



HYBRIDITY, AMBIVALENCE AND MIMICRY IN POSTCOLONIAL ALGERIAN NOVEL

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Abstract

The present work, at length, constitutes of a broad study on postcolonial literature where are underlined the concepts of ‘Ambivalence’, ‘Hybridity’ and ‘Mimicry’. These are mainly the literary devices most of which postcolonial writers made inclusive in their novels so as to show the reader to what extent the coloniser keeps on dehumanising the colonised and makes him deprived of his identity, his culture and his language. All too often, writers of this kind of literature actually targeted to shape the thoughts and assumptions of the Algerian people to ensure a thorough “prise de conscience” of the harsh of incessant social, cultural and linguistic effects in a neo-colonial era. We, therefore, and accordingly proceeded with a comparative study of the extracts from the above mentioned concepts from the following novels: Feraoun’s “Land and Blood”, Kateb Yacine’s “Nejma” and Mohamed Dib’s “La Grande Maison”. This was on the purpose to validate the convergence of the findings within the interpretation of different extracts which at the junction of this study would appear no divergence in their intents to express a negative attitude towards the coloniser. Hitherto, though these writers emphatically had distinctive individual, direct and determined styles and approaches to writing, their literature’s goal was to produce common sense and sensibility among the Algerian as well as a worldwide readership. This paper is, therefore, to highlight these writers’ aspirations which can be viewed as being the bias that describes their postcolonial literature using, hybridity, ambivalence and mimicry. yet, having one common concern which is the awakening of a national consciousness by producing a literature of denunciation and revolt against the colonial system.

Key words: postcolonial literature- hybridity- ambivalence- mimicry.

Introduction

Postcolonialism is a theoretical procedure used to interpret, read and critique the cultural practices of colonialism. As a theory it focuses on the question of race with in colonialism and shows how the optic of race enables the colonial powers to represent, reflect, refract and make visible native cultures in inferior ways. Colonisation is indubitably known as the oppressive process which exerts an undeniable impact on cultures and societies to such an extent that the conquest to land degraded utterly the indigenous, by far, all socially, linguistically and most of all culturally.

The notable authors of postcolonialism studies were then giving a special floor within which we enlightened their works that stood high and revealed what was hidden away by the colonisers to distort the image, the identity, and the traits of the indigenous by supportive concepts such as *ambivalence*, *hybridity* and *mimicry*. A high premium was then set to postcolonial literature which highly contributed in the making of the corner stone which founded the postcolonialism stances.

1. Post(-)colonialism defined

Broadly, post(-)colonialism is considered as a period of time after colonialism which is pointed out as the policy of acquiring colonies and keeping them dependent. On a worthier side, it was presented as the extension of civilisation which justifies a racial and cultural superiority. Boehmer has defined colonialism as the settlement of territory, the exploitation or development of resources, and attempts to govern the indigenous inhabitants of occupied lands (Boehmer as qtd. in McLeod 2000:8)

In the present study, the term 'postcolonialism' is used as a single word to refer to disparate forms of representations, reading practices and values instead of the hyphenated term 'post-colonialism'. John McLeod expresses the view that the single word 'postolonialism' is more appropriate than the hyphenated term 'post-colonialism' since the hyphenated term denotes only a particular historical period or epoch, such as 'after colonialism' 'after independence' or 'after the end of the Empire.' Leela Gandhi also shares the same view on the grounds that postcolonial condition is inaugurated with the onset rather than the end of colonial occupations. She expresses her preference for the unbroken term 'postcolonialism' as it is more sensitive to the long history of colonial consequences (Gandhi, 1998: 3).

Postcolonialism is also an academic discipline featuring methods of intellectual discourse that analyse, explain and respond to the cultural legacies of colonialism and of imperialism to the human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land. In this line Pennycook cited that "*Colonialism and postcolonial struggles have been central to world history over the last two centuries. They have produced and reduced nations, massacred populations, dispossessed people of their land, culture, language and history shifted vast number of people from one place to another*" (1998: 19).

On another side, colonial studies consist of analysing the politics of knowledge (creation, control and distribution) by analysing the functional relations of social and political power that sustain colonialism and neo-colonialism, The how and the why of an imperial regime's representations (social, political and cultural) of the imperial colonisers and the colonised people.

2. Postcolonial Literature

Postcolonial literature is typically characterised by its opposition to colonisation. Almost the whole world was, by the middle of the twentieth century, under the control of European countries. In a broad sense, post colonial literature is the writings which have been "*affected by the imperial process form the moment of colonization to the present day*" (Ashcrot et al,2:2002), for example, Great Britain ruled almost 50 percent of the world. During this century, countries such as India, Jamaica, Nigeria, Senegal, Sri Lanka, Canada, and Australia won independence from their European colonisers. In the beginning of the independent era they produced literature and art which has become the object of post-colonial studies. This field had had a profound echo in the 1970s and has been developing ever since.

By assumption, as assigned by postcolonial theories, most of the literary works in post-colonial era were produced to describe the interactions between European nations and the peoples they colonised through description, narration, and dramatisation. It was laid out prominently on the questions of history, identity, ethnicity, gender and language.

It, mainly, focuses on race relations and the effects of racism. The tendency of post-colonial literary works often varies from racism or from the history of genocide, including slavery, apartheid, and the mass extinction of peoples, such as the aborigines of Australia.

In this line of thought, the United States of America is considered as a postcolonial country because its former status as a territory of Great Britain, but it is studied for its colonising rather than its colonised attributes.

On a different side, Canada and Australia, though formally colonised by Britain, are often placed in a separate category which denotes their status as 'settler' countries.

3. Notable Authors of Postcolonial Studies

Writers in the field of postcolonialism have been many and diverse. All too often, most of them have shown in their writings that they have always stood against the harsh policies of the colonisers by holding scornful language to fight the purveyor of hatred and oppression.

3.1 Edward Said

One of the most influential and widely read post-colonials was Edward Said (1935-2003) a Palestinian intellectual who was born in Palestine and died in exile in America. His well-known book *Orientalism* was published in 1978. It is in this book that Edward Said described the structural analysis of post-colonial theory. The main assumptions and objectives that

underlie the book is the historical fact of European colonial domination and imperialist exploitation.

This work focuses on the Orient versus Occident or simply put East versus West. Said, lays an emphasis on the images and ideas of the Orient that are at the front of Western image on the Middle East. This would allow the people from the West viewing the Orient to define themselves by giving the people in the Orient qualities which were considered inferior. Said describes this as follows: *The Orient was almost a place of European invention, and have been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.[...] The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other(1978: 1).*

3.2 Homi K. Bhabha

Bhabha is another outstanding figure of postcolonial studies. He is an Indian writer. He was born into the Parsi community of Bombay. He is a leading voice in postcolonial studies and is highly influenced by Western poststructuralist theorists, notably Jacques Derrida, Jacques Lacan, and Michel Foucault. He laid a concerted concentration on the concepts such as *ambivalence*, *hybridity*, and *mimicry* to argue that cultural production is always most productive where it is most ambivalent.

3.3 Frantz Fanon

Frantz Fanon (1925-1961) was a psychiatrist, philosopher, revolutionary, and author from Martinique. He outstood in the field of post colonial studies and was perhaps the prominent thinker of the 20th century on the issue of decolonisation and the psychopathology of colonisation. His works have inspired anti-colonial liberation movement for more than four decades.

Frantz Fanon's book *The Wretched of the Earth* (1961), revealed the truth that colonialism uses policies that annihilate the mental health of the colonised. Thus, Fanon described the violent resistance of the colonialism as a revolutionary manifestation and supported the Front de la Libération National (FLN) in the Algerian War (1954–62) for independence from Metropolitan France (1961).

3.4 Gayatri C. Spivak

Gayatri Chakravorty Spivak was born February 24, 1942, is an Indian critic and theorist. She is best known for the article *Can the Subaltern Speak?* 1988, considered as a founding text of post colonialism, and for her translation of Jacques Derrida's *Grammatology*. Spivak teaches at Columbia University, where she was tenured as University Professor.

In order to define colonialism and the term of the "Subaltern" the theoretician Spivak put forward limits to the term so as not to be broadly connotated;

...subaltern is not just a classy word for “oppressed”, for The Other, for somebody who’s not getting a piece of the pie ... In post-colonial terms, everything that has limited or no access to the cultural imperialism is subaltern — a space of difference”. (Interview Kock:1992).

Ambivalence at the Site of Colonial Dominance

Homi Bhabha believes there is always ambivalence at the site of colonial dominance. As a postcolonial writer Bhabha tries to deal with the in-between categories of cultural differences across race, class, gender and, cultural traditions. The ambivalence has a dimension of splitting the feelings between positive and negative attitudes towards the colonisers. The following quote by Loomba clearly illustrates the concept of ambivalence *In reality any simple binary opposition between 'colonisers' and 'colonised' or between races is undercut by the fact that there are enormous cultural and racial differences within each of these categories as well as cross-overs (1998:105).*

Hybridity

Hybridity is the fact that colonial discourse had a so strong oppression on the indigenous that he cannot escape or go over the limit of this colonial discourse. The colonial hybrid can exist anywhere in the colonial world. Hybridity is a trans-cultural form that arises from cultural exchange. It can be social, political, linguistic, religious...etc *Postcolonial criticism witnesses the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order”(Bhabha,1994:171).*

Mimicry

Mimicry is the obligation of the colonised to give back the image which the coloniser provides producing neither identity nor difference for the colonised. Mimicry appears as one of the most elusive and effective strategies of colonial power and knowledge. Bhabha looks at mimicry as a double vision which explains that indigenous people are constructed by language to fit society but remain subject to authority There is an innate difference between being English and being Anglicized; the colonized is incapable of fully becoming or representing the original. Representations of identity are based on the natural attributes of the colonised which act as nothing more than a camouflage. Hereby, Bhabha states

Mimicry reveals something in so far as it distinct from what might be called an itself behind. The effect of mimicry is camouflage ... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practised in human warfare (1977:99)

The Engagement of the Algerian Postcolonial Novelists.

On another side, the writers took a different way of expression in their engaged literary productions within which they took special positions such as Kateb Yacine, Mouloud Feraoun and Mohammed Dib. However, the engagement of these writers has helped the emergence of various literary forms and genres. The Maghrebian literature produced in the French language appeared during the battles of Liberation War. It first appeared in Algeria and spread to the

neighbouring countries since it aimed at an international readership. This literature survived and developed in laying, today, a dialogue between stories of the Mediterranean. Furthermore the Maghrebians needed to choose the language they had to write with. On the other side, the colonial system, in imposing his domination, ran the training, and the culture by means of schools, the administration, law making and the media. As a result, the language used by the writers was that of the coloniser which was taught in schools. But the issue that was raised was that whether it was possible with another language, and still being under the colonisation. The goal of Maghrebian literature was; therefore, to write with the coloniser language, but far from being alienated. What is worth noting was that the first Maghrebian novels were written in the French language in early Post World War Two and precisely in 1950's and that was due to the rising of nationalisms in the Maghreb.

The French as an Ambivalent Language

As a matter of fact, the report of the French language evolved in the sense that the linguistic instrument got much more mastered, the aesthetic researches grew more and more sensible and the text became the work of creation. In the 1970's a new current amplified contestations that were linked to the contradictions of the system. Thus, literature disassociated from its major theme, therefore, it steadily flourished. Today, the Maghrebian literature expressed in the French language extends to new horizons. The Maghrebian literary fact drilled its originality from the political events that occurred in the Maghrebian countries. In addition to this, it took in change other missions. This literature varies and is in keep with the same universal literatures. In times, the Maghrebian writer has faced a new experience which put him in the position to quench the thirst of his readership.

Hybridity in *La Terre et le Sang* Mouloud Feraoun

Among the generation of 1952 Mouloud Feraoun was widely known as a writer who has an acute voice to the silent Arab population. Thus, he left a diary within which he wrote (journal 1955-1962) about the struggles of the Arabs during the war of independence. The diary also describes the revolt of Feraoun himself.

According to Feraoun, the fact that the Arab character was diminished in the writings of overseas literary work was due to the ill connection in the Franco- Arab relationship. This was, of course, the reason behind a strong hybridity that precisely and ultimately affected the Algerian individual.

"*La Terre et le Sang*" clearly and thoroughly justifies hybridity in Feraoun's novel. The story relates the life of "Amer" or "Kaci" following his coming back to his native village after having worked many years in Europe, migrating as a miner in the north of France and later in a German labour camp during the years of the Great War. All in all, the novel opens with "Amer's" Arrival at Ighil-Nezman accompanied by his French Wife, "Marie". The whole novel is; therefore, based upon the wider family histories, but more importantly, the basic ground of the novel is laid to evoke the history of the complex relationships that bind together the village clans. Feraoun, however, exploited well the distinctive cultural aspects that separated "Marie" from the other characters. This cultural foregrounding of differences and

specificities has given “Marie” a central role in the making of the drama. In fact, her position in the novel is marginal and symbolic rather than the motor for dramatic action. Likewise the fact that “Amer's” return to his native land was used as a pretext for showing differences in perceptions and outlooks, yet “Amer” slots back into the life of the village with surprising ease. Despite this, the exposition of cultural differences and specificities is nevertheless a constant element of the text. As a result, this definitely points out to a blaze of hybridity enrolled in this dramatic novel.

[Some reasonable women intervened, surrounded Chabha who was smiling, pale-faced, while some younger women furtively picked up the pebble, spat on it and placed it back on the ground wet side down, as is the custom when you want argument to get worse]p208

The light that sheds these extracts ascertain that the reader is the narrative's cultural “other” rather than “Marie” or the returning native “Amer”. The story which is narrated by Feraoun provides a presentation of his own native land to the wider world in which he includes detailed description of cultural information of the Kabyle region the common place of the novel. The story depicts a conflicting set of events that struck a family disintegration with the other members of the village families. This shows a strong rivalry that involves clans and generations. Ighil-Nezman is the name of the village from where travelled some migrant workers who were miners in the north of France. Some of them returned to their village, others did not. At different levels, personal, family, clan, village and tribe, the customs and the rituals of daily life and spiritual and ethical believes that underpin relationships between men and women, rich and poor, young and old are all explored and portrayed in the novel. The land and blood of the novel significantly describe the fact and the state of the events triggered by the individuals of Ighil-Nezman. Land in the acute sense that, Kabyle culture is ultimately rooted in and sustained by a relationship with the land in the novel and which find their origins in the complex patterns through which family and interfamily relationships are encoded. The family blood that “Amer” accidentally spills in the French mine early on in the novel clearly cut the cultural order in a way that distance from home. The harshness of migration, the politics of exploitative labour relation in "France or North Africa" and so on, can never equal the disturbance of cultural codes provoked by “Amer” in Ighil-Nezman. Only through the spilling of “Amer's” own blood at the hands of his uncle at the end of the novel brought a kind of equilibrium.

Analysis and Interpretation

The following extract clearly enlightens the above set of events of the novel:

Madame is content. All in all, she is not disappointed. She expected less. They had to leave france at all costs. The miserable, poor life in Paris had lasted long enough. At least they now have a change of scenery. But other things have not really changed. She still has the same dishes, and Kamouma's shack is hardly better than the furnished hotel room they occupied what has changed is an entire society: from a powerful and haughty humanity that did not like her, where she never mattered more than a castoff, treated like a servant or slave. Now, she is Cinderella, in short, who discovers a kingdom made to measure just for her, an ordinary, no-nonsense woman: the kingdom of Ighil-Nezman. (p.48)

Hybridity appears, in this extract, as a convenient category at both the surface and the depth of the text. It, therefore, drives from the fact that there was a movement of migration of “Amer” which represents the standpoint of the novel. In this context, Lutnyk underlines that in a recent usage, hybridity is largely linked to migratory movements. Contextually separation of the land is symbolised in the novel by the separation from the mother’s womb and by leaving his native village, “Amer” cut the umbilical cord. Now that “Amer” came back where he was born and grew up he felt a satisfaction and proud of being among his mob. This took him over two years in order to become the Kabyle he used to be. As soon as he reached his village all the duties that he abruptly left were regained again. In fact, it is “Amer’s” and his wife’s return to his natal village that revealed that distortion of the cultural models which identify “Amer’s” native village in its distinctive and fairly significant life's outlook. All too often, this hybridity raises a dualist paradigm, in the sense that its notion implies two distinct identities from which is produced a third identity. “Amer’s” wife is now quite happy, in sum she is not quite deceived since she expected less than that. This is also to show the concept of the *Otherness* which prevails within this literary work. Hence, the *other* is seen as inferior and with no single aspect of civilisation, “Marie” is not deceived, but she could it be. [*Il avait fallu partir a tout prix. Cette vie de chien, de chien*] That life in Paris was wretched and so miserable that they could not bear anymore. Necessarily it was a must to return because it was the country of no man's land. No identity, no culture and no decent means of living; it was the life of a wandering poor dog in Paris. As for the entire fellow countrymen, the return to the native country is in fact a return to sense. Now that they are home again life goes better. What made it unusual is that “Amer’s” wife coming from where her husband suffered hardship and humiliation but of better life conditions of moral and physical comfort; she behaved with a disconcerted state of mind, since she made possible her husband's reconciliation with his land and his family. “Marie” as everybody ignores in the village is the illegitimate daughter of “Amer’s” uncle “Rabah” and “Yvonne”, is so far considered by Feraoun as the character with whom is engaged the colonial story of *the Land and the Blood* in an implicit way. Indeed, the Parisian herself looks to know the host society, she, therefore, quickly learns the Kabyle language and adopts the same position as women Ighil– Nezman. Beyond all this description and worthwhile to state is that this power of paternal blood that circulates in “Marie’s” veins. This owes the fact that the underlying interference of “Marie” is emphatic and will never have her own existence. She loses her name and everyone called “Madam”. Hybridity is shown in this context when thanks to “Marie” Feraoun assaulted the policy of assimilation of the French. But “Marie” serves him to prove that there can be an agreement and a mutual understanding between the French and the Algerians far from despising the *other*. This, to a certain extent, means for Feraoun as well as for identity, the construction and the cohesion within a community which takes place with the acceptance of a foreigner. Beyond of a simple mixed marriage, it is quite clear to see in “Amer’s” marriage with Marie a kind of allegory of that meeting between the Algerians and the French engendered firstly by the colonisation and later by many waves of immigration towards France which gave birth to cultural junctions. Feraoun, however, insists on the fact that this meeting is unavoidable because this is simply dictated by history. As a matter of facts, the union of “Amer” and his wife can be utmost and utterly considered as a hybrid union of France and Algeria, i.e. “Amer” the Algerian from Kabyle and Marie the French from France.

Ambivalence in *La Grande Maison* Mohammed Dib

Mohammed Dib is one of the outstanding figures in the Algerian literature. In fact, he was considered as the writer of the Algerian Revolution and at the same times he had in his writing a sense of moving the Algerian Literary Agenda the furthest from its early revolutionary priorities.

As an illustration to this Dib's first novel *La Grande Maison* narrates precisely the situation of a young boy's awareness living in Tlemcen and that in the year before the Algerian out-break of the National Liberation War. Almost all his writings provide a thorough and authentic description of the setting of the novel.

Analysis and Interpretation

This following extract is taken from *La Grande Maison* in order to show ambivalence

[I don't want to co-operate with the Law ... What they call justice is only their justice, it is designed only to protect them, to ensure their power over us, to bring us to heel and make us submit. In the eyes of that sort of justice I am always guilty. It found me guilty even before I was born.](p.49)

Dar-Sbitar is a lapidated block of flats shared by 300 residents. The narration in *La Grande Maison* is about a ten-year-old boy who lived in an impoverished city of Tlemcen. The plot is predominantly ambivalent and is loosely episodic and woven together from domestic events that were shaped with quarrels between neighbours. "Omar Dziri", the young boy, lives with his two sisters "Aouicha" and "Mériem", his grandmother and his mother "Aini" widow of "Ahmed Dziri", who died when "Omar" was very young. Their life was characterised by an acute deprivation of every kind. Hereby, "Omar" came gradually to consciousness of his living conditions and that was related by the novel. The world of *La Grande Maison* is dominated by the lack of space, comfort and food. Its inhabitants live 'on top of each other. This denotes an ambivalent dissimilarity that distinguishes the dwellings of *La Grande Maison* to those that are dwelt by the colonisers in their country. Hunger stands out as the omnipresent, all-imposing fact of existence. From the novel's opening line- 'a scrap of what you're eating'), 'Omar was terribly hungry, always [...]. To stay alive', consequently, was for him his only preoccupation. Always, the immediate goal is to 'deceive hunger', to feed it with the illusions of nutrition: watery soups, stale bread. Slowly but surely, the reality of colonial exploitation becomes clear. Omar's life comes to 'appear to him in all its hardship', and he begins to understand the ways in which his *Grande Maison* is itself a 'prison' in a torn world full of oppression, hardship and exclusion. The conflicting situation where the Algerian people struggle with the daily sufferings in Dar Sbitar and the caught of "Hamid Saraj" before the sight of "Omar" gave him an incessant courage, determination and, most of all, a 'prise de conscience' that armed him with a political maturity. To that should be sorted out feelings of revolt and rejection of the French colonisation. Therefore, the present text is a pertinent example of ambivalence in the sense that it clearly signifies what is aimed for the writer and the readership that drive rounded expressions of acceptance of language as well as of culture of the coloniser.

Mimicry in *Nejma* of Kateb Yacine

As for Postcolonial literature one of the most outstanding and of significant values is Kateb Yacine who was born in Constantine the city of traditional culture and resistance of successive conquests in which is laid on *Nejma* as of paramount importance. It is in fact the novel that was widely known and which is considered as a mixture of theatrical forms and prose. Consequently, *Nejma* has aroused a great deal of controversy, critics, either overpraised him or denigrate him. While reading this novel, we are most of the time encountered by beautiful or cruel descriptions, but real and assertive. The novel develops a precise and inseparable meaning of colonial and historical situation of Algeria. When Kateb wrote *Nejma* the Algerian literature in the French language was in its preliminary step. The literary 'prise de conscience' of this new cultural phenomenon started to be made in early 1950's. Indeed, *Nejma* has never been an engaged novel on the mode of socialist realism. If the title of the novel, is a person and namely a real person, her forename means the *star* in Arabic. However, the star is the symbol of a nation.

Analysis and Interpretation

The following extract is taken from the novel *Nejma*

[Si Mokhtar had left us face to face between two doors, a prey to silence, the terror is passionate in this caulked clinic disease seemed simulated, nurses were shown their charming dexterity ("see, we're not French but their medicine, their manners have no secrets for us girls, old Arab families, Turkish or Kabyle") - all brown, some almost black I do not know how many girls revealed, trotting and smiling over the medical instruments, magazines, massive ashtrays ... (P.107)

Against the colonisation, the collective identity could not be proclaimed but demonstrated in narrative mimicry. Roughly speaking mimic narration is mainly produced, by Kateb, inside this identity. The conquest of a collective identity starts firstly by the conquest of the languages of this identity among which were mythological, historical or literary narrations taking the first position in claiming the identity. Mimicry is, then, sorted out from these narrations by Kateb Yacine.

Mimicry is, in this extract, highly symbolised by the physical and moral qualities of the nurses who worked in the nursing home. Those qualities are supposed to be the ones of the French nurses 'colonisers' who naturally owe in their daily life's style. As evidence indicates mimicry is expressed in the identity and the social codes and status of the French nurses. When the nurses in the novel were to show delicacy, fineness and softness, claiming that they are not French, but they hold the secret of their manners and their ways of life ("voyez, nous ne sommes pas françaises, mais leur médecine, leurs manières n'ont pas de secret pour nous, filles de vieilles familles arabes, turques ou kabyles..."). Also showing their charming dexterity and skilfulness in performing their work in the nursing home, though most of them had a dark complexion, some of them were even almost black. Owing to the fact that the colonised nurses had all these moral and physical qualities, they knew, in fact, that the French saw them with inferior image and sarcasm. In this context Bill Ashcroft cited that "*When colonial*

discourse encourages the colonial subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening." (Bill Ashcroft et al, 1990: p.139)

In the above quotation, the sense of mimicry lays a clear image of the traits of colonisers which, in times, are not for them that of satisfaction and benefit.

Conclusion

Just before and right after independence, Algeria witnessed myriad of social as well as cultural interferences from the French colonisers which gave birth to a literature which stood as a shield against their insincerity. It is then common sense to resume that postcolonial literature in Algeria proved satisfactorily to have brought the reader what to quench his thirst on what happens and what would happen in various spheres.

As far as the present paper is concerned, we have laid out it by putting forward an empirical phase which has consisted of a cautious and careful study analysing and interpreting three selected extracts from the novels of Mohammed Dib, Kateb Yacine and Mouloud Feraoun, with the intention to depict ambivalence, hybridity and mimicry from each. As these concepts are deemed to be enhancers of a 'prise de conscience' and nationalist thoughts, we have considered, by far, that postcolonialism literature, in sum, has one unique and common point which is represented by raising the consciousness of the readership

All in all, we wish the present work has fulfilled the purpose in view and we also wish that will there be a continuation or a kind of an extension of more analytical studies on the Algerian postcolonial literature which has proved to be so assertive and so situation depicting.

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