people started to adopt the French way of life. This urged him to commit suicide.

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¹⁶Mimouni, Rachid. *Le Fleuve Détourner* (Paris : Robert Laffont, 1982). p169

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¹⁹Ibid,101.

²⁰Ibid,15

²¹Achebe. *Things Fall Apart*. 115.

²² Ibid. 90.

²³Ibid,119.

²⁴Ibid, 119.

²⁵Everett, W.and Wagstaff P.(eds), *cultures of Exile. Imagines of Displacement*, New York,Berghanm Book.2004,p112

²⁶Mouniere. *Exile et littérature*. Grende Ellue, 1986). p5

²⁷Hoarau, Stéphane, *Écriture de L'exile, Exile des Écritures, thèse de doctorat*, sous la direction de Charle Born et Jean-claude Carpanin Marimoujou, soutenue le 7 janvier 2008 université Lumière Lion. 2

²⁸Haddad, Malek. *Le Quai Aux Fleurs ne Répond plus*,

²⁹Ibid,

³⁰Ibid, 76

³¹Ibid, 14

³²Ibid, 45

³³Ibid, 14

³⁴Ibid, 20

³⁵Achebe, Chinua. *Things Fall Apart*, 95

³⁶Fanon, Frantz. *Black Skin White Masks*, 85

³⁷Ibid.

³⁸Achebe, Chinua. *Things Fall Apart*, 8.

³⁹Ibid, 139.

⁴⁰Ibid, 123.

⁴¹Ibid, 103.

⁴²Ibid, 123.

⁴³Ibid, 145.

⁴⁴ Born Chales. *Le Roman Algérien de Langue Française*, Ed, Le Harmattan, Paris, 1960, P27.

⁴⁵Haddad, Malek. *Le Quai aux Fleurs ne Répond Plus*.

⁴⁶Ibid.105

⁴⁷ Ibid.46

⁴⁸ Ibid.101

⁴⁹ Ibid.173

⁵⁰Fanon.

Conclusion

Throughout this study, we have tried to provide the reader with a possibility to bring together two authors from two distinct countries, with different social and cultural backgrounds, but deal with nearly the same issues in their literature. The dissertation explored the issues of Culture and Identity in Achebe's *Things Fall Apart* (1952) and Haddad's *Le Quai aux Fleurs ne Répond plus* (1960). The analysis led us to the conclusion that after decolonization, the third world countries are still suffering from the same problems and difficulties faced during the colonial period.

Throughout all Achebe's writings, he plays a pivotal role in the struggle against colonization. He corrects the flawed image given to the Africans by the Europeans to show that Africans have their own culture and their own language that are distinct from those of Europeans. As we have seen, *Things Fall Apart* aim is to show the consequences that emanate from Europe's imposition of her culture and identity on the Africans. The writing of Achebe takes us back to the glorious past of Africa; its religion, culture and identity. In fact, this novel gives us an image of the ancestral organization and the way of life of the Nigerian tribes before colonization. At that time, Igbo tribes were ruled by the elders and men of titles who gave a great importance to religion, traditions, and customs. They set rules, which no one dared to disrespect, to govern the tribes. Thus, everything was organized and well ordered. Religion and the decision of the elders were of a pivotal role in the organization of the life of the people because they knew the punishment reserved to those who did not respect them. After the coming of the colonizer, this system is no longer respected. It is rather faked or utterly charged and a new system is then introduced or better say imposed. It is applied not to organize but or disarrange the Igbo life. This affected the culture and identity of African people.

Haddad is an important figure in the Algerian Literature written in French. Throughout his novels and general *Le Quai aux Fleurs ne Réponds* in particular, Haddad criticizes bitterly the troubles which have taken place in Algerian during the French colonization. Haddad is an example of French- speaking in Algerian literature is therefore a temporal dimension, a historical period and a spatio-temporal space that refused mimicry and acculturation. His writings are internal discussions which aim to prove that the Algerian could fight ideas in order to assert his responsibility toward his country.

In the light of our work, we have reached the conclusion that though the two novels are written in Post colonial era, they present similarities concerning the themes they deal with. In other words, Achebe and Haddad typify the writers of the national literature about the issues of culture and identity. Frantz Fanon and Homi Bhabha speak, in the sense that these two authors deal with nationalist themes. Both Achebe and Haddad show the problems of their societies during the colonization.

Achebe and Haddad succeeded to give a very representative image of the chaos in which many African countries are wrapped up, because the facts they deal with are real and the events they described still exist in the African societies till today. Many critics have considered that Achebe's and Haddad's novels portray the living conditions of African societies during the European colonization. That is to say, the postcolonial Africans have inherited from the former colonizer many habits that have contributed to their change. This leads to people's loss of their culture, customs and traditions, and eventually lived a crisis of identity.

After analyzing the two works, we come to conclude that Achebe's *Things Fall Apart* (1958) and Haddad's *Le Quai aux Fleurs ne Répond plus* (1961) reflect many events of the colonization

period. In the first chapter entitled issue of culture both novel, we concluded that both authors present and defend their culture which are Nigeria and Algeria, and lives same cultural condition as a mixed culture. In both works, the authors present how family, beliefs, ceremonies play important role to maintain culture. They show how the colonizer imposes its culture, which lead to create a new culture. In the second chapter we deal with the issue of identity in the two novels. Africans are threatened to lose their native identity due to the encounter with other can create an identity crisis.

Finally, the topic of our dissertation deals with the issue of culture and identity in Chinua Achebe's *Things Fall Apart* (1958) and Malek Haddad's *Le Quai aux Fleurs ne Répond plus* (1961). This topic is still interesting subject that needs further investigation. It can be treated in another way using other perspectives, this can be doing, for example, through focusing on the representation of women in *Things Fall Apart* and *Le Quai aux Fleurs ne Répond plus*.

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