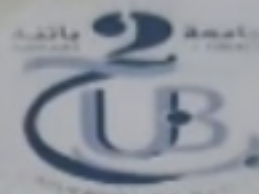


Ministry of Higher Education and Scientific Research
University of Mustapha Benboulaïd –BATNA 2-
Faculty of Letters and Foreign Languages
Department of English Language and Literature



وزارة التعليم العالي والبحث العلمي
جامعة مصطفى بن بولعيد - باتنة 2-
كلية الآداب واللغات الأجنبية
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We hereby certify that **Dr. Bachir SAHED** (University of M'sila) presented a paper entitled: "At the Stairwell of Cultures:

Mimicry and Hybridity in V.S. Naipaul's The Mimic Men"

at the First online national Conference on: **Transcultural Identities in Modern Literature** hosted by the

Department of English language and Literature at BATNA 2 University, ALGERIA

February 8th, 2023

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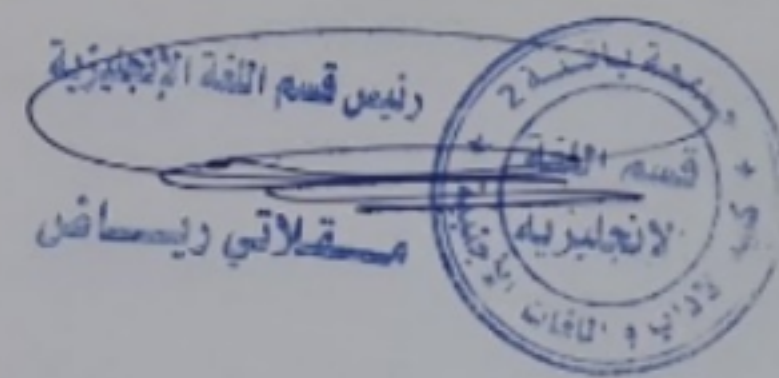
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أ.د. غوار عمر



At the Stairwell of Cultures: Mimicry and Hybridity in V.S. Naipaul's *The Mimic Men*

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Abstract

The present study examines the issue of Mimicry and Hybridity in V.S. Naipaul's *The Mimic Men* (1967). The novel dramatizes Ralph Singh's cultural displacement and identity (de)formation. Throughout the novel, Singh is described as being torn between the worlds of his Caribbean and Asian origin, as well as European modernity. Hence, the study scrutinises the anxiety of belonging stressing ideas of hybridity and mimicry. It endeavours to investigate Singh's quest for identity in the light of Homi Bhabha's theories of mimicry and hybridity. With a special focus on Homi Bhabha's notion of Third Space, the study analyses the impact of the host culture on the protagonist's identity. It maintains that despite the fact that Singh's cultural identity blends with the Western by having a western education and an English wife, he is never considered same.

Keywords: hybridity; mimicry; Ralph Singh; *The Mimic Men*; Third Space

Introduction

Postcolonialism, according to Thieme, refers to a specific set of practices based on the epistemological and rhetorical effects of the historical truth of colonialism rather than a comprehensive term for all kinds of cultural differences (Knortti and Nyman 2). Postcolonial discourse studies tend to be very critical towards issues about identity and the resulting difficulty

of identity formation (Duncan in David Theo Goldberg, and Ato Quayson 320). The central questions that make the basics of concern in identity studies are: Who am I? How did I come to be who I am? To whom am I connected? These questions, however, are not exclusive to the postcolonial condition (Duncan in David Theo Goldberg, and Ato Quayson 328).

Diaspora, the large-scale movement of any nation or group of people away from their native country, is a very formative experience of the current century. Hence, the premodern principle of demographic borders is encroaching upon imperial territorial borders. The new African, Asian, and other “diasporas” relate globally in different ways (Spivak in David Theo Goldberg and Ato Quayson 47). Without forgetting the psychological pains experienced by the diasporic people and of the historical and cultural contexts wherein these accounts of cultures emerge (Knortti and Nyman 3).

Hybrid Identities in the Postcolonial World

Naipaul’s writings suggest that the present is deformed, torn, and disconnected on a global scale. In other words, every nation is hybrid and we belong to the diaspora. The adoption of this condition means both recognizing and representing difference. Naipaul’s view in *The Enigma of Arrival* echoes those who established the Anglophone Caribbean identity as something neither national nor international. Carrying his history without an ‘idea of history,’ and then ignoring how imperialism and immigration have turned cities into great cities of the world, Naipaul comprehends how he was too immersed in his Eurocentric Education, of the writer as a citizen of the world (Dennis 199-200).

Instability at home led to a sense of instability of the “colonial theme” and desire to own identity. Naipaul redefines himself implicitly by building identity, through recognizing difference

and diversity. This politics of difference as a central aspect of postcolonial theories, with the need to constantly reflect on how to define ourselves under our specific and global circumstances, is a trap to allow the dominant position to appear (Dennis 203).

It has been pointed out that hybridity has a rich, controversial history, arising from cultural communication and mixing. It is, also, a changing site where fixed identities are re-examined. The foremost theorist of hybridity, Homi K. Bhabha, describes this space as a “stairwell” which becomes a symbolic interaction process, a connective tissue that builds the difference between the black and the white, the upper and the lower. The hither and thither movement in the cultural stairwell gives identities stability as opposed to primitive polarization (Knortti and Nyman 3).

This interstitial section between fixed identities opens the possibility of a cultural hybrid accepting the difference without a presumed hierarchy. As such, the postcolonial subject occupies a liminal space, a space that unsettles the authorizing claims of Enlightenment thought and disrupts teleological narrative structures and coherent, homogeneous constructions of the self. Homi K. Bhabha calls this liminal space a “stairwell”:

The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white. The hither and thither of the stairwell, the temporal movement and passage that it allows, presents identities at either end of it from settling into primordial polarities. This interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy (*The Location* 4).

Moreover, the contemporary world, as many cultural critics have pointed out, is demarcated by diasporic peoples, cultural allocations, and transnational migrations, all of which contribute to

the rise of cultural communication and the interflow of local and global relations (Knortti and Nyman 3).

Nevertheless, it can be said that the use of hybridization in literary and cultural texts denotes resistance to colonial discourse. In this regard, Joppi Neiman, in Kipling's *The Jungle Book*, argues that Mowgli's status as connecting the colonizer and colonized's worlds, of humans and animals, but does not belong to either, where the resistance can be fixed (Knortti and Nyman 5).

Homi K. Bhabha and Paul Gilroy have performed a huge role in theoretical discussions of hybridization. One of Bhabha's essential contributions is the "Third Space of enunciation," which is the crucial space between the cultures of colonizer and the colonized; migrants, and other postcolonial subjects undergo a process that reshapes their experience of identity.

Bhabha adds that whilst identity reconstruction may be both empowering and positive, its transgressive character and location in liminal space of borders and boundaries generates a brand new hybrid character, and new sense of identification which could resemble the old ones but is not always quite equal. The latter is described by using the Freudian term of the uncanny, *das theimliche*, and indicates that what engages in the construction of a hybrid identity is a feeling of the relocation of, Bhabha says, my position and the world (Knortti and Nyman 8).

Moreover, stories of racial liberation and domination involving abolishing slavery as well as colonialism and imperialism with their forms of resistance are among the narratives of hybridity. Both Fanon's *The Wretched of The Earth* and *Black Skins, White Masks* have popularized postcolonial discourse of these narratives of European identity. It is clear that Fanon represents an introduction to postcolonial studies through his great works as *Black Skin, White Masks*, and *The*

Wretched of the Earth, whose impact is moving beyond the prison of racial thinking to the liberating space of universal humanity and the decolonized nation (Cooppan 23).

Therefore, Postcolonialism has evolved pivotal questions including the formation of the subaltern identities, the native resistance, also the national cultures' fate and postcolonial independence (Cooppan 23).

The Discourse of Mimicry in Naipaul's *The Mimic Men*

The twentieth century Third World writers have been preoccupied with the depiction of the dilemma of the Diasporas. The history of imperialism in the late nineteenth century in the Caribbean region turned the natives into indentured workers in the sugar plantations. This had affected the shaping of their identities due to rootlessness, alienation, exile, and oppression. As such, their identities were characterized by mimicry and ambivalence (Dizayi 920).

In postcolonial discourse, the colonized mimic the colonizer because they have grasped the idea that their cultural values are inferior to those of colonizer, through a process called, as Bourdieu may say, the *doxic experience* of colonial citizens because of their imposition by the dominant colonial ideology, making the *doxic field* of the latter natural and irreconcilable (Dimple Godiwala in Knortti and Nyman 61).

Bhabha suggests that the effect of mimicry on the authority of colonial discourse is profound and disturbing. For him, mimicry emerges as a result of the representation of a distinction, which is itself a system of disavowal. It involves an appropriation, and simultaneously a difference or recalcitrance. It is then a double strategy that poses a risk to normalized knowledges about power (Bhabha 1984, 126). So, even if it is based on colonial power by simulating that particular power,

it can only destabilize that power by recognizing that the mimic man is not “completely white” (Dimple Godiwala in Knortti and Nyman 62).

In other words, Bhabha’s theories suggest that simulating a colonist is a threat to his colonial structure, because copying the attitudes, behaviours, morals and values of colonial culture contains mockery as well as a certain threat of similarity, thus *ambivalent*. This Anglicization makes the colonial subject familiar, but differs, for Bhabha, from the English subject who represents a process that mocks the authority of the latter (Dimple Godiwala in Knortti and Nyman 60).

It should be noted that the documentaries and the novels of Naipaul on the Third World countries illustrate the rewriting of colonial ideology. In fact, this gave a sense of “self-definition” which helps to make his works popular in both Europe and America, as it has been recommended by the critic Fawzia Mustafa (Dimple Godiwala in Knortti and Nyman 61).

However, Said argues that Naipaul’s writings merely mimic the dominant system of colonial discourse that helped preserve the West’s hegemony over the rest of the world. Said adds that through his writings, Naipaul, who is a Caribbean-born writer of Indian origin, strengthens and reinforces Western discourse of power and superiority instead of contesting it as claimed by Bhabha (Dimple Godiwala in Knortti and Nyman 63). In this respect, Ralph Singh describes the people of the Caribbean islanders in an exceedingly denigrating method that is at the same time one amongst identification (‘we’):

We lack order and we even do not remember the fact that we lack power and strength; we are lost... our transitional or makeshift societies do not cushion us. There are no universities or City houses to refresh us and absorb us after the heat of battle. For those who lose, and nearly everyone in the end loses, there is only one course: fight. Flight to the greater disorder, the final emptiness: London and the home counties (*The Mimic Men* 6).

This quote represents a sequence of “Caribbean lack” that can be traced in the works of Lacan and Freud. As such, through cultural and ideological implications the Caribbean lack is articulated. The latter is expressed as a lack of power, language, order, stability, education, and strengthens the power of colonial knowledge (Dimple Godiwala in Knortti and Nyman 63).

Lucidly, Naipaul’s writings show how colonial attitude and values would be internalized as a part of the mimicking subject’s psyche. This results in a colonial ideological performative act, which offers a little resistance. This idea goes against Bhabha’s notion of resistance (Dimple Godiwala in Knortti and Nyman 64).

A performative mimicry refers to the ability to deal with the complexities that govern the host’s linguistic and cultural codes. It is not necessarily that the performance aspect of mimicry means adherence to colonial ideologies. It may refer only to the ability to understand different cultures, and thus assimilation.

Besides, mimicry of Naipaul’s literary production is serious because the racist assumptions that have informed Western philosophers are encoded in Western literary and cultural production, and now they are assimilated and repeated in non-white Third World writings. This situation is more dangerous than if it is encoded in white racist writings. In other words, these white readers are reassured that they can feel moral superiority because they perform the liberal gesture to read “Black” literature. Moreover, it reinforces the sense of cultural inferiority among Third World readers. Mimicry of humanist values, therefore, is dangerous and detrimental to the disappearance of internal racist assumptions (Dimple Godiwala in Knortti and Nyman 66).

In his works, Naipaul depicts the natives as either despairingly primitive or mimic men. Women are depicted as dependent characters living on the periphery. As such, these characters are

from dependent societies parodying Western civilization, and seeing it as a crucial element for survival (AbdelRahman 172).

The ability to simulate the linguistic and cultural performance of a particular culture is simply an attempt to absorb it. In addition, living for a while in a different culture is like Alice's irreversible return; it is impossible to return to the original perceptions of the individual. Cultural hybridization of dynamic type often requires learning host language, since languages symbolize perceived cultural realities. Therefore, the new language fluency depends to a great extent on the perceived cultural value of the language being learned, as it may be noticed that the Englishman in New York will not leave his accent while the New Yorker may learn (Dimple Godiwala in Knortti and Nyman 67).

Thus, the works of Naipaul reveal the continued dominance of the values of their former colonies in unconscious ways. Those who have revealed the feelings of cultural inferiority that make Indian characters imitate English culture have made it possible to value and appreciate their way of life (Dimple Godiwala in Knortti and Nyman 69). Ralph's identity is characterized by the mimicry of western values in the various aspects of his life. In many instances in the novel, he identifies himself with Westerners. In the process of mimicking the western world, he abandons his family and his home, which resulted in his eventual alienation. He becomes very weak, hollow, and psychologically disturbed (Dizayi 920).

Singh's school life memories emphasize the idea of power and (dis)order. The textbooks taught the children about the weight of the king's crown, which imply authority and legitimacy (Devi 38). The textbooks also suggest that "the first requisite for happiness was to be born in a famous city" (*The Mimic Men* 127) and that "To be born on an island like Isabella, an obscure New World

transplantation, second-hand and barbarous, was to be born to disorder” (*The Mimic Men* 127). The books they read at school lead the children to be mimics of the world, “We pretended to be real, to be learning, to be preparing ourselves for life, we ‘mimic men’ of the New World, one unknown corner of it, with all its reminders of the corruption that came so quickly to the new” (*The Mimic Men* 157).

Moreover, Naipaul criticizes the fact that the Isabella people are merely consumers of what Europe produces (Devi 38). Singh expresses this idea as he declares, “We, here on our island, handling books printed in this world Europe, and using its goods, had been abandoned and forgotten” (*The Mimic Men* 157). Singh’s struggle as a mimic man is clear in his self-baptism. In order to sound like Deschampsneufs, who had a six-part name, Singh changes his name to become longer. He adds Ralph to his real name Ranjit Kripalsingh. His new name becomes Ralph Ranjit Kripalsingh. He signs it as R.R.K. Singh (Devi 38-9). Consequently, Ralph Singh’s internalization of Western cultural values has alienated him from his heritage. He is depicted as scattered and unable to belong to neither space.

Alienation in The Mimic Men

Fanon and Said believe that mimicry originates from the maintenance of colonial dominance. Ralph’s acceptance of the colonial language is a sign of his identity (de)formation. In *The Mimic Men*, Naipaul employs words from the Hindi language and contrasts them with English. These Hindi words are clear indication of Singh’s social, cultural, and linguistic alienation. In such instances, Singh resists the dominance and authenticity of the English language (Dizayi 920-1).

Fanon and Said had theorised about the outcomes of the colonized’s acceptance of an alien colonial culture. In *The Location of Culture*, Bhabha asserts that identity involves the mixing of

distinct modes of living (Bhabha 241). He believes that cultural identity is never pure. Singh undergoes psychic trauma after the recognition that it is so hard to achieve the qualities of the Westerners. It is very difficult for him to reach the whiteness of the colonial imperialist (Dizayi 921).

Singh is presented as a character who is subjected to alienation and loss of identity. Throughout the novel, Naipaul portrays how Singh feels a state of cultural unease and psychological trauma. Indeed, Naipaul is obsessed with origin, purity, and essences. Colonial discourse creates in the colonized the desire to mimic the cultural identity of the colonizer. As such, mimicry establishes colonial authority that would encourage the colonized to be dependent (Dizayi 921). Singh is also aware of his hollowness and mimicry as he shows little interest in life,

“We pretend to be real, to be learning, to be preparing ourselves for life, we mimic men of the New world, one unknown corner of it, with all its reminders of the corruption that came so quickly to the news” (*The Mimic Men* 157).

The discourse of mimicry is an ambivalent discourse as it partially transforms the colonized into a colonizer. The mimic men never attain sameness, and they will always be considered as different. Despite the fact that Singh’s cultural identity blends with the Western form by having a western education and a British wife, he is never considered same. This eventually creates the image of the unhomely. Therefore, in *The Mimic Men*, Naipaul portrays the political, cultural, and linguistic change in the postcolony. Because of his fragmented past, Singh cannot resist his alienation and culture shock. Even his western education and acute consciousness do not enable him to escape mimicry of the value system of the West (Dizayi 922-3).

There was no one to link my present with my past, no one to note my consistencies or inconsistencies. It was up to me to choose my character, and I chose the character that was easiest and most

attractive. I was the dandy, the extravagant colonial, indifferent (*The Mimic Men* 19).

Singh's life in the metropolitan city of London created a sense of restlessness that he voices throughout the novel. He undergoes the same feeling of psychic trauma of the other immigrants in the house of his landlord Mr. Shylock (Dizayi 923). He describes the house as "a conglomeration of private cells. In the city as nowhere else we are reminded that we are individuals, units" (*The Mimic Men* 17). Singh's discomfort is reduced through contact with Lieni, the Maltese housekeeper. Singh realises that "We become what we see of ourselves in the eyes of others" (*The Mimic Men* 20).

Singh is described a blind mimic of Mr Shylock's actions. His mimicry is very apparent in the following quote,

I paid Mr. Shylock three guineas a week for a tall, multi-mirrored, book shape room with a coffin-like wardrobe... I thought Mr. Shylock looked distinguished like a lawyer or business person or politicians. He had the habit of strolling the bot of his ear inclining his head to listen. I thought the gesture was attractive; I copy it (*The Mimic Men* 3).

In this way, Singh copies his landlord, Mr Shylock, in all of his traits as well as actions.

In addition to Singh, Hok also belongs to the world of mimicry. Hok rejects his mother because she is a Negro. This act represents the deep racial wounds left in the West Indian Society (Devi 39). The scene of rejection occurs as a group of school boys was passing the road,

One boy said, 'Sir, Hok went past his mother just now, and he didn't say anything at all to her.' The teacher, revealing unexpected depths, was appalled. 'Is this true, Hok? Your mother, boy?'

She was indeed a surprise, a Negro woman of the people, short and fat, quite unremarkable. She waddled away, indifferent herself to the son she had just brushed past (*The Mimic Men* 103).

Singh is very much influenced by Lien's compliment calling him a rich colonial. This is a source of self-consciousness and self-awareness for Singh. The latter becomes very attached to what others say about him. He muses about his success at the British Council meetings. He says, "We become what we see of ourselves in the eyes of others" (*The Mimic Men* 20) (Devi 32).

The Mimic Men narrates the experiences of displaced expatriates in the postcolonial world. It explores the feelings of discontent, discomfort, alienation, as well as the constant quest for identity. Singh is described as living in the in-between space of his native values and traditions, his Caribbean values, and his life in London. This has made of him a displaced character with a hybrid identity. The novel represents the dimensions of Singh's three-time exile and his eventual alienation. It also depicts his personality as concealed in his intellectual dishonesty (Dizayi 924).

Singh's life in Isabella affects the shaping of his identity. It is like a prison to him where he attempts escape into the glorious memories of his ancestors. This is what he has done by changing his name and trying to identify himself with his wealthy lineages (Dizayi 924).

Singh's description of his boarding house is an attempt to make meaning of his condition. He experiences a series of flashbacks to his father. The latter is present as a broken memory in Singh's mind. He is described by the different missionaries who have dwelled on Isabella in an idealised manner. One of the missionary ladies in the novel recounts that Singh's father "had the marks of grace ... and urging 'jeering crowds' to 'receive the Gospel of grace'" (*The Mimic Men* 94). Since the memory of his father is lost, Singh has to start forming his identity far from his memories (Dizayi 925).

The Mimic Men depicts Singh's alienation under colonial dominance. The novel recounts different phases in Singh's life which are mainly affected by mimicry, ambivalence and hybridity.

His change of name from Ranjit Singh to a Ralph Singh reveals his identity crisis and loss. His English education has alienated him from his cultural roots represented in his Indian culture and heritage. As such, Singh falls in a state of despair (Dizayi 925). In order to escape the feelings of loss and disorder, Singh dreams about his origin as Rajputs and Aryans. He fancies about the stories of knights, horsemen, and wanderers (Devi 39).

I lived a secret life in a world of endless plains, tall bare mountains,
white with snow at their peaks, among nomads on horseback, ... And
I would dream that all over the Central Asian plains the horsemen
looked for their leader. Then a wise man came to them and said,
'...the true leader of you lies far away, shipwrecked on an island, the
like of which you cannot visualise' (*The Mimic Men* 105).

Singh shows nostalgia for the good old days on the great cocoa plantations (Brown 225). Ralph Singh recalls his friend's father's fondness of home,

You know, you are born in a place and you grow up there. You get
to know the trees and the plants. You will never know any other
trees and plants like that. You grow up watching a guava tree, say.
You know that brownish-green bark peeling like old paint. You try to
climb that tree. You know that after you climb it a few times the
bark gets smooth-smooth and so slippery you can't get a grip on it.
You get that ticklish feeling in your foot. Nobody has to teach you
what the guava is (*The Mimic Men* 185).

This is due to the sense of loss, defeat, and exile (Waters and Fleming 397-8). In *The Mimic Men*, Singh voices his disgust of his condition. This is expressed in his statement about feeling a stomach ache,

In the hotel that night I was awakened by a sensation of sickness.
As soon as I was in the bathroom I was sick: all the undigested food
and drink of the previous day. My stomach felt strained; I was in
some distress (*The Mimic Men* 259).

This sense of disgust and sickness is, nonetheless, due to his exile and estrangement (Roldan-Santiago 156). Therefore, mimicry in Naipaul's work is a source of despair because it is

reminiscent of the disruptions of imperialism and also an acceptance of it. It is an approval of one's dependent role as a subject from an inferior culture. Because of his longing for self, Naipaul considers mimicry as a sign of social and cultural rupture. It creates the feeling of a wounded civilization. The concept of postcolonial quest for identity is reflected in his fragmented narrative style (Gorra 380-81).

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People's Democratic Republic of ALGERIA
Ministry of Higher Education and Scientific Research
Mostefa Benboulaïd, BATNA-2 University Faculty
of Letters and Foreign Languages Department of
English Language and Literature



CONFERENCE PROGRAMME

Virtual National Conference On:

Transcultural Identities in Modern Literature

8, February 2023, Batna, Algeria

Opening Ceremony

09:00 -09:20

Google meet Link : meet.google.com/uqc-mxog-zrr

Moderator: Pr. Mohamed Salah NEDJAI

09:00-09:05	Dr. Mallek BENLAHCENE	<i>President of the Conference</i>
09:05-09-10	Prof. Hachemi ABOUBOU	<i>President of the Scientific Committee of the Department of English</i>
09:10-09:15	Prof. Amel BAHLOUL	<i>President of the Scientific Council of the Faculty of Letters and Foreign Languages</i>
09:15-09:20	Dr. Riadh MEGUELLATI	<i>Head of the Department</i>

Keynote Speakers



Prof. Fewzia BENYELLES BEDJAOU is a researcher and teacher at Djillali Liabes University. She is interested in inter cultural education and woman literature. She supervises Doctoral theses at Djillali Liabes University of Sidi Bel Abbès, Tlemcen, Biskra Universities, Algeria. She is also involved in Doctoral programs in DLU, Tlemcen and Biskra universities. She regularly participates in inter/national conferences and study days in Algerian and European universities (Ireland, France, Belgium, Germany, England, Wales). She publishes articles in French and English in Algeria, France, England and India. She is a member of different journals in Algeria and India.



Prof . Tayeb BOUDERBALA is a researcher and a teacher of comparative literature and translation at Batna 1 University. He obtained his PhD degrees from the university of Paris X-Nanterre and Paris III-Sorbonne Nouvelle. He has supervised many Magister and PhD theses in different Algerian universities. He the director of the research laboratory "Imaginaire oral et Civilisations. He is a founding member of the “ Revue Licarc(Littérature et culture arabes contemporaines) and of la Revue RIAA (Revue Internationale d'Art et d'Artologie). He has published many books and articles in Arabic and French. Among these : translating into Arabic Nathalie Piegay Gros's « Introduction à 'intertextualité » and Marc-Mathieu Munch's « L'Artologie », as well as publishing a book in Arabic about Alphonse Etienne Dinet, and another one entitled « Identité et altérité dans l'écriture algérienne et arabe ». His research interests include comparative literature, Arab and francophone literature, literary theories, acculturation, interculturality, cultural studies and translation.

Dr. Nadjia BOUSSEBHA is an associate professor at Ahmed Salhi University Centre of Naama, Algeria. She has taught English for over two decades and is known as a teacher trainer. She has participated in several conferences at both national and international scales. She has authored articles in different international journals. She is a member in Expressions Research Orientations: Sexuality Studies at Dublin City University. Her research interests include postcolonial literature, literature written by minorities, feminist writings, and gender studies.





Dr. Souhila BOUKHLIFA, a teacher-researcher at the National Polytechnic School of Oran – Maurice Audin, previously at the University of Saida. She is interested in research related to space, place and identity as well as critical theory. She actually teaches technical English while investigating the possibility of finding ways to concretize the teaching of English in other departments.

Plenary Session

PLENARY SESSION N° 1

Google meet Link: meet.google.com/uqc-mxog-zrr

Moderator: Pr. Momahed Salah NEDJAI

09:20-09:35

Prof. Fewzia BENYELLES BEDJAOU (Sidi bel Abbes University)
Fluid Intercultural Identity

09:35 -09:50

Prof. Tayeb BOUDERBALA (Batna 1 University)
La Problématique de l'identité dans le roman algérien de langue française

09:50-10:05

Dr. Nadja BOUSSEBHA (Ahmed Salhi University Centre of Naama)
Memories of Women's Pain, Suffering, and Agony in Urmila Pawar's The Weave of My Life

10:05-10:20

Dr. Souhila BOUKHLIFA (National Polytechnic School of Oran –Maurice Audin-)

Baseless parents, an/authentic children: Negotiating Identity through Post/memory

10:20-10:50

Discussion

WORKSHOPS

VIRTUAL ROOM N° 1		VIRTUAL ROOM N° 2		VIRTUAL ROOM N° 3	
Google meet Link: meet.google.com/gyk-hgut-kuo		Google meet Link: meet.google.com/hoc-ifjs-fra		Google meet Link: https://meet.google.com/juf-gccv-zhk	
Moderator: Dr. Kahina ENTEGHAR		Moderator: Dr. Athina BOUKHLOUF Host: Dr. Kenza LAICHI		Moderator: Dr. Naciera BELFAR BOUBAAYA	
10:50-11:00	Dr. Kenza Tegaoua (University of Algiers 2) The American Hero: a Literary Transculturality	Dr. Amel khirreddine (M'Hamed Bougara Uuniversity/ Boumerdes) Beyond National Boundaries: Diasporic Identities in Nadine Gordimer's The Pickup (2001)		Dr. Ounissa Ait Benali (A. Mira, Bejaia University, Algeria) Transcultural Identity in Adichie's The Arrangers of Marriage and Aboulela's The Translator	
11:00-11:10	Dr. Asma Belazouz (University of Algiers 2) Post 9/11 Intercultural Identities and Communicative Experiences in You Truly Assumed (2022)	Dr. Assia Guellil (Laghoutat University) Transcultural and Intersectional Identities: An Interlocking Model of the Self		Dr. Belfar Boubaaya Naciera (Université Mohamed Lamine Debaghine Setif 2) Coexistence and harmony through language mastery in Leila Aboulela's The Translator	
11:10-11:20	Dr. Djamila Houamdi (University of Algiers 2) Identity Disruption in Marjane Satrapi's Persepolis: A Young-Adult's Struggle with Cultural Displacement	Dr. Lamia Boughouas Abde lHafid Boussouf University Transcultural Literary Competency and Intercultural Proficiency: From Linguistic Theories to Literary Transcendence Veracities		Dr Bachir Sahed (University of M'sila) At the Stairwell of Cultures: Mimicry and Hybridity in V.S. Naipaul's The Mimic Men	

11:20-11:30	Dr. Hana Bougherira & Ms . Boulhout Asma (20 aout 1955-Skikda university) Becoming a Mestiza: A Reading of Zeba Talkhani's My Past is a Foreign Country.	Ms. Rania Chounaa (Blida 2 Lounici Ali University) Jasmine; the Reflection of Bharti Mukherjee's Experience in her Identity Quest Journey.	Dr. fattoum mouissa (University of Amar Telidji-Laghouat) Mythicizing Border-crossing and the Question of Identity in Narratives of Deterritorialization: A Close Reading of Andrea Levy's Small Island (2004).
11:30-11:40	Dr. Kahina Enteghar (Muhammed Bougarra University of Boumerdes) Identity-Reinvention: from "Inadequacy" to Transculturalism in Susan Abulhawa's Mornings in Jenin (2006).	Dr. kouachi rawiya (Mohamed Lamine Debaghine Setif 2 University) Transcultural Identities in Wole Soyinka's The Lion and the Jewel.	Dr. Meriem Bougherira (Skikda University) From National Cartography to Transnational Choreography: Remapping the Postcolonial Algerian na(rra)tion in Ahlam Mosteghanemi's Black Suits You.
11:40-11:50	Ms. Kenza Abdi (M'hammed Bouguara University , Boumerdes) Transculturalism, the Nation State, and Oppression: Pan-nationalism, Ethnic Supremacy, Otherness and Identity Politics in Sarah Fine's "Impostor Queen" , and Victoria Averyard's "Red Queen".	Dr Souad Baghli Berbar (University of Tlemcen) Aspects of Transculturality in Lynda Chouiten's Une Valse and Yasmina Khadra's L'Equation Africaine.	Ms.Nadjet Bouzid (Mohamed Khider University of Biskra) An (In)visible Hereditary Wound? Transnational Identities, Transgenerational Trauma, and Spatial Liminality in Hala Alyan's Salt Houses (2017).
11:50-12:00	Dr. Nabil Mohammed Benziane (University of Tamanrasset) Transnational Identities and Language Use: Exploring the Egyptian 'Imagined Communities' Political Discourse during the	Dr. Imène Hadj Henni (Chlef Univeristy) The Valorization of Cultural Identity in Ngugui Wa thiango's Matigari	Dr. Mira Hafsi (Setif 2 University) Cosmopolitan Identity and Transversality in Leila Halaby Once in a Promised Land

‘Arab Spring’ of 2011.			
12:00-12:10	Dr. Fatima Zahra Bessedik (Oran University) From North to South: Settling the Postmodern West in an 'Other' Home		
12:10-12:30	Discussion	Discussion	Discussion

VIRTUAL ROOM N° 4		VIRTUAL ROOM N° 5		VIRTUAL ROOM N° 6	
Google meet Link: https://meet.google.com/qby-nhwz-xup		Google meet Link: http://meet.google.com/kpv-znxd-rig		Google meet Link: meet.google.com/dyn-yrdy-hcn	
Moderator: Dr. Salah Eddine Aid		Moderator: Dr. Mohammed Gouffi		Moderator: Dr. Khawla Saidouni	
10:50-11:00	Ms. Hala Chekkal(University of M'Hamed Bougara , Boumerdes) Title of the Paper : Kiowa, Cherokee and Mexican : The Quest for Home and Belonging in Oscar Hokeah's Calling for a Blanket Dance (2022)	Dr. Hasna Laboudi (University of Mentouri Constantine -1-) Re-appropriating the “Othered” Female Identity and Correcting Gender Bias in Angela Carter’s Nights at the Circus		Dr. houria Mihoubi (Msila University) The Lack of Intellectual Development in the World Less Traveled Places in Pico Ayer’s Falling off the Map	
11:00-11:10	Dr. Badra Menouar (Telemcen University) The Search for Identity Through Literary Exile.	Dr. Nadia Hamimed (University of Abou Bekr Belkaid, Tlemcen) Title: Surrealism and Women’s Challenge of Gender and Identity		Ms.Ibtissam Djebbar (University of Mustapha Stambouli,Mascara) The notion of Hybridity in Yasmina’s Khadra “What the Day Owes the Night” (2011)	
11:10-11:20	Ms.Djamila Mehdaoui (Moulay Tahar University) Identity Crisis and Self Construction in Jean Rhys Wide Sargasso Sea	Dr. Faten Adi (University Frères Mentouri Constantine 1) Beyond Silence, Fear and Passivity in Etaf Rum’s A Woman is No Man (2019)		Ms.Kaouther Ramdane (Larbi Ben Mhidi University-Oum El Bouaghi) Gendered Spaces in Aravind Adiga’s The White Tiger. A Spatial Reading of the Public and Private Places	

11:20-11:30	Dr. Salah Eddine Aaid (University of Oum El Bouaghi) Andrea Levy and The Windrush Generation: The Tale of Colonial and Diasporic Identities Transformation in Britain	Dr. Abdelnacer Ben Abderrezak (University of Mohamed Khider University, Biskra) Un/voicing Arab Woman's Sexuality in Saleem Haddad's Guapa	Ms.Sihem.Ghezzal (University of Tlemcen) Capturing The Identical Encounter in Popular Culture through a Transcultural Fandom
11:30-11:40	Ms. Sarah Hidouci & Mr. Fateh Fernane (Badji Mokhtar University) <i>The Self and the Other and the Sense of unbelonging in Buchi Emecheta's THE NEW TRIBE</i>	Dr. mohammed Gouffi (Mohamed Boudiaf University of M'sila) Writing against the Currents of Neocolonial Patriarchy: Voicing the Ordeal of Algerian Women during Algeria's Bloody Decade in Fadhila El Farouk's Feminine Shame (2002)	Dr Nadia Louahala & Ms. Nadia Amrane (University Djilali Liabes) Black Feminism in American Society
11:40-11:50	Mr. Ahmed Bouchemal (Ziane Achour Univesity; Djelfa) Identity Transformation in Chimamanda Ngozi Adichie's Americanah	Dr. Nadjiba Bouallegue (University of 08 Mai-1945 Guelma) A Deterritorialized Language to Celebrate Rich Hybrid Identities in Julia Alvarez's How the García Girls Lost their Accents	Ms. Salima ben Abida (Mohamed Khider University of Biskra) Reconstructing the Shipwrecked Identity: Utopia and Disillusionment in V.S Naipaul's The Mimic Men.
11:50-12:30	Discussion	Discussion	Discussion

VIRTUAL ROOM N° 7		VIRTUAL ROOM N° 8		VIRTUAL ROOM N° 9	
Zoom Link: http://meet.google.com/ngr-byzj-zhc		Zoom Link: https://meet.google.com/ret-hxvh-bys		Zoom Link: https://meet.google.com/duu-envd-tcx	
	Moderator: Dr. Hala Loucif	Moderator: Dr. Bouderbala Asma		Moderator: Dr. Samia Mouas	
10:50-11:00	Dr. kamal nasri (University of Dr Moulay Tahar Saida) & Dr Benghalem Boualem (University Ain Temouchent Belhadj Bouchaib) Identity Constructions in Greek and Algerian Mythology: The Deconstruction of Monstrified and Empowering Narratives	Mr. Djamel Eddine BELABDLI (Djilali Liabes University Sidi Bel abbes) The Impact of Gendered Language on gender perception		Dr. Wided Sekhri (University Frères Mentouri Constantine 1) Gender Studies and the Change of Women’s Role in Society: Depicting the Picture of Women in Literature from Stereotype to Feminism	
11:00-11:10	Dr. Imane BENKHLIFA (University Frères Mentouri Constantine 1) Polyphonic Narratives and Identity Fashioning through “l’Ecriture Feminine”: a Close Reading of Ruth Praver Jhabvala’s Heat and Dust	Mr. Noureddine CHEBLI (Ibn Khaldoun University, Tiaret) Critical Discourse Analysis to Approach the Politics of Identity in Toni Morrison’s Home and Fadia Faqir’s Willow Trees Dont Weep		Ms. Hidaya ZENNAKI-ATTAR (University of Tlemcen) Ecofeminist Issues and Identity in Mukherjee’s The Tree Bride	
11:10-11-20	Dr. Moufida Zaidi (University Frères Mentouri Constantine 1) Bharati Mukherjee’s Jasmine: a Figure of Resistance and Change	Dr. Samia Mouffouk (Université Batna2) La transculturalité à travers l’éclatement des genres dans « Samarcande » d’Amine MAALOUF		Dr. Yassmine Boukhalkhal (Biskra University) The Importance of Beloved’s Magical Feminism in Understanding the Function of Memorials	

11:20-11:30	<p>Ms. Halem Asma (University of Larbi Ben M'hidi, Oum El Bouaghi)</p> <p>Title of the (Un)Becoming in Birds Summons (2019) by Leila Aboulela</p>	<p>Dr. Souad Sara Hedroug (Batna 2 University)</p> <p>Diasporic Characters between Transculturality and Nonbelongingness in Soueif's <i>Aisha</i> (1983) and Aboulela's <i>Coloured Lights</i> (2005)</p>	<p>Ms. chekhnaba imane (Dr Moulay Tahar University of Saida)</p> <p>Subaltern Features in Things Fall Apart</p>
11:30-11:40	<p>Mr. Ahmed Islem Belaifa (Badji Mokhtar university Annaba)</p> <p>Transcultural Identity: The Future of self in the Modern World</p>	<p>Ms.Asma Bouamra (Larbi Ben M'Hidi University-Oum El Bouaghi)</p> <p>Teachers' Attitudes and Perspectives towards the Effect of Using Short Stories in Shaping Students' Transcultural Identities at Algerian University</p>	<p>Ms. Yousra Terbeche (Belhadj Bouchaib – Ain Temouchent University)</p> <p>“I am also Florens... Slave. Free. I last.”:</p> <p>Florens' Pursuit of Identity and Self-recognition in Toni Morrison's <i>A Mercy</i> (2008)</p>
11:40-11:50	<p>Ms. Soumaya Shahnez Benelmouffok (Saida University)</p> <p>Acculturation and Transculturation: The Inbetweenness dilemma in Tayeb Salih's “Season of Migration to the North”</p>	<p>Dr. Asma Bouderbala (Batna 2 University)</p> <p>Transcultural Experience in postcolonial theory</p>	
11:50-12:30	Discussion	Discussion	Discussion

Closing Ceremony of the conference by Dr. Mallek BENLAHCENE 12:30

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