

Estrangement of the Cultural Material in Algerian Narratives

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Abstract

Enculturation becomes a distinct concept in Algerian literature as contemporary writers belong to more than one culture and develop accordingly different enculturations. The cultural material is manipulated by bicultural writers rendering usual images very strange reflecting the writer's struggle with his two languages, two identities and two cultures. Writers' identification with the Algerian culture is variable and results in estrangement of very neutral practices such as ceremonies, local spaces, traditional habits and groupings. In a cross cultural analysis, the present paper aims at showing how the cultural material is estranged in narratives by means of intensifying negative values of cultural images.

Keywords: Cultures, interaction, estrangement, enculturation, texts, Algerian literature.

Introduction

Belonging to two cultures resulted in cultural interaction born generally as the result of migration and colonialism. The latter is the case of high tension engendered from the long contact between groups of people different from each other in their language and culture. The French colonialism in Algeria lasted one hundred thirty years and led inevitably to marriages between French and Algerians. The second generation is the case of children growing up within two identities different not only in language and culture but also in enculturation as it is not easy to settle in one culture in detriment of the other because the two, though different, are their parents' cultures. This issue is echoed in literature whereby identity and culture have long been conceptualized from the perspective of struggle and tension. Writers belonging to more than one culture and speak more than one language have usually a special image about interculturality. The result of colonialism, mixed marriages and migration is the emergence of not only multilingual writers but most importantly multicultural writers. The latter's link with culture is often

the source of conflict and tension especially in the case the writer has two different cultures as it is the case of postcolonial writers. Algerian literature expressed in the French language is good example on cross-cultural literature.

Algerian literature expressed in the French language has been the case of writings often reflecting a special reaction towards another culture. The latter can be the French colonizers' or the result of migration. The long stay of France in Algeria resulted in bilingual and bicultural states. Native Algerian writers write to proclaim their identity and culture while the non-native writers have different concerns vis-à-vis the cross-cultural state. It is often about alienation with the Algerian culture to the extent of estrangement. Writers of split identity and culture seem ill at ease with one of their cultures, especially in case of mixed marriages as it is the case of Nina Bouraoui and Leila Sebbar, to list just few of them. The reader of their texts, especially if he/she is Algerian and very familiar with Algeria's cultural practices, notices the estrangement of the cultural material because the reader may experience a double estrangement as he/she estranges the writer's estrangement of behaviours, acts, manners, words, reactions that can be rather no more than cultural practices.

The present paper tackles estrangement of the cultural material by setting the view that writers of split identity do not write independently of their cultural split, especially when the double belonging results in a split along two different states. It conceptualizes the idea that the writer's alienation to the other's culture and with which he/she shares several aspects, is a true picture of his struggle of belonging and his acknowledging the value of his culture and the insignificance of the other which exists with his own culture in a counterpoint, and his externalization and estrangement towards it is a version of his inability to set line between the two cultures.

The estrangement of the cultural material is analysed from extracts obtained from two different sides: the first one is considered as an ordinary narration of events wherein a description of a cultural practice is presented as it is actually perceived in its real occurrence. The other one, by contrast, is the estranged material wherein the writer defamiliarises the target objects and presents them far from their real occurrence. Meanings and interpretations are supported from the writers' texts because the text is the primary evidence. Meaning is made within the context that the writer situates his text in. Our evidence of estrangement stands on the textual comparison between the occurrences of the same object in two different positions; one is ordinarily like any other cultural practice, whereas the other is defamiliarised or estranged.

1. Estrangement in Literature

Estrangement originated in philosophy with Arirtole's conception that poetic language ought to have the character of something foreign, something

outlandish about it. Estrangement spread out later politically in the works of the Russian formalists like Brecht, Tolstoy and Shklovsky. Brecht reflected upon political estrangement while Tolstoy and Shklovsky dealt with estrangement in art. Tolstoy is the unsurpassed master of estrangement. His narratives create through estrangement a particular reading enjoyment that places texts far from banality as Tolstoy denounces automatization. Artistic estrangement was launched by Shklovsky in his “Art as Device” 1917. His theory of estrangement reflects upon Brecht’s theory, arguing that defamiliarization and strangeness refresh perception:

“by “estranging” objects and complicating form, the device of art makes perception long and “laborious”. The perceptual process in art has a purpose all its own and ought to be extended to the fullest. Art is a means of experiencing the process of creativity. The artefact itself is quite unimportant” (1976, p.6).

Shklovsky’s theory of estrangement in arts differs from that of Tolstoy. Shklovsky produces estrangement fictionally from an outsider character who presents a familiar reality seen differently by the reader. Similarly, Robinson (2008) defies estrangement as: “a term signifying a specific way of perceiving or realizing an already automatized phenomenon” (p.79). It is making the similar very dissimilar by taking objects out of their original context through estrangement devices. In this respect Shklovsky says:

The image is not a constant subject for changing predicates. The purpose of the image is not to draw our understanding closer to that which this image stands for, but rather to allow us to perceive the object in a special way, in short, to lead us to a “vision” of this objects rather than mere “recognition” (p.10).

Estrangement emerged from the inability of a person or group to accept the other which is different from it at levels such as colour, race, belonging, geography and culture. With the growth of migration and multilingualism, nowadays writings become featured with alienation and estrangement. Writers estrange objects in ways to show their own experiences with the context of these objects by making a negative analogy between a familiar and defamiliar occurrence. Algerian literature expressed in the French language, for example, is marked by these devices whereby ordinary objects get reshaped in unusual ways, reflecting writers’ lived experience not with the object itself but with its cultural context. Estrangement in literature takes different new forms from those of the 1930s as nowadays writers are multilingual and multicultural, making of their texts heterogeneous in both language and objects of representation. The literary material is estranged not for making a vision out of the object itself as did writers like Albert Camus, Kafka, and others, but rather for creating a sense of rejection and alienation with the social and cultural behavior linked to the writer by means of mixed marriage, migration or as consequences of colonialism. In that, writers make a distance between

the real image of an object and that presented in the text through estranging it. Modernists' use of estrangement was to reshape objects in unusual ways. What is new in "peripheral literature" is that writers estrange an object by bringing it in a strange context to appear dissimilar from the general context, and overloading it with negative intensifiers which increase in the estrangement degree. The used objects are mostly unused in the writer's mother's or father's culture; and by estranging them, the writer depicts a cultural conflict he/she had towards that culture.

The estrangement of cultural material renders the word, or linguistically speaking, the signifier taking another signified (the conceptual image) which is intensified with the values, often negative, that the writer adds. For example, when talking about "make-up" in a literary text, this image is more or less universal referring to a traditional cosmetic tool. Eyeliner or "khol" in Algerian Arabic is described in a strange manner by Leila Sebbar who intensifies it with more negative values, rendering the usual image losing sense and brings, therefore, another one unfamiliar to the Algerian reader. In this respect, Lyotard says:

(...) estrangement ontologically resides or dwells in language itself, and that this language or tongue (langue) is already divided from itself. The function of literary work, then, is to intervene in this divide or fissure and "extract through its passage from the secreta of the tongue a new idiom; literature is a paroxysm between the locuteur and the language or tongue." (as cited by Sood, 2004, p.68).

2. Enculturation in Algerian Literature

With the emergence of multilingual and multicultural societies, literary writings become featured with new aspects often bringing the notions of culture and representation in problematic rapports. Living in contact with a second language is likely to result in a bilingual contact situation engendering a bicultural state. Writing about the latter is a delicate task mainly due to problems related to enculturation. A lot of people take enculturation for granted and think that it results from multiculturalism, but in practice it is not always as so. In its broad sense, enculturation is adaptation and understanding, and acceptance of cultural practices:

Enculturation concerns the acquisition of those rules, understandings and orientations that provide, among other things, contoured maps of the landscape of community life and heuristic guides for effective participation. Through the lens of a "person-centred ethnography", the study of enculturation attends to how individuals come to develop more or less adaptive (or maladaptive) interpretations, representations, expectations, evaluations, feelings, intentions, and so on, concerning their socio-cultural milieu and their positions within it

from perspectives that are both socio-centric and personal. (Poole, 2002, p.834)

In its depiction of cultural practices in literary texts, enculturation takes another shape and reflects sometimes conflicts and tensions. The writers' enculturation is seen as recurrent images in their writings with the aim to say again what has gone, what has been liked and what has not. Culture and identity head the struggle which fails to be erased from the writer's past. The reality of this representation acknowledges the factor of space which plays a significant role in not only building new identities, but also, struggling culturally over the here-and-there consciousness. Literary writings are among the other artistic fields to which globalization left a trait. The task of literature is not only the depiction of unified issues; rather, the moving of individuals resulted in the diasporas and questioned unification of belonging and representing culture. Cristou says in this respect:

Migration is a phenomenon which has brought about unprecedented changes not only in the movement of people but also in their identification, which, although negotiable, are at the same time intimately and ultimately connected to the notion of place. This new type of movement extends to new kinds of social spaces and cultural fields that question previously stable notions and fixed entities. (2006, p.15).

Sharing the same view, Skelton and Allen argue that culture, which is seen historically as unchanged, is set under external influences:

It (culture) is also influenced by, influences generally interacts, with contemporary social, economic and political factors. Geography too is significant. It is not just about where you are on the world map, for example, but about the ways in which space and place interact with understanding about being a person (2013, p.6).

As the result of individuals' moving along different spaces, the notion of "sociocultural wholes" given that whole societies get transported and moved in other societies. Literatures expressed in their non-native languages are often associated with different links to the native and second culture, and, therefore, situates beyond the issue of native vs. home land issues, or racism matters. Culture and identity become rather a critical discourse moving away from the national literary culture. This rapport is testified not only by characters' orientation towards either culture, but also by texts differentiating between full and partial enculturation. Algerian literature written in the French language, for instance, has different visions of the Algerian culture, especially the traditional practices that grew up as a dominant aspect in the life of people. In that, the Algerian native writer differs markedly from the non-native Algerian writer in depicting literarily these cultural practices.

Algerian literature established a particular position in the literary world. From Kateb Yacine's *Nedjma* to Kamel Daoued' *Meursault contre-*

enquête, Algerian literature expressed in French could be distinguished as independent literature:

It was not until after 1950 that native Algerian writers made their mark, particularly in fiction. Novels by Mouloud Feraoun (*Le Fils du Pauvre*, 1950), Mohamed Dib (the *Algerie* trilogy, 1952-7), Kateb Yacine (*Nedjma*, 1956) and Mouloud Mammeri (*La Coline Oubliée*, 1952) were often autobiographical in inspiration, sought to correct the view of Algeria presented by Franco-Algerians and raised issues of biculturalism and colonialism (Coward, 2008, p.442).

Literature in Algeria is expressed in the languages of the country, namely Arabic, standard and dialectical, Amazigh and French. Algerian literature expressed in French realized its own status in world literature. The beginning of Algerian literature, 1950's, aimed at proclaiming an identity of Algerian literature, independent from French despite the fact that the latter is its language of expression. It had the main purpose of establishing a national entity seen in works of Kateb Yacine, Mouhamed Dib, Mouloud Feraoun and other famous writers. After the independence another wave of writers emerged with influential works like those of Rachid Boudjedra, Assia Djebar and Leila Sebbar. The present day literature in Algeria is likewise very rich with names like Nina Bouraoui, Kamel Daoued, Yasmina Khadra, and Salim Bachi. Its concerns vary between political, social and cultural. In general, the peculiarity of Algerian literature is seen in its denunciation, struggle, acculturation, cultural conflicts reflecting real concerns of independent Algeria.

Among the delicate issues in Algerian literature, the cultural scratch occupied a big portion in literary texts of Algerian and French Algerian writers. Whether it is fiction or diction, the texts speak about themselves and if they are contrasted hereby, it is to reveal how the same object is perceived differently within two literary contexts. Different or similar seems less important when this same object is semantically dense with estrangement.

Enculturation fails to define with clear dimensions. In the literary text, this issue is more noticed than in any other field of representation since writers' acceptance and rejection of cultural practices is seen from the way they narrate. There are particular objects, generally belonging to traditional practices, seen or depicted with more estrangement and defamiliarization than others. This emphasis on object's selection may be an indication of the writers' orientation, which is, if going deeper, an acceptance or rejection of that object, or it can be an estrangement resulting from comparison between two cultures wherein, one is seen 'better than the other'. It is usually the case of cultural shock resulting from the incompatibility of ideas, beliefs, practices, while the idealized patterns call for relativizing culture and read each culture in its context because the latter is responsible of its learning, sharing, transmitting and changing, and, therefore, responsible of its justification. Culture, rather,

becomes an abused material through which the writer reveals his conception of a lived experience as he experienced a given object differently and brings back this difference in his narratives. This unconscious culture is made free in the text and without considering the effects of the negative estrangement upon the reader. In essence, the conflict results from the inability to stand in one “sociocultural whole”; rather, defining in intersections made of the literary material strange and alienated.

3. Estrangement of Cultural Material in Algerian Literature

French Algerian writers with split belonging expressed their struggle to identify to either culture through their texts. Although the latter framed with literariness and may not literarily be no more than fiction, they do in reality depict images lived under the tension of their split and enculturation:

I search for my identity. My gaze is often sad. I resemble my father struggling to remember Amar. His photograph. My new role. (...). I don't want to be Algerian. I don't want to be French. It's my strength against other people. I am nondescript. It's a war against the world. I become unclassifiable. I'm not ethnic enough. (Nina Bouraoui, *Tomboy*, 2007, p.18).

Nina Bouraoui is a French novelist writing about split identity. Bouraoui lived in Algeria and then was uprooted, a matter that created in her a sense of split and double belonging depicted throughout her texts. Her writings present to the reader an image of the alienation she lived during her childhood and continued even in her life as a writer. Bouraoui's balance between two cultures practically questioned not only whom she is within the two, but also whom she wanted rather to be. In other words, which culture she wished to have and belong to more? The same questions are raised by Leila Sebbar, who is like Bouraoui, split between two parental belongings:

Algeria will never leave me. And I will born to myself (it needs long years and hundred of pages) of the union which dazzled me without blinding me. Algeria with France, my father Algerian with my French mother. A story so singular, so strange, so discrete that I begin slightly to want, be able to talk about, write about (p.78).

Leila Sebbar is a French Algerian writer writing about the issues of identity, belonging and exile. Sebbar is born of an Algerian father and a French mother in Algerian and left for France to settle there.

The remarkable in Algeria literature expressed in French is both the peculiarity and the singularity of writings in the sense that writers depict issues that are not shared as recurrent themes of the post-colonial period. This can be due to the fact that more singularity features narration. For example, what Sebbar and Bouraoui see as struggle and conflict often associated with diasporas and alienation is rather unseen with other who do not estrange the cultural material. In particular, it is about names like Mouloud Feraoun, Assia

Djebbar, Rachid Boudjedraa and others. In other words, what French writers see dark, unfamiliar and strange in Algeria –as a country, nation, culture, language and religion- is rather unnoticed or of least importance for national writers. May be for the latter there are more important issues to depict in writing. Assia Djebbar, for instance, represents an example of a feminist writer writing about women's experiences in Algeria and the oppressive images a woman is seen through. She is too concerned with cultural differences and issues of identity but she depicts the latter with less tension and alienation as it is the case of other writers like Bouaroui and Sebbar. In other words, images of estrangement to the Algerian culture are more felt with writers descending from two different belongings to whom exile, uprooting and, most importantly, cultural markedness, imposed struggle and conflicts.

To conceptualise Algerian writer's estrangement of cultural material, texts writing on the same object from different writers are contrasted in terms of how and why the same cultural material is seen differently, that is, how and why in one text the estranged object is just a basic word like any other word and in another text it is rather estranged and defamiliarized. The objects of study include description of Algeria, a description of traditional objects, description of local ceremonies, description of villages and other spaces. The aim throughout is to contrast between texts of different enculturations in terms of estrangement of local spaces, estrangement of cultural habits, estrangement of groupings. The corpus comprises extracts from Assia Djebbar, Mouloud Feraoun, Leila Sebbar and Nina Bouraoui.

4. Estrangement of Local Spaces

Living within two different cultures develops in the writer preferences to spaces instead of others, especially that the notion of space is a pure cultural property belonging to tradition more than physical space. When Raspail talked about Algeria in her novel "*La Chaouia D'Auvergne*", she described it with estrangement and full ignorance in terms of a physical space:

Ah! Poor young child, I will tell you what I heard: it seems yes. It is called Algeria; it is in North Africa, as they said! Me, you know, I m not so educated to tell you much. You should know it better than me. You have to ask your teacher to show it to you in the map of geography! But sure in Africa it must be very hot (.....) (p.7).

Liliane Raspail is an Algerian writer lived in the colonial period and supported the Algerian independence. Born of an Algerian father and a French mother in Batna, East of Algeria, Raspail narrates the colonial period. She is like several writers settling in the intersection of two cultures. The very beginning of her novel is an estrangement of a space that other Algerian writers may not approach with the same estrangement device. "It is called Algeria; it is in North Africa, as they said!", as if Algeria is no more than an

insignificant village somewhere in the world. And to learn about it, “You have to ask your teacher to show it to you on the map of geography!” the device used in the description of Algeria is more than defamiliarization; it is ignorance and estrangement as Algeria is not to put in a lost angle as the writer did.

A counter text describing a local space in Mouloud Feraoun’s novel *Days of Kabylia* (1954) is an example of description of a local space free from defamiliarization and estrangement:

Those who return and say bad things on it, do it a bit in a fit of pique. They want it to be horrible, and, without doubt, it (village) understands them since they return from far, after a long absence, the head is still stored with nice images. In the inside, they like it a lot, whatsoever they say. They always finish by seeing it as it is and finding its charms, but, at this moment, they identify to it (p.11-12).

Days of Kabylia is full of images describing one of the Algerian places, Kabylia with images of peace in a rural society including description of markets, mosque, public place “Djemaâ”, ways of lives, and traditional practices. Mouloud Feraoun is a native Algerian writer known for his famous novel “The Poor Man's Son” (*Le fils du Pauvre*). In *Days of Kabylia*, Feraoun describes his village in a special way starting with an estrangement which can be felt by visitors of the village to the feeling of waning and appreciation that the local inhabitants feel towards the village after return from beautiful places but the charm of the village is felt though. The description of the village is an estrangement of the estranged : Feraoun’s description of the village is in itself dual as it raises at the beginning a quality seen as such by its returning inhabitants and then reminds the latter of its singular charm which is seen as beautiful and special to these particular inhabitants and not others. The second quality estranges the first one. The text of Feraoun is a counter text to Raspail’s in the way how an ordinary space is described and seen. Both texts occur with the introduction and are first descriptions of a space. In these narratives, there is a kind of resistance to something that is in essence a lived conflict of wanting things to have been done differently. Writers with double culture cannot act away from this intersection and whatsoever is his enculturation to the other’s culture, he/she is still in tied relation to one of his/her culture.

5. Estrangement of Cultural Habits

What is natural, by means of culture, in a given society can be seen rather strange by others for the differences in behaviours associated with cultures. Estrangement of cultural habits is recurrent in French Algerian writers who have grow up in Algeria. The latter, like any other North African country, is marked by the traditional culture whereby cultural habits grow up as a defining feature of the whole society despite its interlocal differences.

When Leila Sebbar talks about women's way of veiling, she shows a big estrangement. She presents a picture of a woman unusual to the reader who may cast it upon what he/she knows and find it, therefore, defamiliar:

Women do not unveil when they sit in the chair near to the desk. They show their faces without removing the veil (...). They all wear bracelets which jingle when they shake their hands. They do a lot of gestures and speak most of time. My father let them speak as much as they want (p.30).

Sebbar seems unsatisfied with some cultural habits in her father's culture. She describes women's veils by estranging both the veil and the way it is worn. She even mocks of women's behaviour when she says they show their faces without removing the veil. By moving a lot, the face becomes visible. Sebbar does not describe the cloth, but brings an image which is not clear. The knower of the Algerian society of the 50's and 60's can recognize that women wore "El Hayik"¹, which is part of the Maghreb's heritage. The reader of Sebbar's text may find it contradictory the fact of showing the face without moving the veil. But the knower of the tradition of wearing "Laa'jar" which wore with El Hayik", understands that when talking and moving, parts of the face can be visible. In fact, Sebbar knows "Laa'jar" and "El Hayik" but estranges them with her descriptions. The above estrangements to cultural habits developed as such due to living enclosed in the colonial era. Assia Djebar, with similar themes, does not see the clothes of that period from such a closed perspective as Sebbar:

He went very early to uncle haircutter. He wore his ceremony suit, the Turkish baggy trousers, silk waistcoat embroidered with golden thread, jacket of feast days, his red fez wrapped in a white linen turban on the head, which made him majestic, his beard and mustache combed closely (p.47).

In the above text, Djebar describes an Algerian man living in the colonial period. At that time (50s) old men, like women, had special cloths. Unlike young men in their way of dressing, Oldies in important events wore traditional clothes which have different origins including Amazigh, ottomans and Andalous. They are considered as traditional cloths because even in the colonial period, they were worn occasionally and by oldies. These cloths are as important as it is the case of a black trouser and white shirt in a European ceremony. Djebar does not have the estrangement of the cultural practices that she rather appreciates when she says "which made him majestic".

Another image of estrangement of cultural habits is seen this time with Sebbar (2010) when she talks about the "khol" or eyeliner:

Some are tattooed, others not. They have eyes darkened by khol. We don't see their hair under the scarf tied to the head. (p.30)

1 See the following link for more information about « El Hayik » :

<http://www.daraziza.com/hayek/histoire.html>

The same make-up is described by Sebbar as rather obscuring the eyes of women. A counter text describing khol is seen in the following text by Djébar (2003):

Passers with white veil made with satin and silk, those eyes blackened with khol stare at you, over the veil stiffened on of the nose. (p.54)

We have two adjectives which seem synonymous: “blackened” and “darkened”. Sebbar uses the word “darkened” which may seem from a first reading as describing the eyes. But the writer does not say dark eyes, but instead “darkened” by khol. She means the circle draw around the eye and not the eye itself as dark. It is a demamiliarised picture of woman putting khol. She wants rather to say that the way they put khol renders them dark. Djébar, by contrast, give the image as it is in its real use: “eyes blackened with khol” khol is black and colours eyes with this color. Djébar does not estrange khol as presents the image as it is. The two adjectives are different in the value given to khol. Black is the color black while dark is lacking light and tending towards black. It means dark is more than black in value. Djébar says blackened and gives quite a physical description to the make-up. As similar to saying “blackened with eyeliner”. Sebbar, by contrast, add a second negative value to black which is dark. She aimed at estranging “khol” that the eyes of those women are rather dark and not necessarily beautiful as they think themselves.

6. Estrangement of Grouping

Arab societies, like Chinese and other communities in Asia, live in groups and celebrate the important events together even the simplest ones like simple dinner. This habit is purely cultural descending from the common sense of “grouping” which is central in the Arab thought and culture. Images of grouping with family, friends and even far relatives leave in people special senses and feelings. Sebbar (2010) estranges grouping by saying:

The mother of my father, her daughters who live with her surround us, kiss us, speak to us.... We reply while we are eating. They are gorging us. They say in their language: “eat, my daughter, eat” (p.18).

A countertext, quite under the same theme of grouping, seems rather appreciated in the text of Djébar (2003) “The disappearance of the French Language”. Djébar describes her main character “Berkan” eating with his friends:

We eat in noise, but with the pleasure of inhaling the sea air; (p.60). Despite their immobility in terms of relax and comfort, grouping remains memorialized in one’s mind. The estrangement is very explicit in Sebbar’s text: “The mother of my father, her daughters who live with her surround us”. In the Arab tradition, the big family is tied and one can know all his family members even if it is a large family. The same picture may lack in Sebbar’s

French culture where families are more detached. She found grouping something unfamiliar. For example, asking someone to eat in a lunch or a dinner with his/her family is a cultural habit used especially by old people as a sign of generosity and welcoming guests. It is a kind of generosity used when eating and aims at giving importance to people. After a long estrangement, Sebbar later in the same paragraph recognises this aspect when she says: “They nourish us with frenzy, a motherhood joy” (p.19).

A similar text of estrangement of grouping is seen in Bouraoui’s description of her father’s family to the extent that the text itself sounds strange to the reader who may feel a kind of exaggeration:

I don’t believe my family so numerous, nieces, aunts, cousins, great-aunts, smaller aunts, mothers, stepmothers, grandmothers, stepmothers, grandmothers, dressers, makeup, musicians, eaters, travelers, mourners, all women palette is there, from the west, north and south of Algiers was held in my honor (Bouraoui, p.25).

Bouraoui estranges the presence of all the invited members of her family. She even says “all women palette is there”. She even says they come from places very far from the center of Algiers: “from the west, north and south of Algiers”. In other words, she estranges their coming and their grouping in her ceremony. Like Sebbar, she lacks this image in her French culture. Grouping is rather usual in the Arabic culture. During the colonial period, most families in Algiers celebrate marriages by inviting all family members, including cousins and even very far relatives.

7. Conclusion

Cultures’ interaction is clearly seen in literary representation as writers reveal not only cultural conflicts, but also their view of cultures’ interaction. It has been shown throughout the comparison of different texts depicting Algerian writers’ enculturation that the sense of estrangement of cultural practices is frequent in those writers split between the Algerian and French cultures by means of migration or parental belonging. The estrangement of cultural practices results in a secondary view to the Algerian culture considered and interpreted in terms of alienation and resistance to enculturation. This has been seen through a textual contrast between texts written on cultural practices characterising the Algerian society. There are texts which estrange some cultural practices through defamiliarising cultural objects and bringing them in a strange context which is unusual and different from the real occurrence of the estranged object, that is, different from the sociocultural context of the cultural object. This has been shown in cultural objects such as ways of dressing, eating and grouping. Writers forgo the natural aspect of cultural images and render them overloaded with estranged images. For example, grouping is seen appreciated by the native writer while

strange and abnormal to writers on the counter side because they look at it from a secondary perspective rather than a simple cultural practice.

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