



People's Democratic Republic of Algeria  
Ministry Of Higher Education and Scientific Research  
University of Mohamed Boudiaf –M'sila  
Faculty of Letters and English Language  
Department of English



## The Revolutionary Discourse in Freneau and Zakaria's Selected Poems

Dissertation Submitted to the Department of Letters and English Language in Partial  
Fulfillment of the Requirements for Master's Degree in Literature and Civilization

Candidates

Mr. Ahmed DEBDOUCHE

Ms. Zina MILOUDI

Supervisor

Mr. Mohamed GOUFFI

Defended before the following jury

Mrs. Sabah FARRAH	University of M'sila	Chairperson
Mr. Mohamed GOUFFI	University of M'sila	Supervisor
Dr. Houria MIHOUBI	University of M'sila	Examiner

## **DECLARATION**

We hereby declare that the dissertation entitled; “The Revolutionary Discourse in Freneau and Zakaria’s Selected Poems”, is our own work and all the sources we have quoted have been acknowledged by means of references.

Signature

Date

## **DEDICATION**

To our dear families and friends.



## ACKNOWLEDGEMENTS

Foremost, all praises and thanks go to Allah, the most Merciful and most Beneficent the Almighty, who gave us strength and patience to accomplish this work.

Throughout the writing of this dissertation we have received a great deal of support and assistance. Hence, we would like to express our sincere thanks of gratitude to our supervisor, Mr. Mohamed GOUFFI, whose expertise was inevitable in the formulating of the research topic and the methodology in particular. His intellectual guidance, insightful comments and immense knowledge helped us a lot in bringing this work to fruition. We have been really fortunate to work under his supervision.

Added to this, we are profoundly indebted to all our great teachers who have been our source of encouragement all the way throughout our academic journey up till this moment. Your insightful lectures ought to be always remembered. Our deepest appreciations go for Ms. Khaoula Rebahi, Mr. Bachir Sahed, Ms. Souad Berkani, Ms. Messouda Laadjini, Ms. Amel Zine, Dr. Morad Touati, and Ms. Amel Benia for their valuable help and support.

In addition, we would love to thank in advance the examining panel for accepting to examine our thesis. Your precious comments will help us greatly to finalize this work.

Special thanks go to all our classmates with whom we had the honor to seek knowledge for five years. You encouraged us enormously and the memorable moments we had shall never die.

Thanks for all your encouragement!

## ABSTRACT

The present thesis juxtaposes two poets, Philip Freneau from the USA and Moufdi Zakaria from Algeria, whose poems illustrate what is widely known as literature of the revolution. In this research, the overall purpose is to pinpoint and unmask the literary function of the various ideologies embodied within the selected poems, and to determine the reason behind choosing them as major structuring elements. To achieve these goals, the study resorts to the Critical Discourse Analysis approach which aims at exploring critically ideological standpoints as they are expressed and manifested in discourse. This study is significant in the sense that it attempts in a relatively groundbreaking way to draw closer two literatures- Algerian and American- which seem different, but happen to have several things in common. After investigation, it has been revealed that nature, politics, and religion are effectively used as ideological means for liberating the alienated, oppressed individuals from their colonial rulers, and that words are no less important than weapons in the struggle for independence.

**Key terms:** Literature, revolution, ideologies, critical discourse, independence.

## TABLE OF CONTENTS

DEDICATION.....	I
ACKNOWLEDGEMENTS.....	II
ABSTRACT.....	III
TABLE OF CONTENTS .....	IV
GENERAL INTRODUCTION .....	1

### CHAPTER ONE:

#### THE ALGERIAN AND AMERICAN REVOLUTION, LITERATURE OF THE REVOLUTION, AND CRITICAL DISCOURSE ANALYSIS: A SOCIO- HISTORICAL AND THEORETICAL BACKGROUND

##### I. Revolutionary Wars

I.1. The War of Independence, War for Existence..... 8

I.2. To Be or Not to Be, That is the Algerian Question!..... 16

##### II. Revolutionary Literature .....

II.1. Words on Fire: Writing a Non-Conformist Literature .....26

II.2. Death or Liberty: Words are Mightier than Swords.....30

##### III. Critical Discourse Analysis.....

III.1. Critical Discourse Analysis Theory: An Overview ..... 35

III.2. Discourse, Power, and Ideology..... 37

III.3. Discourse, Politics and Identity.....38

III.4. Fairclough's Critical Discourse Analysis..... 39

III.5. Fairclough's Three Dimensional Model .....

III.5.1. Discourse as Text .....

<b>III.5.2. Discursive Practice .....</b>	<b>41</b>
<b>III.5.3. Discourse as Social Practice .....</b>	<b>42</b>
<b>Conclusion .....</b>	<b>43</b>

**CHAPTER TWO:**

**The Historical and Ideological Continuities in Freneau and Zakaria’s Selected Poems in  
the Light of CDA**

<b>I. Pens of Liberty into Birth .....</b>	<b>45</b>
<b>II. Nations upon Two Hills and the Rabbinic Creation.....</b>	<b>58</b>
<b>III. Politicizing Subjugation: Monarchophobia.....</b>	<b>67</b>
<b>IV. Religion as an Ideology of Liberation .....</b>	<b>83</b>
<b>Conclusion .....</b>	<b>91</b>
<b>GENERAL CONCLUSION.....</b>	<b>93</b>
<b>WORKS CITED.....</b>	<b>97</b>

# **GENERAL INTRODUCTION**

## GENERAL INTRODUCTION

---

Historically speaking, the United States of America and Algeria had experienced colonialism and endured its ensuing wickedness. People's culture and identity were enormously affected by the externally imposed system of governance. Hence, revolution was the only solution left to break the shackles of colonialism. Indeed, revolutions lead people to decide about their fate. These two countries witnessed a kind of manifestation in a form of Revolutionary Wars between the citizens and their colonial rulers, namely France and Great Britain. Significantly, the colonization era paved the way for the rise of what is formally known as revolutionary literature. Owing to the fact that literature has always been a mirror to the societies' hidden conflicts, it has that exceptional ability of bringing onto the stage a kind of national awareness where independence is whispered to be an urgent need. During the times of crisis, writers could become warriors with their words; they could revolutionize people's life by a set of written works that reveal the colonizers' corruption, yet celebrate the beauty and uniqueness of their nations. Therefore, it is plausible to utilize some poems from the American and Algerian literature as a sample of this study in order to explore these issues of literature and revolutions, notably those composed by Philip Freneau and Moufdi Zakaria.

Unsurprisingly, Freneau and Zakaria came to be known as the poets of the revolution in their countries. To begin with, both poets were intellectually active in instigating social awareness. They were captured by the colonizing authorities, incarcerated and vehemently treated before they got released. In fact, Freneau's selected poems, namely "The Wild Honey Suckle," "A Political Litany," and "An Ancient prophecy," are prime examples of the American revolutionary literature. These poems are a direct appeal for deliverance from the British, as they portray truthful insights of the native environment and resentfully condemn the British settlement in the New World.

## GENERAL INTRODUCTION

---

Similarly, Zakaria suffered from the atrocities of the French occupations, yet he never gave up on the just cause of his nation. As a devoted poet, his writings were allocated to his fellow civilians, and stood as an unflinching support for their struggle to retrieve their deprived rights. Zakaria's selected poems, particularly those from "The Algerian Iliad" and "The Holy Flame," are among the most important defining themes of the 19<sup>th</sup> century Algeria. Plus, his poetry reflected the breadth of his overwhelming commitment to his nation, chiefly in the propaganda for war. These poems were sung all around Algeria, symbolizing the pains and hopes of his oppressed people.

Captivatingly, these intellectuals played a crucial role in convincing their fellow citizens of the necessity of supporting the armed struggle. Hence, arousing their nations' will against the demands of their colonial oppressors, serving as eloquent spokespersons for the dire situations in their countries, and most importantly using the power of words to fight against Britain and France brought them fame and made them earn the title of "the Poets of the Revolution." Having all these pieces of information in mind, the researchers have found themselves extremely motivated to work on this topic. Added to this, what has pushed this study forward is the fact that there exists a shortage of literature about this topic.

On this basis, the present research seeks to draw closer two literatures- the Algerian and American- which seem different, but happen to have several things in common, notably when Zakaria and Freneau are juxtaposed. Here, it should be noted that the overall purpose of this dissertation is to investigate and identify the role revolutionary discourse and the revolutionary poets played in order to map nations. Hopefully, the analysis would show that they share a number of historical and ideological similarities, and that these masked ideologies contributed immensely to the creation of a proper nationhood.

Unsurprisingly, the choice to compare Freneau's with Zakaria's work is stemmed from the researchers' interest in comparative literature. This study is innovative; there exists

## GENERAL INTRODUCTION

---

no single work which juxtaposes these poets in a detailed study. For this reason, this research can be helpful as it attempts to bridge the line of literature between two distant countries which seem dissimilar but, in fact, have many things in common. Furthermore, it invites them to know more about colonialism and how much the colonized countries were harshly affected. Consequently, the significance of the dissertation lies in the sense that it gives more information and adds insights to the readers' knowledge throughout the critical reading of the cited poems.

In addition, in this study, a set of objectives have been established. As mentioned earlier, the dissertation will examine the role of the revolutionary discourse and the various ideologies embodied in it in bringing the colonized lands onto the stage of existence. Thus, the study will look at the brutal measures followed by the established colonial powers and the way they helped accelerate the need for independence. Plus, the study will pinpoint the various continuities and differences that might exist between the 19<sup>th</sup> century Algeria and the 18<sup>th</sup> century America. Added to this, the present research is going to scrutinize the role played by those intellectuals, in both spheres, who were prone to the scourge of colonialism.

In truth, the so-called poets of the revolution lived in two remote countries, whose people spoke different languages and had dissimilar beliefs and customs. Yet, their concerns were not different; it seems that they have many things in common: experienced revolt, warfare, discontent with the predominant tyranny during the colonization period and their advocacy of change. Both Freneau and Zakaria's works reflect historical and ideological sequences in their own countries. The poets cited earlier fought using the only weapon they mastered well, their pens. Surprisingly, having two different poets, coming from different ethnic and ideological backgrounds to represent two wars is a topic worth investigating. As for Zakaria, he uses the Arabic language to represent Algeria as an important entity that is totally different from France and the same goes for Freneau; he uses English to make the

## GENERAL INTRODUCTION

---

American social and political thoughts seem different from the British. More exactly, the poets in question filled their poetry with some masked connotations that any ordinary reader cannot grasp, and it is the job of the critic to decipher and unpack those hidden messages.

In order to provide an intelligible study, it is vital to list the questions that this work seeks to answer. First of all, the question that will give birth to this dissertation is: how does Freneau and Zakaria's revolutionary discourse reveal ideologies in the corpus stated earlier? And to what extent does the personal experience of colonialism biographically inform the poems in question? In addition, this study will equally deal with the following sub-questions: to what extent did the poets' works succeed in forging distinctive identity traits through power of the word? What were the various procedures that the colonial authorities followed as to prolong their presence? And are there any similarities and differences between the two revolutions? Finally, what was the standpoint of those native elites who were prone to the scourge of colonialism?

Until recently, many researchers have been intensively interested in studying the works of Freneau and Zakaria. Undeniably, their works as poets are extremely remarkable as they have been almost universally praised by reviewers. Those reviewers have provided different perspectives about their works which are going to be reviewed here.

One of the contemporary studies that has attempted to discuss the language use and its power in Freneau's poetry is shown in Mareike Hachemer's "The Wild Honey Suckle" and "To the New English Poet." She celebrates the fact that the regularity of structure and form make the poem well-decipherable. For her, the creative use of images and personifications makes the scenery apparent for the reader and pays tribute to the flower and the beauty of nature. She concludes that in order to describe gorgeous thing, Freneau makes use of beautiful words and a common, simple style (3-5). Accordingly, this beautiful lyric established him as an important initiative of the Romantics. Surely, this poem, which is

## GENERAL INTRODUCTION

---

filled with well-expressed appreciation of nature and the facility in versification, made him surpass his rival contemporaries. In his *Brief History of English and American Literature*, Henry Beers argues that Freneau “deserves to rank as the first real American poet, by virtue of his *Wild Honeysuckle*, *Indian burying Ground*, *Indian Student*, and a few other little pieces, which exhibit a grace and delicacy inherited, perhaps, with his French blood” (138).

In addition to his lyrical poem, Freneau penned many patriotic verses and political lampoons. A satirical poem like “A Political Litany” was produced to “aid the war effort at the outbreak of the Revolution” (Burt 77). Through this poem, Freneau projects his satire “against the British rulers headed by both King George III and Parliament who referred to Americans as colonials and later rebels but never as citizens” (Mazouz 176). Hence, it is no surprise that this patriotic poem criticizes the cruel monarch and uncovers the British parliament as an instrument of subjugation. Thus, in another poem, “An Ancient Prophecy,” Freneau predicts that “in the year 1783 George reign will be over.” He adds that “George will be famished in his own homeland in the future” and that his power “will disappear because of the birth of the United States” (Junaidi 37). In a nutshell, Freneau’s selected poems reveal his unconditional support to the just cause of his oppressed civilians.

In parallel, many contemporary studies have attempted to thoroughly scrutinize Zakaria’s poems. In her “Symbols in the Poetry of Revolutionary America and Algeria: Similarities though the Cultural and Religious Differences,” Soumaya Mazouz claims that Zakaria employs the same language used by pilgrims who are on their own way to Mecca; he borrows several religious symbols from the Holy Qu’ran to affect his readers and to create an immortal iconic heroes relying on the expressive, affluent Arabic language. She states that Moufdi uses his poetry to magnify the historical sequence in his respective country (182-183). That is, the Algerian poet initiates a thrilling method towards his own fellow citizens in order to instill patriotism in them.

## GENERAL INTRODUCTION

---

Underlying all these works, it is noticeable that they are limited to some extent. Hence, this study will be different; it will attempt to decode the masked connotations regarding ideologies that inform the revolutionary discourse in the poems in question and draw parallel between two literatures with a huge time gap about 185 years.

To deal with this topic, the present dissertation will be based fundamentally on the Critical Discourse Analysis approach (CDA). Among the scholars who have done pioneering efforts in the development of this theory, one can cite: Ruth Wodak, Teun van Dijk, Michael Meyer and Norman Fairclough. According to them, language is not a mere tool of communication, but a type of social practice (Fairclough and Wodak 5). It is paramount to consider the fact that there is no single way to undertake CDA; it is best understood as a shared outlook housing an array of approaches (Allagbe 14). Simply put, any theoretical and methodological approach is relevant as long as it is able to fruitfully scrutinize related social issues as other forms of social unfairness (12). This approach has moved from the whatness of text description towards the howness and whyness of text interpretation. That is, why has the writer chosen certain form? These selections must be ideologically loaded. Hence, they are never innocent (Aschale 2).

Structurally speaking, the work is divided into two main axes. The first one will be devoted to the historical and theoretical foundations of the present research that are paramount so as to set base for this study. It is entitled “The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background.” The First section, Revolutionary Wars, is divided into two main subsections, and provides some historical facts in Freneau and Zakaria’s texts. The first subsection, The War of Independence, War for Existence, depicts the 18<sup>th</sup> century British America, the British oppressive policies, and their influence on the sociopolitical conditions of the local inhabitants in the New World. As far as Zakaria’s

## GENERAL INTRODUCTION

---

poems are concerned, the second subsection, *To Be or Not to Be, That is the Algerian Question!* explores the French colonization of Algeria in 1830, its cruel measures, and the Revolutionary War of the 1954. The second section, *Revolutionary Literature*, is divided into two subsections. In these two, namely *Words on Fire: Writing a Non-Conformist Literature* and *Death or Liberty: Words are Mightier than Swords*, the study moves to discuss literature of the revolution as one important expression of this military, armed struggle. The main endeavor in this section is to prove that political independence cannot be fully claimed without cultural decolonization. In the last section, the study moves to talk about *Critical Discourse Analysis* as one of the tools that the researchers are going to employ in order to unveil and unmask the working of ideologies.

Added to this, the second chapter offers a critical study of the selected corpus in the light of the *Critical Discourse* framework. It is under the heading “*The Historical and Ideological Continuities in Freneau and Zakaria’s Selected Poems in the Light of CDA.*” First, *Pens of Liberty into Birth* examines the ways in which the poets’ melancholic memories shaped their writings, personalities, and ideologies as poets. *Nations upon Unique Hills*, then, scrutinizes the ways in which the poets in question stress the pastoral views as unique features of their countries. More exactly, the study looks at the ways in which nature is turned to be a symbol of their national character that is different from the colonial authorities. After that, *Politicizing Subjugation: Monarchophobia* explores the ways the poets’ democratic ideologies helped instill nationalism within their countrymen. *Religion as an Ideology of Liberating the Oppressed* expounds on the paramount role of religion as a means of protest, change, and liberation.

# **CHAPTER ONE**

# **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

## **I. Revolutionary Wars**

Literary texts are considerably interconnected with its context. They mirror and bear the ideologies and socio-cultural codes particular to the time period of their production. Zakaria and Freneau's selected poems cannot be discussed meaningfully outside the context of those social forces which brought them into being. In fact, both poets concede the fact that writers do not write from scratch, but they draw a lot upon the shades of their experiences. On this basis, the general endeavor of this section is to supply the historical background of Freneau and Zakaria's works so as to elucidate the political situations they drew their subjects from.

### **I.1. The War of Independence, War for Existence**

The vast continent that is called now America was three centuries ago uncharted and unheard of to almost the entire world. Hence, it is interesting to remember the fact that it was Christopher Columbus who earned the honor to explore it in 1492 (Ramsey 22). In fact, he was convinced that he landed in the Indies, but he was at the edge of a new hemisphere (McNeese xiii). The latter was named after Amerigo Vespucci; the Italian sailor who corrected Columbus's mistake (O' Callaghan 9). It is worth noting that the Spanish were the first Europeans to launch a permanent settlement in this New World, namely in St. Augustine in 1565 (Remini 7). Spain benefited from the riches that were sent from the colonies, and made her a growing power in Europe. The other European nations started envying her from the wealth that flew to Spain (O'Callaghan 11). As a result, a considerable number of countries set sail across the ocean; it was an age of daring at the conquest. Yet, Britain was among the last to get in the colonial game; many countries preceded the British in the discovery and colonization of the western world (Woodward 9-10).

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

Despite their lateness, the British Professor William Woodward argues that the British colonialism was “inevitable” and required no “defense” (10-11). Britain at that time was not quite developed; it was such a weak, dependent nation; even in maritime and geographical research, it was still logged behind other European powers. Therefore, it had no energy to spare in this game (11). Nevertheless, Queen Elizabeth began to understand that the new world could add to the prosperity and power of the kingdom she ruled (Mostova 11). According to Woodward, the motives that led Britain to get in the colonial game are several. First and foremost, trade; to obtain a vast profit and exploit the gigantic lands with abundant natural resources and raw materials so that it would be able to compete with Spain. Secondly, the search of religious tolerance and to find a church in the distant world that would be different than the homeland; the case of the puritans and pilgrims. Thirdly, settlement; Britain was an exhausted land so that it sought to establish permanent colonies across the ocean as their contemporaries did before her. Fourthly, to protect her trade, religion and settlement both in the homeland and abroad from her rivals (10). On the top of that, the population growth and stagnation were among the determining factors that led Great Britain to think of North America as a colonial base (Mostova 14).

This crucial step was “partly due to the fact that English effort was the effort of individuals, with little help, and often none at all, from the state” (Woodward 10). That is, the English promoters and elites tried to convince the queen that the New World would house the wealth beyond the Britons’ dreams. Actually, Richard Hakluyt was among the prominent influential men in Britain. He was credited for sustaining the idea of colonization alive among the British despite the dominant pessimism (Mancall 3-4). In the same vein, he understood that setting up colonies abroad would be of a great benefit for his homeland (15). This was rendered in so many notable works that aimed at convincing the Queen of the necessity of expedition. *The Discourse on the Western Planting* (1584) is among his famous

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

works that was presented before The Virgin Queen and asserted the importance and the advantage of establishing colonies over the sea.<sup>1</sup> Besides, the “Discourse” is, at one hand, a strong argument for the departure of colonialism and, on the other hand, it unveils the true meaning of the settlement in the distant world. Interestingly, he wrote this document because he was a strong believer in the power of words that would be sufficient to convince a reluctant queen (Mancall 159). Fortunately, his document turned to be more than narration of others’ stories; it became the guidance of English colonialism (129). In short, the pre-colonial literature painted America in glowing colors as the lands of endless opportunities.

Britain had its first step towards the scene of colonial adventure, and established its first colony in Roanoke Island in 1588. In fact, “Roanoke Island is best known as the site of the first English settlements in America, the last of which was known as Sir Walter Raleigh’s “lost colony” because of its mysterious disappearance in the 1850s” (Click xiv). After this unsuccessful settlement, Britain had to wait for twenty years to continue its explorations. In 1607, the London Company was authorized by King James I, who succeed Queen Elizabeth, to establish the first strong permanent British colony. Its explorers landed in Virginia and their first colony was by the name of Jamestown in honor to their king James I (Mostova 31-32). This colony survived due to the efforts of Captain John Smith whose command had a great role in sustaining harmony among the settlers (O’Callaghan 11). Thus, without John Rolfe, who introduced tobacco and made it the basis of their economy, this colony would have been collapsed. Despite the fact that most settlers were not equipped, this colony endured starvation, diseases, and Indian attacks (12-13). This successful attempt paved the way to the emergence of others and failure was turned into a great success.

---

<sup>1</sup> See [www.britannica.com/biography/Richard-Hakluyt](http://www.britannica.com/biography/Richard-Hakluyt), written by Gerald Roe Crone, for an insightful article about this topic.

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

In 1620, the so-called the pilgrims set sail on the Mayflower boat to the new sphere. Consequently, they established the Plymouth colony which has become an essential aspect of American history. Besides, the pilgrims initiated friendly relationships with the natives and adopted their ways of living in order to survive (Tekek 29-30). In a point of fact, this colony was self-governed by the craft of the Mayflower Compact which stated that “written laws would equally protect everyone. Anyone who signed the compact would agree to obey these laws” (Dell 13). Little by little, Plymouth was followed by the Massachusetts Bay Colony founded by another group that was akin to the Pilgrims, generally referring to as the Puritans. The latter were in search of religious freedom and also opposed the Church of England. The puritans believed that their community would be a prime model for the rest of the world, “we must consider that we shall be a city upon a hill, the eyes of all people upon us,” declared the colony’s leader, John Winthrop (qtd in LeVert and Orr 33). In Brief, those founded colonists marked the departure of the British expansion and colonialism across the ocean and in different parts of the world. Therefore, by the mid-eighteenth century there were thirteen colonies all around the east coast of America.

Historians tend to classify them into three groups. Firstly, the New England Colonies consisted of New Hampshire, Massachusetts, Rhode Island and Connecticut (O’ Callaghan 20). In fact, this region was founded by Puritans seeking religious freedom, and turned to be a refuge from life in England. The Puritans valued educations, and urged their children to read. Life in this block was quite different than that of England. The New England colonies were not the wealthiest colonies, yet the most heavily populated. New England was made up mostly of small town (Rodgers 14).

People lived in harmony in those towns, as they made a promise to act upon the words of God and to work for the common good. Each town found its own church and its own government. In towns meetings, New Englanders met to deal with community problems,

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

thus men with property elected local leaders. In contrast to Virginia colonists, the Puritans arrived to America as families; this helped them overcome many challenges. The New England society was a patriarchal one par excellence; women had traditional roles to play. Unlike the southern colonies, this group could not afford servant, hence, they were self-reliant and managed their business on their own (Rodgers16). Despite the fact that they came seeking for religious freedom, they were very strict and did not tolerate any other religion than their own (O' Callaghan 20-21). New England's self-rule and prosperity was a threat to the British power. It is believed that towns meetings were an important step toward democracy. In this sense, Thomas Jefferson asserts, "these wards, called townships in New England, are vital principle for their government, and have proved themselves the wisest invention ever advised by wit of man of the perfect exercise of self-government, and for its preservation" (qtd in Scherr 189).

Secondly, there is the Middle Colonies which "were home to two of the biggest and busiest cities, New York and Philadelphia" (Wirkner 9). In contrast to the first group, the climate and soil of the middle colonies were excellent for farming. Basically, farms in this region were a way larger than New England's. Therefore, agriculture in the middle colonies was so fertile that farmers usually grew a surplus. The chief exported crops were fruits, livestock, and wheat. The Middle colonies became known as the "bread colonies." Unlike New England, this region regularly grew in wealth due to the money the British poured in. In contrast to the small communities of New England, commerce was based on the two metropolitan cities of New York and Pennsylvania. Besides, each family owned a small number of slaves. The people of the middle colonies came from different ethnic groups such as: the Dutch, German, and British (Schultz 67). More than any other region, the middle colonies had a diverse population, since their proprietors believed in religious tolerance and lands were inexpensive. Life in the Middle Colonies can be distinguished by looking at the

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

rich aristocrats, who owned huge amounts of lands, and the poor people who strove for a better life. Likewise New England, women were controlled by indoors activities, whereas men had outdoors activities to look after (Schultz 68).

Finally, the Southern Colonies consisted of Virginia, the Carolinas, and Georgia. In truth, the biggest farms were situated in this region. Unlike the other groups, slavery was an important aspect of this area; farms grew in sizes and landowners were in a great demand of workers (Wade 8-9). This region was occupied by three dissimilar ethnic groups: whites; most of whom were of English origins, yet European groups such as French, German, Scots also marked their presence; blacks, most of them were slaves who worked from sunrise to sunset; Indians, the indigenous people who lived on the periphery of colonial society (McNeese 60). Social life was based upon hierarchal framework where the rich landowners benefited from the rich soil at the cost of working classes. In fact, life in this region was so miserable that only few colonists resided their permanently. Thus, industrial development was not quite developed. Hence, it is no surprise that the population of this area was in slow growing (Schultz 70).

It is true that these colonists started as Europeans, and thus regarded themselves as an important subject to the British King, yet life across the ocean made them different from their European relatives. So, how did the colonists overcome the conflicts that divided them? And what are the factors that contributed to the rise of a purely “American” people?

These colonists had a lot of in common to start with. Nearly all of them were English-speaking people. Added to this, a great bulk came resolved to build an agricultural society shaped on the British way of life. In addition, the circumstances of the new sphere intensified their familiar bonds, as most of them powerfully struggled to free themselves from the dictatorship of the royal families, official religion, and feudal framework that they had left in the Old World. The colonists grew to appreciate ideals that became identical to

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

American life-individual freedom, self-rule, religious tolerance, and economic chances. Also, they regularly showed eagerness to subdue other races, starting by Indians and then Africans (Kennedy, Cohen, Piehl 2). In brief, the colonies were extremely different. Nonetheless, they all shared the same political system; they were all independent and self-reliant. Significantly, settlers learnt that all people were equal and that unjust must not spread (O'Callaghan 23). So, these ideologies were vital in the process of liberation.

By the 1770s, Great Britain was a part in The French and Indian War, and “the expenses of war were burdensome” that the British triumph “would lead, paradoxically, to severe problems both with her American colonies and with the Native American peoples” (Cave 22). King George III issued a proclamation in 1763 which prohibited settlement west the Appalachian Mountains; this angered the colonists (Jansen 33). So, in order to accumulate more money and to compensate for the loss of the war, the British parliament decided to tax the colonies. The latter were discontent about that. Hence, the first tax to be enacted was the Sugar Act in 1764; external taxation on all the imports into the colonists. A year later, the Stamp Act was levied; the colonists had to buy special stamps and attach them to all legal documents. However, the majority of the colonists opposed this act (Remini 32). In order to maintain control over the colonists, the parliament passed the Declaratory Act (Jansen 42). These actions aroused hostilities and greatly angered the colonists, as they claimed that it is totally unjust to tax people who did not have any political voice in the parliament. As a result, “No Taxation without Representation” became their cry (O' Callaghan 26).

In 1770, Samuel Adams organized a protest against the British tax laws. British soldiers opened fire on colonists in Boston killing five men and many other wounded; this event came to be known the Boston Massacre. Adams along with Paul Revere used these events to stir public opinion and to awaken the anti-British feelings. In December 1773,

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

some patriots dressed like Native American and dropped the entire tea shipment into the Boston Harbor. This event was named “The Boston Tea Party” and was very paramount, since it revealed a drastic shift from boycott to destruction of properties. The parliament responded by passing group of laws to punish the colonist and to regain control; those acts were so harsh that they were known as the Intolerable Acts or the Coercive Acts. In September 1774, the First Continental Congress met in Philadelphia aiming at opposing the British tyranny (O’Callaghan 27). On the night of April 18, 1775 the first shots were fired, yet no one knows which side fired first “The Shot Heard Round the World”. However, the American Revolutionary war had surely begun. In May, 1775, the delegates of 12 out of 13 colonies met again in Philadelphia for what became known as the Second Continental Congress. The Congress appointed George Washington in charge of the army. Indeed, he was the right man in the right place; a seasoned fighter from the Seven Years War. More importantly, the Congress gained external help, especially from France; Britain’s traditional enemy (28).

The fighting spread all around the colonies and both sides exchanged victories and losses. Following the events, the British authorities had officially identified that a state of war occurred in Massachusetts, and began to bring more military troops to America. The Congress in Philadelphia was determined to make a final attempt to avoid war. Shortly thereafter, Congress sent King George the III “the Olive Branch Petition” which was drafted by John Dickinson on July 5th, 1775 (Nellis 89). The colonies hoped that “harmony between (Britain) and these colonies maybe restored” (Fradin 117). The petition denounced the parliament, and asked King George to call off the fighting for peace. Besides, it declared the loyalty of the colonies to George III, and urged him for more rights. However, this document fell on deaf ears, and George III “would not even receive the Olive Branch Petition. He declared the colonies to be in rebellion. He believed war was the only way to

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

resolve the situation” (Micklos 15). On the top of that, he started hiring thousands of German soldiers to fight the colonists (Fradin 120).

After this, many were convinced that this act was a solid proof that the king was an enemy of American liberty. They became outraged and decided to announce their independence and to cut any social ties with Britain. Hence, some committed patriots like Tomas Jefferson along with Franklin, John Adams, and John Hancock penned the Declaration of Independence on July 4, 1776. The Congress adopted this document that produced new definitions for democratic values (O’Callaghan 29). In the same vein, the publication of the Common Sense by Thomas Paine accelerated the need for independence (Remini 38).

Due to the lack of seasoned fighters, the American soldiers did not perform well in the wars against the British. The latter took control over New York City in 1776. However, the first great victory took place at Saratoga in New York; about 6000 men were captured by the Americans and sent back home. The Southern colonies witnessed the end of the war; George Washington, who led a combined army of French and Americans, surrounded General Cornwallis and his army. The British commander was cut off from equipments and surrendered at Yorktown october17, 1781. This striking victory caused the British withdrawal from America. In September 1783, the Treaty of Paris was signed; it officially ended the war and most importantly recognized the former colonies as a newly born independent nation. It was a bloody struggle and today the fourth of July is celebrated as an independence day (O’Callaghan 31).

### **I.2. To Be Or Not To Be, That Is The Algerian Question!<sup>2</sup>**

Like America, Algeria has a deep and bitter history with colonialism. This country is considered the biggest country in Africa; however, most of its lands are desert. The

---

<sup>2</sup> The study borrows Shakespeare’s immortal lines in *Hamlet*, act 3, scene 1.

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

dominant religion in Algeria has been Islam since the Arab Invasion of the 8<sup>th</sup> century (Steele 4). In fact, this country passed through different colonial phases. Jason Michael Norton argues that pre-19<sup>th</sup> century (1500-1830); the forty years of colonial expedition (1830-1870); the height of colonial impact (1870- 1950) and the years of rebellion and insurgency (1954- 1962) fashioned the history of Algeria (21-22).

To start with, the North African area fought to sustain its independence in the face of constant attempts of colonization from the time of Carthage (800 B.C.) and the Romans (24 A.D.). Unsurprisingly, “violence seems to be a singular distinguishing characteristic of Algerian history” (Norton 21). The coming and the spread of Islam marked a drastic change in the history of this region; the Jewish and Christians were sent to the periphery and series of Muslim-Berber dynasties came to run from 662 to 1492 A.D (Metz 11). Therefore, this land became an integral part of the Empire, and remained a part of it until the actual French conquest in 1830 (Halaçoğlu 24).

Back to 1820s, Algeria and France had a mutual business; the former was a precious goods supply for the latter. Notwithstanding, problems and disputes grew on scale since France was incapable of paying its debts. Likewise America, Algeria in the early nineteenth century became the glorious cake that the European colonial powers raced to have a piece of (Mendes 9). Ironically, this land was invaded for the most unexpected reason ever. The following lines will provide a bird’s eyeview of the main reason behind the French conquest to Algeria, Alison Tarwater narrates:

On April 29, 1827, the dey of Algiers made an unfortunate mistake; in the midst of an argument with French diplomats over the settlements of debts, he struck the French consul in the face with a fan. Less than two months later, the troops landed in Algeria, beginning the process of colonization that would soon give them control over the entire Maghreb. (1)

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

In fact, the French monarch Charle X got advantage of the weakness of the Dey, who refused to apologize for his gesticulation, to conquer Algeria. Modern historians point out the hidden purposes of the French conquest, as they underline that the French had invaded Algeria because of its geography and natural richness as a strategic trading-post in the Mediterranean Sea. Added to this, the French conquest was to distract the French people from the political turmoil and economic downturns at home; indeed, Algeria was their salvation (Khatun 80). The desire of France to create a more civilized world by carrying new inventions to the relatively underdeveloped world was the apparent face of colonial adventure. To quote Adrienne Leonhardt's words: "Although Algeria was colonized in 1830 for mostly economic and political reasons, it was justified under the guise of "la mission civilisatrice" (civilizing mission) in part because the French saw Algerian culture as backward and underdeveloped" (8). Luckily for the French, "the Fly Swatter Affair" came to support this claim that Algerians were more barbaric and savage (Steele 4).

The French responded by a forcible blockage to the port of Sidi-Ferruck, and tensions increasingly grew between both sides. In *Algeria: Anger of the Dispossessed* (2007), Evans and Phillips note that "the French landed an impressive force of 37, 000 men and 91 artillery pieces, its largest pieces since the Napoleonic campaign" (1). As a counterattack, the Dey of Algiers fought the French in the battle of Staouéli on the 19<sup>th</sup> of June 1830; it was "the only serious military engagement of the whole campaign" (1). Significantly, their mission was achieved on the 5<sup>th</sup> of July, 1830, when General Bourmont captured the city of Algiers and Dey Hosayn surrendered to the French authorities. Hence, the fall of Algiers was followed by that of Béjaia in September in 1832. However, the French were not warmly welcomed; their troops encountered a firm resistance from the indigenous people. Ahmed Hajj, the bey of Constantine, strongly protected his city until its fall in 1837 (Naylor 6). The coming of the Amir Abd al-Qadir boosted the process of resistance as he "emerged as the fulcrum of

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

this good war, a courageous and principled leader,” Professor Benjamin Brower observes (175). He adds: “Abd al-Qâdir vigorously defended the righteousness of his cause and used jihad to legitimate his claims to political authority” (179). Certainly, he is credited for creating a distinct sense of solidarity among Arabs and Berbers. Also, he could wage wars against the colonizers and their successive attempts to distort the Algerian culture and history. For this reason, the French admitted his political authority in the treaty of Tafna (1837). Despite the fact that he was captured and exiled in 1847, other committed patriots claimed the responsibility of defending the Algerian cause (Bottaro 5).

Like their English counterparts, France resorted to violence in order to maintain an ultimate control over Algeria. But the use of force, however, was only faced by force as well-known tribal leaders led a series of domestic revolts which were unsuccessfully executed and had less effect on the colonizer, particularly the battles in 1849, 1851, 1852, 1853, 1857, 1864, 1870, and 1871 and yet again in 1881 (Khatun 80). Though the process of colonization started in 1830, their conquest was not fully achieved until 1870s (Steele 8). It is needless to say that the early days of conquest were bloody; the French followed many procedures to ensure a permanent settlement in Algeria. They mercilessly conquered Algeria via the Scorch Earth Policy. Jean Bottaro confirms: “It was a brutal conquest, which destroyed the livelihoods of hundreds of thousands of Algerians” (5). It resulted in destroying the entire infrastructure, massacres and the death of thousands of people.

In reality, the date of November 1848 was of utmost importance in which “the colony was officially declared a part of France and divided into three departments, but Kabylia had yet to be subdued,” the Algerian historian Lorcin enlightens (7). These departments were located in Constantine, Algiers and Oran, and were directly related to the homeland, rather than to the Algerian boundaries. Soon, there was a steady flow of many settlers to Algeria; this created a homogenous place where different European ethnic groups settled in those

## The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background

---

departments (Mendes 9). Benjamin J. Sparks notes: “it was only in the three governmental cities that the French rule and identity existed; in the rest of the vast southern country, Arab and Berber identity continued” (3). By 1950, there were about million settlers living in the big cities (Calçada 53). Those settlers were known as the *colons* (colonist) or *pieds noirs*<sup>3</sup> (black feet) as the French called them. So, at the political level, in a nearly similar way as in America, the French governmental officials used feudal frameworks to create a rigid class structure and to claim their superiority over the Algerian people. As Ryan D. Steele puts it: “the government evaluated Algerian institutions, culture, and social structure and deemed them to be less civilized than the French society and culture” (5). Therefore, the settlers exploited the fertile lands and had prestigious life and the colonized led miserable lives.

Added to this, the *colons* used their status to repress, marginalize and prevent any rise or outbreak of revolutions on the side of Muslim society. Besides, they increasingly grew in wealth and civil laws were distributed without any regard to Muslim values and culture. These repressive measures kept Muslims terrorized and unable to monitor their own decisions and lives (Steele 54). Unsurprisingly, the twenty years of colonialism witnessed drastic reduction autochthonic<sup>4</sup> schools by half, and only few had access to French education. That is, the French sought to steadily diminish the role of traditional Islamic culture. What made things worse for the Algerian population was the tyrannical policies the French levied, which confined the constitutional freedom of Algerians. To quote Malika Rahal:

The cultural consequences were drastic. In the first 20 years of the occupation, the number of indigenous schools was cut by half. In 1914, only one indigenous child out of 20 had access to French education, and by the end of the colonial period, French universities were producing only a few dozen graduates from the colonized

---

<sup>3</sup> *pieds noirs*: formerly, a person of French origin living in French-ruled Algeria.

[www.dictionary.com/browse/pied-noir](http://www.dictionary.com/browse/pied-noir)

<sup>4</sup>Autochthonic: indigenous or native. [www.merriam-webster.com/dictionary/autochthonous](http://www.merriam-webster.com/dictionary/autochthonous)

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

population annually, most of whom were illiterate in Arabic. Classical Arabic language was in fact one of the first victims of colonization: under colonial rule, there was no equivalent to the universities of the Qarawiyyin in Fes (Morocco) or the Zaytuna in Tunis. (5-6)

Unlike the Britain, France was obsessed with assimilation in the process of approaching the colonies. The French sought to assimilate the colonists and stop them from embarking rebels. Alison Taylors asserts: “France focused on its power of assimilation. It attempted to create in its colonists the same feelings of loyalty toward France that “real” French people felt” (6). Nevertheless, Algerian Muslims were never considered French citizens; rather, they were only French subject. They were considered second class at best and working slaves at worst.

In much the same way as in America, the indigenous people “had no political rights, were highly taxed and were subject to strict regulations that limited their freedom of movement,” and most importantly the Algerian language “was replaced by French as the official language, and French law replaced Islamic law. Muslims,” Jean Bottaro elucidates (7). In other words, the French were more concerned with spreading their ideology at the expense of the Algerian culture; the French attempts to shape minds and win hearts of indigenous people were faced by firm opposition. Even so, some of the Muslim promoters and intellectuals, who were exposed to western thinking, supported the motto of Algeria is France only if their living standards changed to the better. They dreamt of French identity, yet remained French subject (Norton 27).

Initially, the Algerian and American nationalists were implicated in organized political activists. Captivatingly, historians claim that the movement towards independence is traced back to the years of WWI when the French enrolled nearly 173,000 Algerians into its army and, in response, promised of greater self-rule in Algeria. Thus, some Muslim promoters led reformist movements. Under the leadership of Ahmed Ben Messali Hadj, the

## The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background

---

North African Star was established in Paris. Its actions and decisions targeted the North African workers in France till 1927 and, then, the entire Algeria in 1936. But the French banned this organization, and offered Messali Hadj an extension of the French citizenship for some classes of Muslim elites. However, this offer fell on deaf ears. Messali pioneered the Algerian People's Party in 1937 that was also banned. As a result of his political activism, Messali was imprisoned in 1941 (Calvet 6). The year of 1930 was adorned by the creation of *Ulama* Organization by Abdelhamid Benbadis. Undeniably, they sought to instill and strengthen nationalism among Algerians, and to teach the knowledge of Arabic language. Murray Steele notes that the *Ulama* motto, "Islam is my religion, Algeria is my fatherland and Arabic is my language", "served as an inspiring rally cry for the revolution that led to Algeria's independence in 1962" (55). In truth, their words helped deepening the pillars of nationalism and patriotism in the hearts of the Algerians who, later on, fought their existential Revolutionary War.

Once again, the colonial soldiers fought for France in WWII. By the end of this war, Algeria had been gripped by a surging nationalism that swept across the African continent, and resistance kept growing for a French army to face. Like the Boston Massacre, the massacres of May 1945 were a turning point in the Franco-Algerian relation. Despite the fact that the number of victims and casualties in the two cases is different, the two events were dramatized and therefore played an impact on the future of the two countries. This event started as a peaceful celebration in eastern Algeria, in the town of Sétif, and turned to be a summary of executions, Muslim villages bombed by aircraft, and French cruiser fired on coastal cities. It was such a traumatic experience that thousands lost their lives (Gildea 64). Kateb Yacine commented on these events: "it was at Sétif that my sense of humanity was affronted for the first time by the most atrocious sights. I was sixteen years old. The shock which I felt at the pitiless butchery that caused the deaths of thousands of Muslims, I

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

have never forgotten. From that moment my nationalism took definite form.” The horrible incidents were portrayed by the Algerian historian Mahfoud Kaddache as a “war of reprisals,” whilst the French historian Benjamin Stora described them as a “massacre.” But, the British historian Alistair Horne stated that “the shots fired at Sétif represented the first volley of the Algerian War” (qtd in Bottaro 12).

Following the beginning of the revolution, the French rulers believed “that they were dealing with a few isolated incidents rather than a general uprising. Nevertheless, the French government quickly sent paratroop regiments to Algeria, and made hundreds of security police available to root out resistance” (Bottaro 17). By August 1956, the FLN dominated the political scene, and thus organized countless of strikes to drive the Algerian people to support this party. In January 1957, the FLN organized the eight-day strike that was conducted in all big cities (Rahal 25). On the date of the strike, the United Nations levied a declaration that was in favor of Algerian Independence. Shortly afterward, the French appointed General Massu to regain order, and started repressing the people; the callous repression resulted in a heightened sense of nationalism (Calçada 54-55). Therefore, the distinct Battle of Algiers was the major outcome of this strike and French policy. In this battle:

FLN urban commandos also placed bombs in bars and cafés used by off-duty officials, soldiers and police, as well as by the pied noir community. To counter this increase in the number of attacks on civilian targets, the French authorities handed over control of the city to the military. French troops sealed off Muslim areas behind barbed-wire barricades and conducted house-to-house searches in the Casbah, the crowded Muslim heart of the old city. Thousands of suspects were arrested and taken to detention centres, where many were brutally tortured. Over 3000 Algerians died in custody during this period. (Bottaro 20)

## The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background

---

Despite all these efforts, some Algerians were in favor of sighting along with the French soldiers; they were called Harkis and as a result of their activities, the FLN killed them in huge numbers during the war (Calvet 8).

The Algerian Revolution was “one of extraordinary brutality, and all sides were guilty of committing atrocities. FLN guerrillas murdered French civilians and Muslims suspected of supporting them, and mutilated their bodies. French army reprisals against the Algerian civilian population were savage” (Bottaro 16). Year by year, the fight grew while thousands died on both sides. In 1958, the situation was getting worse; the French soldiers asked for reinforcement, yet the government was unwilling to send troops. The French were fighting an enemy that hit and run at unexpected time and place and became unable to carry on this losing war. May 1958 marked the coming of Charles de Gaulle into power; infamous liberator from WWII. He had organized a trip to Algeria and his first words were: “I understand you..... I know what’s been going on here” (qtd in Calçada 55). He offered some social changes to Muslims, thus a respectable give up to FLN army. However, it was too late since the war reached its height. Shortly thereafter, he uttered for a first time that *pieds noirs* feared self-determination; probably, he came to conclude that France would no longer control its colonies, he finally stepped in. This offended the colons. Ironically, they started fighting against the French army. De Gaulle’s speech was the determining factor in the creation of Secret Army Organization in 1961. It led many bombing attempts either in Algeria or in France. Independence was unavoidable. Hence, both sides sat on a table of negotiations in Évian. Eventually, the majority of Algerian people voted for “yes” for self-rule referendum on 1st July, 1962 (Calçada 55). It was a long bloody struggle and today the fifth of July is celebrated as an independence day, and Algeria has become famously known as “the million-martyr country” (Rahal 3).

## II. Revolutionary Literature

Along with what has been recalled about the historical background of Freneau and Zakaria's countries and the possible affinities that may exist between them, the general endeavor of this section is to expound on the notion of revolutionary literature as one form of the military struggle. On this basis, one needs to put under the limelight the active role that the devoted Algerian and American elites played during the period of crisis, and to reveal how their memorable writings could crystallize a kind of political resistance.

The US and Algeria's road to independence was too long and arduous. It is true that revolutions generally overthrow colonial rulers, yet literature was one way that expressed the genius of revolutions otherwise. To start with, among the adjectival definitions of the term revolution that *The Concise Oxford Dictionary* provides: "a forcible overthrow of a government or social order, in favour of new system." Indeed, this definition is paramount since revolutions have always been associated with violence. Significantly, literature is at the heart of any radical transformation, and many great revolutions were sparked by printed papers (Idowu 1). However, the tendencies of writing differ; some writers might fall to the writing of the conformist literature<sup>5</sup>, while others tend to write the rebellious and disloyal literature. Hence, it is no surprise that literature of revolt was famous all around the globe, such as the American, German, and the Arabs' (Kassasbeh 1-2). Revolutionary literature, the Chinese critic Lu Xun asserts, comes to existence only when revolutionaries start writing (WRL)<sup>6</sup>. To put it simply, when revolution occurs, many writers and poets turn their literary writings to rebellious and revolutionary writings as a result of domestic conditions.

---

<sup>5</sup> Conformist literature: marked by convention and conformity to customs, rules or styles.  
[www.finedictionary.com/conformist.html](http://www.finedictionary.com/conformist.html)

<sup>6</sup> WRL stands for "What is Revolutionary Literature," an article written by the literary critic Lu Xun.

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

This type of literature does not appear purposelessly, but it sounds like having different reasons for which it develops. Among these reasons is to put an end to the constant colonial attempt for cultural assimilation and mental control. As Ngugi Wa thiong'o puts it, "economic and political control can never be complete or effective without mental control. To control people's cultures is to control their tools of self- definition in relationship to others" (16). For this reason, it was the role of the writer and literature to boost individuals' self-awareness and to present the realities of a society in its positive and negative forms. Joseph Conrad confirms: "My task... is, by the power of the written work, to make you hear, to make you feel- it is, before all, to make you see" (Conrad xi-ii). Having this in mind, the American and Algerian men of letters worked so hard to be the eye, the ear, and the mouth of their societies. Drawing much of their intellectual and literary inspiration from the factual events of their countries, their works were indeed landmarks and turning points towards revolution and independence.

### **II.1. Words on Fire: Writing a Non-Conformist Literature**

Undoubtedly, the American Revolution of the 18<sup>th</sup> century was and still be a cornerstone in the course of world's history and humans' liberty. Its success, however, is unquestionably indebted to the power of words and printed materials. Indeed, the committed prolific writers were of vital importance in supplying the press with influential materials which were largely read among the colonists, namely the pamphlets (Idowu 8). Interestingly, the eighteenth century was an era par excellence of political pamphlets, the political orator, and patriotic speeches which either preceded or accompanied the revolutionary movement (Beers 131). Nonetheless, "the most memorable writing in the eighteenth-century was done by the Founding Fathers, the men who led the Revolution of 1775-1783 and who wrote the constitution of 1789" (High 15). Additionally, as it will be

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

shown below, the American intellectuals of French roots played a major role in increasing the Americans' awareness of the necessity of independence.

The movement for revolution was sparked by Thomas Paine, who roused the colonists' aspiration for freedom with the publication of his monumental pamphlets *The Common Sense* and *The American Crisis* (Jeffery 22). Paine was born in England in 1737, and it was in London that he encountered Benjamin Franklin who persuaded him to go to the New World. Paine wrote *The Common Sense* in 1776, two years after he emigrated from England, in which he sets forth his arguments in favor of independence and is regarded one of the most thrilling pamphlets in the American history (High 18). Apparently intended for average readers, it was written in a simple and exciting language so that the message can be easily understood. Consequently, the pamphlet became a best seller with nearly half million copy sold and reaching great bulks of people. Unquestionably, it was a war-cry of revolution and one of the first works that openly asked for independence (Marsh 13). Moreover, it was an immensely influential pamphlet convincing many of the colonists that it was a common sense to break away and become an independent nation. The power of his pen was a success and induced many undecided Americans to become patriots and to transform a colonial squabble into the American Revolution (Forner xiv). Certainly, the *Common sense* took the public and the colonizer by a storm.

The war broke out and the American revolutionary army was having hard times. The enemy seemed unbeatable. Both soldiers and civilians lost faith, and there must be something to be done. Paine sensed the looming panic of the American public. Once again, he grabbed up his pen to boost the American cause (Burgan 11). Paine again projected a series of pamphlets, known as *The Crisis*, which he released throughout the duration of the American Revolution. *The Crisis I* was issued a day after the defeat of General George Washington at the Battle of Long Island. It contains one of the finest and elegant passages

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

of Paine's writing: "These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country....Tyranny, like Hell, is not easily conquered" (qtd in High 18-19) The words of Paine heartened the patriots and soldiers who heard his words, at the comment of Washington, regained their hope. *The Crisis* did not only shake the spirit of the New World, but also became a bitter condemnation for their enemy (Forner 49). James Cheetham, a newspaper publisher of the day, stated that after the publication of this historic "hope [replaced] despair, cheerfulness [replaced] gloom" (qtd in Bugan 13). In a nutshell, if *The Common Sense* sparked the war, *The Crisis* came to rekindle the patriot fire throughout it.

Paine's *The Common Sense* had a profound impact on the political sphere during that turbulent time, and it is no surprise that his work "helped spur the delegates of the Second Continental Congress to write The Declaration of Independence in 1776" (Hazen 43). Hence, Thomas Jefferson, the principal author of this historic, was as thoughtful spokesperson for the American cause as Paine. In it, Jefferson employed a dignified, resonant, and clear style which made it one of the greatest political papers in American history. In fact, the influence of the Enlightenment on his thought is apparent. Certainly, this document is based on the ideas of many philosophers like John Lock (High 19). The opening lines of this impactful document demonstrate the share of beliefs he had with the great masters of Enlightenment: "we hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with inherent and inalienable rights: that among these are life, liberty; and the pursuit of happiness" (qtd in Gray 29). This historic and official document was the point of no returns for the colonies in which it "defines the right of a people to defy the established order, to change their government, and to throw off a foreign oppressor" (Wolfe and Viegas 4). Therefore, the publication of this document was passionately received all around the colonies. After a long wait, another

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

groundbreaking document that effectively managed to crystallize the aspirations of the whole nation. Unsurprisingly, “The Declaration of Independence” provided them with something worth fighting and dying for; a cause bright future (Idowu 8).

Hector St. John de Crevecoeur was an eloquent spokesperson who significantly contributed to creating idealized myths about the identity of the new nation. His 1782 work “Letters from an American Farmer” remains today as one of the remaining monument to the wonder of the pen. It is noteworthy that Crevecoeur sustained connection with famous founding fathers like George Washington, Thomas Jefferson and James Madison. In fact, Crevecoeur is a French native who immigrated to the present- day Canada, and served as a surveyor with the French Army during the French Indian war. It is worth mentioning that his life was fraught with difficulties, especially when he was accused of being an American spy and imprisoned by the British. In spite of his French roots, Crevecoeur, for most of his Adult life, considered himself an American (Mihoubi 131-132).

“What then is the American, This New Man?” inquired Crevecoeur in his famous book at a pivotal moment in American history. The canonical answer that he suggested: “the American is a new man, who acts upon new principles; he must therefore entertain new ideas, and form new opinions” (qtd in Gray 25) More than any other in the world, Americans wonder who they are and seek praise in reply. So, Crevecoeur is credited for being the first person to attempt to define Americans. Besides, he emphasizes the fact that his America is the antithesis of the sick continent and that it represents an asylum from the cruel Old World. Moreover, he urges all European settlers to cut their emotional ties with their homeland. In the same vein, Crevecoeur agitates that Americans should no longer be a part from the British Empire. Thus, he puts more emphasis on the pastoral view of America. Unlike America where farmers enjoy a happy life, the lands in the Old World are monopolized by one class. More importantly, Crevecoeur celebrates the myth of the melting

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

pot in his book. For him, hybridity supplies the American man with uniqueness and makes him completely different from the European man (Mihoubi 133-135). At last, Crèvecoeur played a significant role in helping Americans build a national character and culture that is detached from the British Empire. Here, it should be noted that the American revolutionary literature has

Everywhere the combative note, its habitual method is argumentative, persuasive, appealing, rasping, retaliatory; the very brain seems to be in armor; his wit is in the gladiator's attitude of offense and defense. It is a literature indulging itself in grimaces, in mockery, in scowls; a literature accented by earnest gestures meant to convince the people, or by fierce blows meant to smite them down. In this literature we must not expect to find art used for art's sake. (Tyler 6)

As this quote suggests, the American revolutionary literature was not only that kind of writings produced for amusement and contentment, but it was closely associated with history and the real life events since it sought to provide solution to one of the major issues that the American society experienced, notably colonialism. The American devoted writers sought no fortune, but to convince their people that independence was whispered to be an urgent need.

### **II.2. Death or Liberty: Words are Mightier than Swords**

It is no secret that the impact of colonialism on societies comprises a broad area of dispute and is still be a hotly-debatable topic among the literary intellectuals and critics. In his *The Algerian Novel and Colonial Discourse: Witnessing to a Différend*, Abdelkader Aoudjit states that “colonialism is, of course, a form of political and economic domination, but it is also, and significantly, an imperialistic ideology whose goal it is to eliminate all competing visions of the world and all experiences that challenge it is so as to reduce the colonized into silence” (99). In the case of Algeria, it is needless to say that these two aspects of colonialism, the political and economic and the ideological, were entwined except, perhaps, for the first phase of the conquest. Indeed, the French worked on promoting

## The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background

---

their culture within the Algerian sphere by erasing the Qur'anic and the pre-colonial schools and replacing them with French education. Just as Americans, Algerians suffered from a clash of cultures which resulted in the multiple identities that were sometimes incoherent with the nature of the Algerian people (Boudersa 251). At last, the divergence between these cultures paved the way to an Algerian literature penned in French, yet mirrors individuals' reality. Just as the American writings of the 18<sup>th</sup> century, such literature echoes their commitment to the Algerian culture and thoughts as well as their unconditional support to the Algerian cause against colonialism (Elimelekh 464). As for literature of Arabic expression, it was not pretty prominent due to some cultural and political reasons during that turbulent time. Likewise American Revolution, when the November Revolution began, there was no distinctive genre of resistance literature; all literature during that phase aimed at fostering the struggle against the other (465).

To begin with, Algerian novels contributed enormously to unveiling the colonizer's atrocities, and healing the ills of the colonizer's heritage. Besides, the novels had made it evident to the world, and particularly Algerians, that what was taken by force, shall return by force (Boudersa 254). Mohammed Dib is an Algerian prolific author who penned different works in French. Born in 1920, Dib is a committed patriot whose works present an endless support to the Algerian cause (Sellin 44). Interestingly, when writing such works, it is clearly apparent that Dib had not only local audience, but also international readers in mind; this justifies his heavy reliance on intertextuality.<sup>7</sup> Published in 1961, his novel *Who Remembers the Sea?* has many intertextual relations. Dib clarifies in the post-face that he conducted many experiments with the form of the novel that there is a strong connection between the terror of the Algerian Revolution and that of the Spanish Civil war

---

<sup>7</sup> Intertextuality: a term coined by Julia Kristeva in the mid-sixties. For her, every text can possibly function as intertext, and that every new text one is confronted with is in a relation with numberless other texts (Törnqvist 140).

## The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background

---

demonstrated by Pablo Picasso in his montage *Guernica*. Thus, this novel draws much of its inspiration from Virginia Woolf. In fact, since the Enlightenment, the colonized has been ranked as women and therefore deserved to be controlled the same way as women in patriarchal societies. Definitely, Dib's resort to Woolf is due to his awareness that her version of feminism could be effectively used to condemn the cruelty and oppression of the Algerians by the French. Her novels are well-known in French translation; Dib could have thought of using them as a vehicle for reaching the female part of the French society. The protagonist in Dib's novel, Nafissa, is akin to Woolf's central character Clarrisa; both are associated with roses and both decide to "fear no more" the rule of men. Moreover, both authors delve deeper into the conscious of characters as they are impacted by the series of tragic events in Algeria, and postwar period for Woolf (Riche 44).

Kateb Yacine is another active social player with French expression. His works provide insightful truths about the Algerian society during the period of colonialism. Kateb, accordingly, says: "I speak French, I write in French just to tell the French that I am not French". He adds: "French is war booty [for Algerians]" (qtd in Boudersa 253). For him, being a bilingual is a blessing, rather than a curse, that this bilingualism allows him protect the legal rights. His masterpiece, *Nedjma*, published in 1956, revolves largely around the lives of four characters-Rachid, Lakhdar, Mustapha, and Morad- who are caught in an inevitable area of violence (Gada 26). It is believed that the "word "Nedjma" connotes not only the elusive female figure who is in constant of desire for the four male protagonists in the work but also the word for "star," a principle emblem for the "étoile nord-africaine" and the secular symbol for Algerian independence" (Orlando 194). The novel was written during crucial times so that it is no wonder that the Massacre of May 1945 "set off a wave of anticolonial literature" and had a profound effect on the content of the novel (194). Referring to the novel, it mirrors the bitter reality and affords an insightful picture of the

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

Algerian struggle against the French. Its fundamental action circles the war, making the novel a voice of revolution. Indeed, Kateb's ideological affiliations shape the revolutionary thoughts in the novel. When the revolution started, he was compassionate with the communist party and had a great awe for the Vietnamese people (Gada 27). In *Nedjma*, the dehumanizing process of colonialism is elucidated in the way his characters are shaped. The process is akin to the violence and terror of the French regime imposed on his countrymen. Hence, Kateb authored a group of revolutionary characters who collaborate to finish the French injustice and cruelty off. They seek by all means to send the colonizer to the archive of history (29).

Undoubtedly, Kateb's references to countless individuals' heroic acts make the revolution more epic. On this basis, L'Emire Abdelkader is praised for his charisma and revolt. Added to this, Kateb is in favor of rebellion against colonial system as he celebrates the communal resistance of his ancestors (Gada 33). Simply put, the bygone heroes are used to increase the anti-colonial sentiments. Additionally, the structure of *Nedjma* reflects the revolutionary nature of the novel, particularly the non-chronological order of events where the past is fused with the present (Berdichevsky 212). This is embodied in Si Mokhtar who signifies of the mythical past in the novel. In order to open paths for a bright future and to get revolution began, it is necessary to view the romanticized past (241). To sum up, the role played by Kateb is undeniable to the continuation of the Algerian revolution.

In revolutionary Algeria, poetry was as significant to the Algerian cause as prose. Like America, poets of French roots were very impactful for the Algerian appeal for independence. According to *Britannica*, Jean Senac was an Algerian-born poet with French expression. Regardless of his European descent, he had an active role to play in the cause of national literature. His early poetry, mainly the volume *Poèmes* (1954), is painful and remorseful in its depiction of his early life, yet hopeful with regard to his own innovative

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

potentials as a word person. Nevertheless, by the November Uprising 1954, the themes of warfare and militant national glory became the focal points of his writing. Unlike Camus and most other French writers, Sénac was a committed patriot who denounced the presence of the French in Algeria. For instance, his manifesto *Le Soleil sous Les Armes* (1957); (The Sun under the Arms), is a noticeable endeavor to gather both Algerian and French poetry under the umbrella of fighting mutual enemy which is colonialism in Algeria and fascism<sup>8</sup> in France. Significantly, this text, which houses within it the tragic events, has proved Sénac's allegiance to Algeria, and also his advocacy to write poetry that is in favor of human dignity against exploitations (Krienke 1). In short, Senac is prime example of a *Pied-Noir* poet who did not only compose rebellious and patriotic poetry, but also an eminent figure of Algeria's cultural scene prior and following Algeria's independence. This made him earn the title of "poet of the Algerian Revolution" (11).

### **III. Critical Discourse Analysis Theory**

This section provides an overview of Critical Discourse Analysis approach as a linguistic research tool for this study. Hence, the general endeavor in is to introduce this recent school of thought along with its major premises. Added to this, the researchers are going to justify their recourse to this analytical framework at the end of the discussion.

Most recently, scholars and theorists have taken an intense interest in studying the ways in which changes in language use are associated with broader social and cultural processes. Therefore, they came to acknowledge the significance of applying language analysis as a method for studying social changes. To fill this gap, some enthusiastic linguists pioneered the Discourse Analysis method. In addition, a group of linguists proposed an

---

<sup>8</sup> Fascism: a political philosophy, movement, or regime (such as that of the Fascisti) that exalts nation and often race above the individual and that stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation, and forcible suppression of opposition. [www.merriam-webster.com/dictionary/fascism](http://www.merriam-webster.com/dictionary/fascism)

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

approach called ‘Critical Linguistics’ in the 1970s (Bloor and Bloor 2). The critical linguists attempted to explore the relationships between language use and social conditions. In fact, they draw much of their ideas from Michael Halliday who claims that “language is at it is because of its function in social structure” (qtd in Fairclough 26). Hence, they aimed at a new method that combines the linguistic text analysis with social theory of the utility of language in the political and ideological processes (26). Unfortunately, this theory was criticized in the way it overemphasizes the text as a product at the cost of the processes of producing and interpreting the text (28). Notwithstanding, Halliday’s ideas inspired Norman Fairclough, a discourse analyst, who is seen as one of the first founders of Critical discourse analysis (Baker and Ellece 167).

### **III.1. Critical Discourse Analysis Approach: An Overview**

It is often thought that Critical Discourse Analysis (henceforth CDA) is an important offshoot of Critical Linguistics (CL). To tell the truth, CDA has arguably developed from CL (Qaiwer 21). Interesting is the idea that Critical Linguists, such as Fowler et al. (1979), were interested in exploring the ways in which language and grammar function as ‘ideological tools’ (Qaiwer21). Hence, it is no surprise that the terms are often used interchangeably. But lately, the term CDA is favored and used to stand for the previously recognized as CL (Wodak and Mayer 1).

Based on Fairclough 1989, CDA is an interdisciplinary approach to the study of discourse that views ‘language as a form of social practice’. This entails that language is inseparable part of society and is a social process (22). Therefore, CDA does not study language in isolation; the context of language use is of vital importance. In their book *Methods of Critical Discourse Analysis*, Ruth Wodak and Michael Meyer defines CDA as follow:

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

Critical theories, thus also CDA, want to produce and convey critical knowledge that enables human being to emancipate themselves from forms of domination through self-reflection. Thus, they are aimed at producing 'enlightenment and emancipation'. Such theories seek not only to describe and explain, but also to root out a particular kind of delusion. Even with deferring concepts of ideology, critical theories seek to create awareness in agents of their own needs and interest. (7)

On this basis, CDA is concerned with how power is exercised through language and how social practices-social inequality, discrimination, power and hegemony-are shaped, established and reinforced through language use or discourse (1-2). Having briefly explained CDA evokes a paramount question: what is discourse, and what is the critical thing about it?

The term discourse does not lay itself to an easy definition. Hence, there seems no clear consensus among scholars regarding its nature, partly due to diverse definitions from different theoretical and disciplinary perspectives (Fairclough 3). However, discourse is, Fairclough argues, "a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation."(63) Once again, discourse is a form of social practice, and is both socially constitutive and socially constituted (63-64). The term 'Critical' is found in the works of some major 'critical linguists' and could be traced to the influence of the Frankfurt School, or Jurgen Habermas who claims that 'language is also a medium of domination and social force. It serves to legitimize relations of organized power. In so far as the legitimations of power relations, . . . are not articulated, . . . language is also ideological' (qtd in Wodak and Meyer 2). Therefore, 'Critical' is employed in the sense of making invisible things clearly apparent for ordinary people, such as the relationships between power, hegemony, and control as reflected in language (2). As Fairclough puts it, "Critical implies showing connections and causes which are hidden; it also implies intervention, for example providing resources for those who may be

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

disadvantaged through change” (9). In short, the criticality of discourse lies not only in the analytical sense but also in the sense of revealing relations of inequality and power. In the name of emancipation, CDA helps increase consciousness of how language contributes to the domination of people over others and takes the sides of the oppressed (Jørgensen and Phillips 64).

Indeed, the focal point of CDA is to generate renditions and clarifications of spheres of social life which both spot the reasons of social wrongs and bring forth knowledge which could, in the suitable circumstances, help correct them (Fairclough 8). Three major concepts are shared by all CDA approaches: the concept of power, that of history, and the concept of ideology. CDA practitioners attempt to stay away from claiming a straightforward deterministic connection between texts and social processes. With special regard to the fact that discourses are shaped by dominance and hegemony, each discourse is historically created and interpreted. In other words, discourse is positioned in time and space; and that dominance structures are legalized by ideologies of powerful groups, the subtle approach promoted by advocates of CL and CDA makes it feasible to scrutinize pressures from above and capabilities of struggle against lopsided power relationships which emerge as societal patterns (Wodak and Meyer 3).

### **III.2. Discourse, Power, and Ideology**

Ideologies are the significations and constructions of the real world (concrete world, social relations and identities), which are built into a range of proportions of the forms and meanings of discursive practices and which contribute to the shaping, reshaping, and or alteration of social relations (Fairclough 87). In addition, ideologies exploit language differently, and at unlike levels as well. Yet, ideologies remain the property of both the structure and the event that ideologies reside in the text and in the events themselves (88). Fairclough confirms, “that ideology is located both in the structures, (i.e orders of discourse)

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

which constitute the outcome of past events and the conditions for current events, and in events themselves as they reproduce and transform their conditioning structure” (89). Moreover, texts are ideologically exploited in the sense that the meaning of words can be ideological. Words’ meaning is of importance. So are the other aspects of meaning, such as metaphor and coherence (89). Nonetheless, is all discourse ideological? In fact, the discursive practices become ideologically exploited in so far they integrate significations which, in a way or another, contribute to maintaining or reshaping power relations. Yet, all discourse is not thereby eternally ideological. Ideologies occur in societies that are characterized by relations of hegemony relaying on class, gender, and cultural groups, and in so far as humans are capable of surpass such societies, they are able of exceeding such ideologies (91). Hegemony is dominance and power over the society as a whole, and across all the spheres of that society (92). Likewise, most of discourses contain a hegemonic struggle in a particular institution or sphere (94). Hence, it is no surprise that the notion of hegemony provides the means by which discursive practices can be analyzed as a part of a wider social practice including power relations; discourse practice can be considered a mode of hegemonic struggle that reproduces, restricts or challenging existing orders of discourse. Since hegemonies house ideological scopes, it provides a way of evaluating the ideological investment of discursive practices (Fairclough 95).

### **III.3. Discourse, Politics and Identity**

Language is the chief instrument through which politicians can convey their policies and ideologies, and defend their political actions. Besides, in the political realm, discourse analysts have taken a firm interest in language since it functions as a vehicle through which decisions, transformations, and demonstrations can be levied through linguistic acts. Thus, in this realm, language usage is of great significance when it comes to revealing beliefs and political ideologies along with the profoundly interconnected creation of identity and group

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

relations. The German Professor Christina Schäffner believes that every single action in the political sphere is ‘prepared, accompanied, controlled, and influenced by language. We could add other verbs to this list such as, guided, explained, justified, evaluated, criticised’ (201). As mentioned earlier, the primary focus of CDA is the investigation of how social and political unfairness are rooted within discourse. Within the political sphere, identity holds a great importance. In effect, speakers are more likely to side with dissimilar political groups, stressing the bright features and placing one’s own self in opposition to the ‘other’ groups to get support for the intended group. CDA focuses on language, power and ideology, which are all related to identity creation through language. The relation of power to identity and language occurs in the fact that powerful people embody language to represent apparent limits between what is generally referred to as ‘Us and Them’, because the concept of identity revolves around similarities and differences between individuals and social groups (10-11).

### **III.4. Fairclough’s Critical Discourse Analysis**

Norman Fairclough, a British Professor of Linguistics, is one of the most prominent discourse analysts whose many books and articles are dedicated to the development of CDA. Fairclough has been impacted by Halliday and Bakhtin at the linguistic level, and theorists like Foucault, Gramsci, Althusser, Bordieu at the sociolinguistic level (Baker and Ellece 167). He has created a helpful framework for the examination of discourse as social practice. In the same vein, his framework includes an array of dissimilar notions which are interrelated in a three-dimensional model (Jørgensen and Phillips 64). What differentiated his CDA from the discourse theory of Post-structuralism is that, for him, discourse is both constitutive and shaped. In addition, his approach emphasizes the fact that discourse both reproduces knowledge, identities, and social relations taking into account power relations. At the same time, it is constituted by discursive practices and structure. Moreover, discourse

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

is in complex relations with other social aspects (65). For Fairclough, it is insufficient to analyze text alone for discourse analysis, as it does not scrutinize the connections between texts and social and cultural processes and structures. Hence, an interdisciplinary standpoint is required in which textual and social analysis can be combined (66).

### **III.5. Fairclough's Three Dimensional Model**

Fairclough employed the notion of discourse in three various ways. In the theoretical sense, he views the process of language use as a form of social practice. Thus, discourse is regarded as a type of language used within particular ground, like political or scientific discourse. Furthermore, discourse is utilized as a count noun in the most tangible use. Undoubtedly, count noun indicates a manner of speaking that provides meaning to experiences from a specific outlook. In plain words, the notion in the last sense refers to any discourse that can be differentiated from other discourses, like feminist discourse, consumer discourse, and so forth. In the same line of thought, discourse has three major functions. First and foremost, an identity functions; discourse contributes to the construction of social identities. Secondly, a relational functions; it contributes to the construction of social relations. Finally, an ideational functions; discourse contributes to the construction of systems of knowledge and meaning. Thus, he assumes that any case of language is a communicative event (66-67). He, then, provides a quite lengthy definition to the concept:

by critical discourse analysis I mean analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. (132-33)

As aforementioned, the context of language use is paramount, since language has many important functions that are related to the construction of social identities.

### **III.5.1. Discourse as Text**

Texts are regarded as one dimension of discourse. This sense of discourse stresses interaction between addresser and addressees, processes of speech and writing's production and interpretation, along with the contextual use of language. Thus, this dimension focuses on language analysis of the text. Likewise, the notion of text in this context is utilized to refer to any product whether speech, writing, symbolic forms, or a mixture of these three forms of communication (Fairclough 3-4). Besides, textual analysis can be structured under four chief headings. Firstly, vocabulary; it is principally concerned with individual words (75). Vocabulary might be invested in countless ways. Therefore, the analysis is at words level focusing on words meaning, and how this meaning has a political or an ideological function (77). Secondly, grammar; its main focus is words which are mingled into clauses and sentences. Accordingly, each clause is multifunctional, and thus each clause is an amalgamation of ideational, interpersonal, and textual meanings. By choosing certain words, people reveal their attitude to certain subjects. Thirdly, coherence; it looks at how clauses are combined into sentences, and how sentences are connected together to form texts. Fourthly, text structure; it deals with the design of the text since the structuring conventions might provide insightful description of the social relations and identities as embodied in the conventions of text type (78).

### **III.5.2. Discursive Practice**

Interesting is the idea that the analysis of the linguistic features of a text will necessarily entail the analysis of the discursive practice, and vice versa (Jørgensen and Phillips 68). This includes the processes of the constitution, distribution, and consumption of text (Fairclough 78). The analysis, in the second dimension, takes place at the text level. Consequently, the analysis of discursive practice looks at the ways the text producers constitute their texts by elements of other texts, and on the ways texts recipients apply

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

existing discourses in the processes texts' consumption and interpretation (Jørgensen and Phillips 69). Significantly, texts can be individually or collectively authored, and are consumed and interpreted variously in different social contexts. Unsurprisingly, texts often lead to wars, nuclear destruction, and a change in people's beliefs, attitudes, and practices (Fairclough 78-79).

### **III.5.3. Discourse as Social Practice**

In this dimension, discourse is regarded as a form of social practice. This means that language is a mode of action, and is usually a socially and historically form of action. In other words, discourse is socially constitutive and socially shaped as well. However, these do not occur as independent entities, but are all dialectically connected. Hence, it is of importance that CDA investigates the tensions between these two sides, rather than one-sidedly analysis (Fairclough 2010, 92). The link between texts and social practice is mediated by discursive practice. Significantly, text's production and interpretation processes are constituted by the nature of social practice, and the production processes leave its trace on the text; it constitutes it (94).

The corpus under study is definitely not isolated discursive events, but intertwined within the wider context of colonialism and revolution. Owing to the fact that ideologies are rooted in discourse, this approach seems appropriate for this research work because it takes one ahead of the level of description to a deeper understanding of the text. Therefore, it helps disclose a number of the concealed and obscure principles, outlooks and positions that are related to ideologies. Thus, it focuses on the discourse as the central unit and how Social and political problems context are constructed and mirrored in it. This approach will be of a great use since it invites the researchers to look at literary texts from a new angle which offers chances for understanding the hidden layers of the texts regarding social and political aspects.

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

### **Conclusion**

This chapter has reviewed the historical and literary backgrounds which construct Freneau and Zakaria's selected poems. It has exposed the colonial ideologies of the 18<sup>th</sup> century America and the colonists' reaction. Similarly, it has traced the colonial policies of the French during the colonization of Algeria and the November Revolution as a point of no return to the Algerian people. All things considered, the eruption of revolutionary wars set the colonizers' dream apart, and the wars were nothing but reclaiming the legitimate rights. Thus, no matter how parallel the situation between these countries might be, they cannot be put on pairs for some reasons. The Algerian cause, for instance, was and still be one of the bloodiest and long anti-colonial struggles ever waged in the world; whereas, the American Revolution remained only for almost eight years.

Equally important, the Algerian and American Revolutions were not distanced from the world of literature. The men of letters, in the two entities, employed the power of pen in order to promote the revolutionary thoughts, and even to instill the pillars of nationalism in the hearts of their fellow countrypersons. In this respect, Mohamed Dib, Kateb Yacine, and Jean Senac used the only weapon they mastered, the power of word in order to fight the Francization Policy of Algeria. And this is applicable to Thomas Paine, Thomas Jefferson, and Hector John de Crevecoeur as well, who did not live any stone unturned to rally the Americans' opinion against the British. By the end, this chapter discussed the approach of Critical Discourse Analysis that is going to be employed in chapter two in order to decode and ponder the various ideologies that characterize the poems.

Provided that colonialism is to subjugate all races, writers must be in constant revolt against today in the name of tomorrow, regardless of what today might be like. And in the name of emancipation, literature has proved to be an effective channel for any radical change. Hence, it is no surprise that many great revolutions were sparked by printed pages.

## **The Algerian and American Revolution, Literature of the Revolution, and Critical Discourse Analysis: A Socio-Historical and Theoretical Background**

---

Owing to the fact that language is power, committed patriots fill in their texts with many deep messages to counter the colonial regimes. To this end, CDA, as one mode of investigating ideologies within these penned materials, is an effective framework that offers a deeper understanding of the invisible layers of these texts. Following this chapter, the second chapter discusses the practice of Critical Discourse Analysis on the corpus as being the theoretical framework of the present study.

# **CHAPTER TWO**

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

This chapter is the practical part of this dissertation; therefore, it is devoted to the critical reading of the selected corpus in the light of Critical Discourse Analysis in order to provide interpretations for the chosen poems from different angles.

### I. Pens of Liberty into Birth

Before one delves into the various ideologies embodied within the selected poems and in order to deepen readers' understanding about this topic, one ought first to supply the biographical elements of Freneau and Zakaria as they are very telling and influential in shaping their ideological standpoints. Both poets have effectively rendered the turbulent experiences and the people they knew in their writings. Hence, this section is not meant to be a rigid biography, but rather it scrutinizes the poets' childhood, youth, political and literary career and unpacks the ways they contributed to forging their ideologies.

Philip Freneau is, fundamentally a simple man, a poet who could not stay away from the difficulties of the revolutionary epoch in which he lived. Likewise other poets, the force of conditions engaged him in various occupations. He was once a soldier, a sailor, a journalist and a pamphleteer, a philosopher and a teacher, a politician and a revolutionist. Sometimes, Freneau was hard to comprehend. Yet, his schoolmate Madison could understand him. So did Thomas Jefferson and the patriots of the Revolutionary War who sang his songs and read his poems (Axelrad vii). Philip experienced many losses and passed through many plagues. Yet, suffering, familiar to all men, was not bizarre to the Fresneau. One thing shared by all, they were all radicals. In addition, all the Fresneau were businessmen, and all of them failed in this. Hence, his father Pierre was no exception (Abel 212). Pierre traveled throughout New Jersey. He did not know that his travel would lead him to marry a young Scottish lady, Agnes Watson, and that this marriage would bring him fortune (Axelrad 8).

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

This lady was of a good omen, and Pierre was soon to be gifted a child. Hence, born to a wealthy family on January 2<sup>nd</sup>, 1759, in New York City, Philip Morin Freneau was the oldest of five children of Huguenot wine merchant Pierre Fresneau and his Agnes Watson. This family seems to have drooped the 's' around 1725 (Parini 67). Plus, his house was of a great comfort with as he "grew up surrounded by books and art and received fine-rate schooling" (Ritchie 36). Pierre looked after the education of his children. Unsurprisingly, all of them became enthusiastic readers. In this privileged sphere, the young poet spent his early years.

In line with this, his family agreed to leave New York and to settle permanently in New Jersey in 1762. However, the eldest Freneau was to stay in New York at a boarding school for the upcoming three years, and to go home only during the times of holidays (Pattee xv). His early days had been ordinary. Notwithstanding, most of his daydreams were often marred by distant cries of rage and insurgency, and by alarms and tumults that originated from Virginia in the year of 1766, where an agitator called Patrick Henry made a speech against the Stamp Act of England. At the same time, Freneau was in New York during these rebellious events, and he must have been an eye witness to the passions that swept all the colonies. The lad must have understood a little about this; however, it is through his friends that he would learn a great deal (21-23).

On November 7<sup>th</sup>, 1768, Philip entered Princeton as a sophomore; however, the delight of the incident was blemished by his father's financial problems and then his death the year before. In spite of these hardships, the young Philip was all set that President Witherspoon is believed to have sent a letter of congratulation to his mother (Elliott 128). The years he spent at Princeton had been so fruitful, as Freneau produced many long poems

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

like "The History of the Prophet Jonah." Certainly, it is regarded as a remarkable work for a college sophomore.

Enjoy my gifts while yet the seasons run  
True to their months, and social with the sun;  
When to the dust my mandate bids thee fall,  
All these are lost, for death conceals them all---  
No more the sun illumes the sprightly day,  
The seasons vanish, and the stars decay:  
The trees, the flowers, no more thy sense delight,  
Death shades them all in eve r-during night. (qtd in Axelard 18)

Freneau was not always to write such mournful and gloomy verses in his leisure time at Princeton. The young poet was soon to write on different subjects which gradually caught his attention, notably cruelty in the globe and his faith in its unavoidable defeat. Besides, he willingly sought to express his own vision of a future dedicated to poetry of the New World, the young and adolescent America, which had almost no poem of its own, and no genuine poet to write about (Axelrad 18-19).

It is of importance to remember the fact that Freneau had James Madison, H. H. Brackenridge, the writer of "Modern Chivalry" and an eye-catching figure in afterward Pennsylvania history, and Samuel Spring, who was to become broadly impactful in religious circles and the intellectual William Bradford as his classmates. Actually, they shared the same vision of the great America as his, and put it into words. Moreover, they were extremely aware of the fact that the future of this land is, indeed, their future. Here, it should be noted that Madison "immediately recognized, young Philip possessed the wit and verbal skill to become a dangerous protagonist in any conflict" (Elliott 129).

The struggle for independence was on the doors, and nowhere was its occurrence more noticeable than in the colleges; always the most responsive sphere in times of dictatorship and cruelty. The students were shaken by the events of the Stamp act, the new

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

taxes, and the Boston Massacre and could no longer remain calm (29). Freneau and his mates were convinced that the knowledge they acquired must be informative and at the service of their fellow countrymen. On the 24<sup>th</sup> of June, 1769, Freneau and his mates founded the American Whig Society which was meant for gathering and listing the young men who were opposed to the British violations on American liberty. If ever one doubts that Britain is invincible, Freneau rushes to enlighten, through "The Pyramids of Egypt" that history has always confirmed the opposite (Axelard 31).

His days as a student were almost over. Freneau became increasingly concerned with his nation's plight. Meanwhile, he was writing a poem that was to depict him not only as an indigenous poet of promise, but also as imaginative power sole to the new hemisphere. In effect, in "The Rising Glory of America" 1771, Freneau points out his commitment to poetry and his zealous Americanism. Indeed, through this poem, "Freneau had begun to defend his country" (Norko 158). This poem was considered a prophecy for a splendid vision of future sphere that would be liberated. Thus, there is a subtle appeal for independence in this poem. When America is free, "laws, a pattern to the world beside," will be enacted, and "Paradise anew shall flourish" (Abel 214). According to Freneau, America was a land

Of liberty and life; sweet liberty  
without whose aids the noblest genius fails. (qtd in Axelard 38)

Freneau "was graduated from Princeton in 1771. Although the colonies were already seething with the discontents which led to the Revolution, he continued to be more interested in patriotism as a literary subject than as an active cause" (Abel 214). In 1774, Freneau wrote "Pictures of Columbus." In fact, it was written during crucial time in which the colonial intruder levied the Intolerable Acts in 1774; banning Boston Harbor as a reaction for the Boston Tea Party, entailing people to host the armed forces, and offering

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

power to the colonial govern over Massachusetts. During the years of insurgency, the young America lacked national heroes due to its nascent state (Bauer 6). Freneau grabbed up his pen again and composed the poem of "Pictures of Columbus." In this poem, Freneau depicts Columbus as a national hero through language which stresses Columbus as the mythic predecessor of American legacy and values, dramatizing his actions to make the explorer at once connatural and heroic (Bauer 14). The story of Columbus is immortal, simply because it resembles the origins of America (9).

In 1775, Freneau wrote "To the Americans," in which he arouses his countrymen to fight against their mother country. Freneau is firmly convinced that rebellion against Britain is for a just cause, and urges his freedom combatants to oppose their colonial rulers in a revolutionary war.

So virtuous is your cause, I say  
Hell must prevail, if Britain gains the day. (qtd in Hacker 88)

Freneau gained his status as a writer through his political writings and satires. Hence, as America "moved steadily toward independence from Great Britain, Freneau lent his pen to the cause. His verses satirized the British military leaders in the colonies as cowardly and cruel, and denounced the Tories and Loyalist (Americans who supported the British) as traitors" (Ritchie 36). His political writings, like "A Political Litany," "An Ancient Prophecy," and "George III Soliloquy," portray a bitter satire projected at Britain and its henchmen. He called for a divorce with the British tyrants and with any institution that exercised its authorial power on the inhabitants of this land (Bates 399).

The egg of revolution finally hatched, and Freneau's nationalism extended his poetry to participate in the American Revolution. It is noteworthy that he fought as a militiaman during the war of independence, was held captive, and finally imprisoned in two British ship

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

in 1780. In fact, he was exposed to such a vehement treatment that he almost died there. Fortunately, his family could have him released. Surely, this experience had a lasting merit on Freneau. His poem, "The British Prison Ship," is "impressive for its credible depiction of British cruelty and its justification for the American cause; the unmistakable hatred at the center of the poem is made persuasive through Freneau's use of vivid, concrete details descriptive to his captors and their method" (Andrews 139). Hence, it is no wonder that Lewis Leary called it a "hymen of hatred" (qtd in 138).

In his autobiographical poem, he tells his experience as a captive. For this reason, he is firmly convinced that Britain stands for cruelty and arrogance. Freneau, additionally, was the first to other the British calling them intruders who must live America (Mihoubi 137).

THE various horrors of these hulks to tell,  
These prison Ships where pain and penance dwell,  
Where death in tenfold vengeance holds his reign,  
And injur'd ghosts, yet unaveng'd, complain;  
This be my task----ungenerous Britons, you  
Conspire to murder whom you can't subdue. (qtd in Bailey 1)

Like Crèvecoeur, he attempts to define America as contrary to the established European powers. In this respect, he tends to celebrate the pastoral view of America as a unique feature of the newly born nation. Unlike the industrialized Britain, America is more natural (Mihoubi 138).

After his release, he returned to New Jersey and became the editor of the Freeman's Journal published at Philadelphia. As an editor, journalist and writer, Freneau continued composing some of his finest poems for the committed soldiers (Rayne 76). From 1781 to 84, he showed a firm opposition to the Federalists and their concept of American form of government. This created enmity with George Washington, as Freneau "boldly attacked Washington personally whenever he showed any leaning to the Federal side" (Hudson 185).

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

Hence, it is no surprise that he was that "rascal Freneau" for him. Finally, he could escape this political turmoil by going to the sea, to finally losing his life in a fierce snowstorm in 1832 (Rayne 76).

Unquestionably, Freneau's life and literary works demonstrate effectively how politics and art were often twisted together in the new world during the revolutionary period. Even during his university years, Freneau authored many poems dedicated for the political upheavals in which he could powerfully illustrate his committed patriotism to the cause of American Revolution (Mihoubi 136-137).

On the other hand, the same subjects were the concern of Zakaria who did not have an easy youth in a country under the French rule. Like Freneau, Zakaria is one of the privileged figures of all times. He was born in the city of Beni Izguen (Ghardaia) in the Berber area of Beni Mzab on Friday, 12<sup>th</sup> of June, 1908. The Moufdi nickname, which has become his literary pseudonym, was decreed to him by one of his schoolmates during the Mozabite mission (Zemani 8).

Important is the idea that his primary studies were conducted in his homeland, where he memorized verses from the Qur'an and the basis of the Arabic language. Just like Freneau before him, Zakaria had to travel between different places. His father accompanied him to the province of Annaba, North East Algeria, where he was a trader there, and it was in Annaba that he memorized the Qur'an by heart at the age of seven (Bay 82). In the same way as Freneau, Zakaria grew up in an environment with adverse conditions. In his early days, the young Zakaria was an eyewitness to the brutality of the French colonialism on his territory; he kept the injustice and the arbitrariness which were practiced on his people deep inside. In fact, this child was taken by an immense surprise which crushed the imaginary world he had in mind by the outside realities (Karech 7).

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

On the Contrary to Freneau, Moufdi spent most of his time travelling between Annaba and his homeland; so that, he could not attend his lessons regularly until 1920. Afterwards, his father decided to enroll him in the Mozabite educational mission to pursue his studies in Tunisia. After joining the Qur'anic School of *Es-Salam* (Peace), he obtained an introductory certificate in Arabic and principles in the French language. Shortly thereafter, he moved to El Khaldounia School where he studied Algebra, Engineering, Geography and other sciences. In the meantime, he joined El-Zeitouna University to attend the literary evenings of the talented Tunisian writer El-Arbi Kabadi (M'hidi 9). Besides, he became an intimate with the Algerian poet Ramadan Hammoud and the infamous Tunisian poet Abu Al-Qasim Al-Shabi. Due to Moufdi's intelligence and poetic spirit, Hattab Bushnak, his teacher, named him "Moufdi" (Mama 21).

The young Zakaria seemed to be impressed by his new nickname in which he found what satisfied his literary and national ambitions, and this was rendered in many of his poems. In the opening lines of People's Party song, he sings: "for your sake, Algeria, I redeem my soul and wealth."<sup>9</sup> He, then, became a prolific poet who relied upon his own competencies. In this regard, he affirms that "as for poetry, I am self-enlightened...I devoured literature as a child, and the history of heroes from great nations" (qtd in Nasser 10).<sup>10</sup> Unsurprisingly, the five years he spent in Tunisia are what brought him to the top, and therefore projected him into the literary and political zone.

Indeed, the Islamic Arabic sphere impacted him greatly and deepened his love to Islam, to the Arabic language, and to his homeland. In return, he abhorred any attempt to threaten these sacred areas. Zakaria was highly influenced as well by the Tunisian patriotic

---

<sup>9</sup> Trans. Ours. "فداء الجزائر مالي وروحي"

<sup>10</sup> Trans. Ours. "وأما الشعر فأنا فيه أستاذ نفسي،"

ولقد شفعت حبا بالأدب طفلا وبتاريخ الأبطال من عظماء الأوطان"

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

elites, such as Abdelaziz Thâalbi, who entrenched in his mind the traits of religious pride, self-esteem, and the hard work for national liberation (Kherfi 11). In this respect, Moufdi asserts that “under their supervision, I had religious lessons and other in patriotism and sacrifice for the sake of the dear homeland and the glorious nation”<sup>11</sup>(qtd in Nasser 16). Moreover, the turbulent atmosphere in the twenties, especially post-war I, Tunisia was characterized by a firm confrontation between the Tunisians and their colonial rulers in which he was an eye witness. These factors were paramount in the appearance of Zakaria not only as a committed patriot, but also as a national political activist whose literary career was highly associated with his nation's cause (Mama 22-23).

Like Freneau, Zakaria wavered through all sort of jobs-He was once a journalist and a politician, a teacher and a revolutionist. As a political activist, he has an impressive record of achievements. Undoubtedly, he was among the first founders of the national press. In fact, the initiative step of Zakaria into journalism was with his fellow poet Ramdan Mahmoud, where they found *Al-Wefaq* (consensus) literary Association which its newspaper was issued from 1925 to 1930 in Tunisia (Bay 83). After his return to Algeria, he found a similar association which its newspaper *Al-Hayat* (life) had three editions in 1933. Likewise Freneau, Zakaria sought to awaken the nationalist spirit within his fellow countrymen. In 1936, he founded the *Djamiat Altawhid* (Consolidation Association) which aimed at erasing any attempt to divide the Algerian people. Meanwhile, he composed his immortal poem which expresses the hopes and pains of the freedom and independence-craving population. This poem was called the anthem of the national breakthrough (Karech 17). In his own words, “for your sake, Algeria, I redeem my soul and wealth” (qtd in the Algerian Iliad 61).

---

<sup>11</sup> Trans. Ours “درست على هؤلاء دروسا دينية وأخرى في الوطنية والتضحية في سبيل الوطن العزيز والأمة المجيدة”

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

In 1937, Zakaria gave a lecture in Blida in a night of Ramadan about "Patriotism and Religion" and urged his civilians for jihad for the sake of the homeland. Unfortunately, He was imprisoned from 1937 to 1939 and accused of conspiring against France. He was again imprisoned in 1940 for six months. At the aftermath of the Massacre of May 1945, he spent five months in the prison for the fourth time. Yet, he continued his struggle against the French after his release (Cherif 9). Unlike Freneau, Moufdi entered the prison countless times.

In this prison, he was a torch blazing with flames, and fought with words which were match to bullets. Indeed, one cannot neglect the fact that he is among the committed poets who contributed to forming a synergy between the voice of justice and gunfire (Chaabani 82). Along with his colleagues, he issued a weekly newspaper called *Elbarlaman* (the Parliament) with a French expression. Its motto was to defend and liberate the Algerians (Zemani 12).

The 1<sup>st</sup> of November 1954 was indeed a historic landmark for Zakaria who endorsed the armed revolt, which was triggered by young people who learnt from him the true meaning of patriotism and the sacrifice for independent Algeria. He suffered greatly when the Revolutionary Command prohibited him from joining the National Liberation Army due to his fragile body. Despite this, he sent Slimane, his son, to be a soldier instead of him. This is the revolution that he called for years before 1954 through his anthem *Min Jibalina* (From our mountains) (Karech 20).

From our mountains came the shouts of the free men, calling us to  
independence,  
Calling us to independence, to the independence of our nation.  
Our sacrifice for the nation is more important than life;  
I sacrifice my life and my property for you

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

O my nation, O my nation, I love none better than you.<sup>12</sup>

The outbreak of November Revolution was accompanied by Zakaria's valiant poems. Consequently, he was immediately rearrested in 1956 and transferred regularly between Berrouaghuia and Berberous prisons (Bay 84). His friends in the two prisons, such as Ahmed Boualem and Mohamed Zitouni, recounted that he was a strong believer in the victory of the revolution, indifferent to the life and suffering of the prison, and much concerned with the martyrs' children and their widows (Chougrani 14). Zakaria was always associated with revolution, and his words made a distinctive sound when uttered, thus helped raising the awareness of the indigenous people. His revolutionary poetry was characterized by the power of words in which each word of his poetry was like a burning fire (20).

This prison was also marked by the hang of the bold martyr Ahmed Zabana. Zakaria was impacted deeply by Zabana's last words when he asked the lawyer to tell his mother that her son's life would not go in vain, and that he is dying for the sake of his country. After seeing this, his muse flowed into a heartbreaking poem written on the night of 18<sup>th</sup> June, 1956. He composed *Eldhabih Elsaeid* (The Ascending Martyr) to describe the heroic death of this iconic man, as he recounts Zabana's death in metaphorical terms to boost the revolutionary spirits of the Algerian people combating the superior war-machines of the French (Mazouz 187).

Like the Messiah Jesus, he rose up  
Chanting the sacred hymn  
Smiling as an angel or a child  
Welcoming the rising new morn.  
Raising up his nose with might and lifting his head, seeking eternity<sup>13</sup>

---

<sup>12</sup> Translation retrieved from this site <https://lyricstranslate.com/en/من-جبالنا-min-jibalina-our-mountains.html>

<sup>13</sup> Translated by Soumaya Maazoz 182-183.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

In the depths of the prison, his muse was erupted into the Martyrs' anthem, "O wind, blow it off!" In 1955, he composed the official national anthem "we swear" (Elarabi 173). Zakaria was put in a cold, dark cell, yet the Barbaros Prison was familiar to Moufdi since the thirties. Many Algerians were in this prison, and many heroes of this land were hanged in it (Iliad 15).

It is believed that he was bleeding when he was transferred to this prison, yet he asked one of his colleagues to drum for him to sing this revolutionary song in the Algerian dialect:

Go, Algeria	رُوجِي يَا دَرَايِرْ
Go as a sacrifice	رُوجِي تَضْحِيَّة
The heart that wants to	الْقَلْبُ الَّذِي بَاغِي
Cry, I will burn it myself	يَبْكِي نَكْوِيهِ
Your ancestors' pray	دَعْوَةُ جُدُونَا
Is indeed pretty tough	قَوِيَّة
Whoever crossed the lines	الَّذِي أَخْطَى وَتَعَدَّى
Must regret it <sup>14</sup>	أَطْفَرَتْ فِيهِ

(qtd in Dahmani and Ben-Amar 44)

What distinguished this committed poet from others was his endless support to the Algerian cause. For instance, when he was in the torture cell, he found neither papers nor pens. So, after the torture he received in prison, the poet's blood wrote on the cigarette rolls the song *Eichta Ya Aalam* (O flag, survive!). He says in its introduction: "The poet's blood wrote it in the gloomy cell and gifted it to the Algerian government"<sup>15</sup> (qtd in Dahmani and Ben-Amar 45). Also, he was aware of the fact that backwardness and illiteracy empower the colonizer; therefore, he kept calling that extraordinary efforts were required to eliminate these illnesses (44-45).

Shortly after his release in 1959, he fled to Morocco and then to Tunisia to be healed by the African revolutionary doctor Frantz Fanon. Thus, to get the necessary treatment since he got out of the prison completely drained. In 1961, there were serious events in Morocco,

<sup>14</sup> Trans.Ours..

<sup>15</sup> Trans. Ours. "كتبه الشاعر بدمه في قعر الزنزانة وأهداه للحكومة الجزائرية".

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

most notably the death of Mohammed the 5<sup>th</sup> and the succession of Hassan the 2<sup>nd</sup>. Zakaria headed there and participated in the demonstrations held on both occasions in the honor of Algeria. During this period, he travelled extensively for four months and a half between different Arab countries which were full of revolutionary activities. For this reason, all he could talk about was revolution. Most importantly, he succeeded in his mission since various Arab countries asked him to make the voice of Algeria and its revolution heard. Added to this, it is no surprise that *Es-Sabeh* (mourning) Newspaper commented on his heroic struggle as follow: "Moufdi Zakaria is Algeria's ambassador without a letter of credence"<sup>16</sup> (qtd in Chougrani 15).

At the end of 1961, the revolution reached its heights and the first edition of the poem of "The Holy Flame" was issued. When the war was over, Zakaria resided in Algeria for a short period of time, and then went back to Tunisia from 1963 to 1969. He passed away on August 17<sup>th</sup>, 1977 in the city of Tunis, but his body was transferred to be buried in his hometown, Beni Izguen, covered by the national flag that he wrote his anthem by his blood (Boudab 75).

In short, both Freneau and Moufdi were wholehearted advocates of their countries' cause, speaking earnestly in favor of their independence. Throughout poetry, they portrayed the tragedy of their societies. Thus, the historical circumstances and the colonial alienation they experienced affected profoundly their way of thinking and were of great effect in shaping their ideological standpoints. Hence, upon the first reading of their works, one may learn a great deal about their commitment and devotion. Freneau and Zakaria's skills could make them powerful wielders of the pen and a salient adversary on the battlefields of print. Therefore, it is no surprise that the active role played by these politically charged poets and

---

<sup>16</sup> Trans. Ours. "مفدي زكرياء سفير الجزائر بدون أوراق اعتماد."

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

the way they served as eloquent spokespersons for their nations' just cause brought them fame and made them earn the title of "the poets of revolution."

### II. Nations upon Unique Hills

Added to what has been revealed about Freneau and Zakaria's lives and the possible continuities that may exist between them, this section is meant to scrutinize the worlds that breathe through the selected poems, namely "The Wild Honey Suckle" and the poems 18 and 58 from "the Algerian Iliad." Moreover, the general endeavor is to unpack the hidden ideologies of discourse that have become so naturalized over time and are perceived as acceptable and natural features of discourse, and most outstanding to reveal how nature has been used as one mode of revolutionary discourse in order to create a unique culture that is totally not European.

What lies behind the name of "The Algerian Iliad" and "The Wild Honey Suckle"? One might enquire. In America, the national independence gave birth to another source of interest; it is generally believed that America's primary task was to find a rigid justification for its newly won liberty, and this required more than having a powerful economy and stable government. Hence, the creation of a matchless culture was whispered to be the motto of a proper nationhood; Americans looked for something purely "American", yet valuable enough to transform discontented provincials into proud and confident citizens. It is needless to say that more than any country in the world, America suffered from the lack of history; even in literary and artistic achievements, she was logged behind European countries. Though this fact, Americans sensed that their country was different: wilderness had no counterpart in the Western block (Nash 67).

Freneau was ultimately impacted by two themes during his lifetime. In truth, the relationship between men and nature, nature itself, together with the American Revolution

## **The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA**

---

were his major concerns (Hachemer 3). But, Freneau's early reverie, the theme of nature, could not be achieved during the wartimes due to the practical nature of his fellow people, and the fact that there existed no claim for an imaginative creator to celebrate love and wine (Pattee cv). The war ended, and the dreamful poet would not leave his early dream unachieved. Freneau, additionally, was prepared by nature for a true poet; he was a man with a truthful message, yet confined by his milieu. America was not ready for her singer. Hence, it is no wonder that his nature poem were not quite common during his lifetime. In this sense, Dr. Carl Bode, teacher and noted historian at the University of Maryland, asserts: "the Wild Honey Suckle was virtually unread in poet's lifetime, yet it deserves a place among major English and American works of poetry of that time" (29).

Freneau is universally regarded as an "avant guardist" who anticipated the Romantic Movement a half century before its true being. Indeed, he was the eye-catching pioneer in the faint romantic arena, which would be explored in the works of Coleridge and Poe. In effect, the "Wild Honey Suckle," which was composed in 1786, preceding the publication of "Lyrical Ballads" by twelve years, is "as spontaneous and as free from Pope as anything written in Wordsworth," Professor Pattee notes (cix). Ahead in position, the factual life of the American landscape is very noticeable in this enthusiastic poet-the wild honeysuckle, the blackbird, the squirrel, along with the diverse life of the American tropic islands. Besides, it is apparent in his poem that his poetic spirit could be inspired by lowly flower and even vulgar objects; that he could draw from a humble nature and its commonplaces bottomless lessons for human beings. Taking in mind the words of Leonidas Warren Rayne, this poem is "a flawless nature lyric" and "his one almost perfect art lyric, is worthy of full quotation" (77).

Fair flower, that dost so comely grow  
Hid in this silent, dull retreat,

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

Untouch'd thy honey'd blossoms blow,  
Unseen thy little branches greet:  
    No roving foot shall crush thee here.  
    No busy hand provoke a tear.

By nature's self in white array'd,  
She bade thee shun the vulgar eye,  
And planted here the guardian shade,  
And sent soft waters murmuring by;  
    Thus quietly thy summer goes,  
    Thy days declining to repose.

Smit with those charms, that must decay,  
I grieve to see your future doom;  
They died -- nor were those flowers less gay,  
The flowers that did in Eden bloom;  
    Unpitying frosts, and Autumn's power  
    Shall leave no vestige of this flower.

From morning suns and evening dews  
At first thy little being came:  
If nothing once, you nothing lose,  
For when you die you are the same;  
    The space between, is but an hour,  
    The frail duration of a flower. (qtd in Rayne 77)

Freneau chose a bold title to his masterpiece and best lyric poem. Hence, what is the wild thing about the honeysuckle? One might ask. Truthfully, it is “wild” plant just to demonstrate the fresh insight of the natural scenes on the New World (Ma 1687). In this regard Kathryn Vanspanckeren (21) confirms “The Wild HoneySuckle” (1786), evokes a sweet-smelling native shrub.” It is unnecessarily that this plant be a honeysuckle; it could as easily be a rhodora, or a pale violet growing in a “silent, dull retreat” sheltered by a “guardian shade” and watered by a “murmuring” stream (Arner 55). This flower could be a rose of daffodils, but the American-born poet preferred it to be a honeysuckle instead. So, what is the secret behind this specific use of language? According to James Paul Gee:

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

Language has a magical property: when we speak or write we craft what we have to say to *fit* the situation or context in which we are communicating. But, at the same time, how we speak or write *creates* that very situation or context. It seems, then, that we fit our language to a situation or context that our language, in turn, helped to create in the first place. (11)

In order to comprehend Freneau's fundamental aim behind selecting this flower, it is of more importance to cast light on the defining features of it. According to *Britannica England*, honeysuckles are indigenous plants to temperate sectors of both hemispheres, but they can also be found growing in southern Asia, the Himalayas and even North Africa. Though the fact that this flower is native to Eurasian countries, it has become quite common and more established in North America. The Honeysuckle flower can be either deciduous or evergreen, especially those growing in warmer regions. Honeysuckle flowers, which are yellow to bright red, are known for their lovely fragrance and sweet nectar. In addition, this flower grows in ordinary places, and thus is more accustomed to the wildlife. Therefore, the key terms: sweet, fragrance, wild, and lovely are the core of this particular poem.<sup>17</sup>

Looking back in time, Freneau was walking at Charleston, South Carolina. In fact, it was during that walk that the magnificence of the wild honeysuckle enlightened his soul and evoked his poetic spirit. Interesting is the fact that Freneau, unlike most of his fellow poets, did not blindly mimic the British poetry and duplicate the themes of all masses. He intentionally figured out an innovative way of looking at the native characters, and the pastoral view of America. Consequently, his literary compositions about the native characters of the New World played a significant role in the advancement of American poetry (Ma 1687). Indeed, Freneau wrote against the tide of looking for materials outside America; he firmly established his poem on this flower. In fact, he is among the first to

---

<sup>17</sup> <https://www.britannica.com/plant/honeysuckle>

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

praise the country, and shed light on the natural scenes of the New Sphere and on an American subject matter.

Similarly, this poem unveils his standpoint about the writing material of American authors. According to him, the native land in America was generously supplied with beauty and myth, and therefore it could compete with the remains of the western sphere. Hence, relying on American beauty, the American elites can pen high-quality works. Finally, the title, which principally revolves around a native wild flower, projects a radical variation from privileged flower depiction that is distinctive of tradition English poetry (Ma 1687). To speak plainly, Freneau deliberately focused on localization, or what is commonly known today as the local colors, to tell his fellow countrymen and most importantly the homeland that America, despite the fact that it is a recent nation, can build a civilization that is totally not European. In this respect, the Algerian scholar Houria Mihoubi confirms: "In stressing the idea that America, as a new nation, is the antithesis of the British Empire, Philip Freneau, like Crèvecoeur, tends to celebrate the American landscape" (138).

Just like Freneau before him, Zakaria selected an intrepid title for his magnum opus, and backed it up with a whole section devoted for celebrating the Algerian pastoral. To start with, the "Iliad" has many intertextual relations, as it draws from various cornerstones in the history of great nations. For Fairclough, the pioneer of CDA, "the concept of intertextuality sees texts historically as transforming the past=existing conventions and prior texts- into the present" (85). That is, intertextuality implies that texts get their meaning through referencing of other text. In effect, "The Algerian Iliad" is a poetic blog that contains 1001 verses; with its 1001 verse lines, it is not only an Iliad, but a clear parody to One Thousand and One Nights of the famous folk tales known as Arabian Nights (Boudab 43). In the Preface of this composition, Mouloud Kacem Naït Belkacem confirms:

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

And thereafter, *The Iliad* continued its journey, meaning that Moufdi continued composing until it reached one thousand and a verse lines (1001), or the one thousand and a night of the ageless days in the history of this nation, and glorifying eternity which is but for Allah (God), and the Arabs used to call history "nights"! (12)<sup>18</sup>

It is crystal clear that the bold word "Iliad," as a title, is the first threshold which turns one's interest into the notion of epic, which is according to Michel Assai:

"a long poem that revolves around huge battles and incredible feats waged by people for a cause related to their humanity, national existence, and in defense of their time-honored sanctities as well as ancient legacy. When describing battles and heroism, the epic captures a whole epoch of this people, the traditions which they follow along with the ideals they seek, and the concepts, the beliefs, and the ideas the people adopt"<sup>19</sup> (qtd in Chougrani 4)

Therefore, the word *Iliad*<sup>20</sup> drives one into a fine old history that is evidenced in the Greek civilization, particularly the Homeric *Iliad* which largely revolves around the Trojan War; a factual incident that was wrapped in the dress of legend and imagination, and this is called the primitive epic. Consequently, one can stress the fact that the *Iliad* is superstition-themed, yet it does not preclude the existence of reality. Undoubtedly, every epic legend usually involves a specific historical landmark which provokes the poetic spirit of poets. It is noteworthy that for westerns, the *Iliad* is people's epic and the tide of history, which was fused with myths and paranormal. Though this fact, it is, for Zakaria, closer to reality than imagination, and this what he embodied by making Algeria the sole hero of his *Iliad*. Naït Belkacem argues:

And we named it: The Algerian *Iliad*. In fact, it is typified than the Homeric *Iliad* by its large volume; while the latter, the Greek *Iliad*, tells only myths and legends, we find that the Algerian *Iliad* has immortalized genuine glory, and highlighted and outlined the

<sup>18</sup> Trans.Ours. "وبعد ذلك واصلت الإلياذة مسيرتها، أي واصل مفدي نظمها، إلى أن بلغت الواحد بعد الألف، أي الألف بيت و بيتا، 1001، أو: الألف يوم ويوما، من الأيام الخالدة، في تاريخ هذه الأمة، و تمجيد الخلود، والخلود لله، و العرب كانت تسمى التاريخ <<الأيام>>؟"

<sup>19</sup> Trans.Ours. قصيدة شعرية طويلة تدور أحداثها حول معارك ضخمة و بطولات خارقة خاضها الشعب من أجل من أجل قضية تتصل بوجوده الإنساني و القومي و دفاعا عن مآثوراته و مقدساته العريقة، و هي إذ تصف المعارك و البطولات تصور عصرا بكامله من عصور هذا الشعب، و ما يعيشه فيه من تقاليد و يسعى إليه فيه من مثل، و يتبناه من مفاهيم و معتقدات و أفكار

<sup>20</sup> Italics Ours.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

chronology of events and incidents which are among the wonders of the eons, neither created by gin, nor made by a poet, but purely Algerian-induced in the battlefield.<sup>21</sup> (12)

The *Iliad* of Homer provided Zakaria with a form and shape to pour in his poetic experience (Elarabi 10). Added to this, one may argue that Moufdi employed all these intertextual relations so as to compare the history of Algeria and its evolution to that of many great civilizations, notably to the Greek society that is manifested in Homer's *Iliad*. From an ideological point of view, it is to throw away the idea that the Algerian society is a very recent society that occurred to the scene with the coming of France, but a society that is rooted in the past and existed even before becoming a colonial base. More importantly, the composers of this masterpiece sought to instill and strengthen one's pride in the long noble history of their nation, since history is "the most important, is the beginning and the end, the bottom line, the basis of every culture, not only to identify the glory days, nor to capture experiences, but to instill self-esteem, to deepen self-awareness, and thus to strengthen national pride"<sup>22</sup> (Naït Belkacem 16). Therefore, Zakaria expressed the detachment from the French through the powerfully opted title *The Iliad* that unpacks the originality of this area.

Likewise Freneau Before him, nature has had its unique status within Zakaria's poetry due to the vital role it played during the revolution. Once again, Naït Belkacem confirms:

Moufdi divided the *Iliad* into two main parts. First and foremost, the beauty section; it is concerned with the natural beauty of Algeria. Secondly, the majesty section; beyond this shimmering portal lays all the glories of history. Notwithstanding the aforementioned facts, the two sections may overlap occasionally. (12)

Indeed, his tendency towards nature is described in most of his writing. Hence, his love to nature makes it far more valuable than a poetic performativity in which he sings the

<sup>21</sup> Trans. Ours. و سمينها: إلبادة الجزائر، وان كانت تمتاز على إلبادة هوميروس بالفارق العملاق: فبينما هذه الأخيرة، أي الإلبادة اليونانية، لا تروي إلا الأساطير، نجد الإلبادة الجزائرية قد خلدت أمجادا حقيقية، و سطرت تاريخ وقائع وأحداث هي من روائع الدهر، لامن خلق الجن، ولا من اصطناع شاعر، و لكن من صنع الإنسان الجزائري في الميدان! "

<sup>22</sup> Trans. Ours. "فالتاريخ هو الأهم، هو البداية و النهاية، و بيت القصيد، و الزبدة من كل ثقافة، ليس فقط للتعريف بالأنجاد و الأمجاد، و ليس فقط لاستخلاص التجارب، و لكن أيضا لغرس الاعتداد بالنفس، و تعميق الوعي بالذات، و توطيد الاعتزاز بالنفس."

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

beauty and the charm of nature (Chougrani 26). Of more importance is the fact that the first section contains the geographical features of Algeria and the lovely rabbinic creation of this land. In fact, *The Iliad* opens with throwing light on the Algerian stunning nature; the nature that is full of riches, and was the major reason behind the coveting of the abundant natural wealth by many great powers (Elarabi 7). Significantly, Moufdi described the Algerian landscape at the outset of his magnum opus: "it cannot be considered as a description to the gorgeous nature only, but also... a description to the battlefield where the struggle occurs, and where the heroic exploits take place"<sup>23</sup> (qtd in Elarabi 8).

And our Sahara... is the source of such beauty	وصحراؤنا... نبع هذا الجمال
Here lies the revelation landing of creature	هنا مهبط الوحي للكائنا
S, about palm trees... and between sand	ت، حيال النخيل... و بين الرمال
The cradle of divine messages to the wor	ومهد الرسالات للعالم
ld, the light of guidance, and the mouth of perfection <sup>24</sup>	ين، ونور الهدى، و مصب الكمال

The use of place names implies different connotations, which are fraught with specificity of that place along with its historical events. For example, Moufdi sheds light on the areas of the Atlas, Alaouras, and Casbah. He, then, embarks on counting the various cities of Algeria, such as: Bejaia, Constantine, Blida, the Sahara, and Oued Souf. The aforementioned places house a lot of memorable events and struggle against the French. Hence, Moufdi mentions the names of those cities to remind and unmask the unrepentant barbarism of the French colonialism against the human values (Bomoud 123-124). In addition, all the symbols that Moufdi employed- like mountains, dawn, and night- stand for the firm resistance of his civilians in the face of tyrant rulers. For instance, the use of mountains signifies survival, patience, and jihad in the name of emancipation (126).

Moufdi intelligently employed nature in this sense in order to reflect his ideological perspectives against the colonizer. In fact, the use of all these places is to constantly remind

<sup>23</sup> Trans. Mine "لايصح اعتباره وصفا للطبيعة الفاتنة فحسب بل... وصف لأرضية الميدان الذي يقع فيه الصراع، وتمثل فيه أدوار البطولة"

<sup>24</sup> Trans. Mine, the poem number 18, p. 36.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

of the colonizers' atrocities, and thus to glorify such places as the battlefield of many heroic struggles. Oued Souf, which is located in the south-eastern part of Algeria, was of great importance in the period of revolution. Hence, it is no surprise that Zakaria chants his love to this region, and immortalizes it with many unforgettable verses.

O Oued Souf! the secure den	ويا واد سوف العرين الأمين
And the stronghold of our rebellious heroes	ومعقل أبطالنا الثائرين
And the weapons' crossing point to our Aouras	معبر الأسلحة لاوراسينا
Shall we forget the unlucky three days	أنسى ثلاثة أيام نحس
Where Soustelle mourns for the saved lives <sup>25</sup>	وسوستال يندب في الناجين

In the margin of "The Algerian Iliad," it is stated that during such crucial times, Oued Souf became a transit area for weapons to the revolutionaries of Alaouras. Besides, it facilitated the process arms transfer from both Tunisia and Libya through the Sahara. Zakaria, moreover, mentions the most important *three days*<sup>26</sup> in the history of this area, where Almujaahid Mohamed Alakhdar defeated the French army; this led the General Jacques Soustelle to come to Oued Souf and mourn the lost lives of his soldiers (76). The number of names varied in this composition, yet the ultimate goal remains the same: these pastoral places "carry cultural elements which constitute his historical identity" on the one hand, and unmask "those scandals and the destructive barbaric Frenchman against human values"<sup>27</sup> on the other hand; Tarek Boumoud explains (124).

In a nutshell, one can say that the striking similarity between the two poems lies in the fact that both poems talk about geographical features of the two countries and most outstanding about the uniqueness they share, which of course enact a different battlefield of constructing identity. Yet, the preoccupation of nature in the analyzed poems is different. On the one hand, Freneau used nature in the sense that he sought to glorify the fresh insights

<sup>25</sup> Trans. Ours. The poem number 58, 76.

<sup>26</sup> Our emphasis

<sup>27</sup> Trans. Ours. عناصر ثقافية مكونة لهويته التاريخية... كاشفا عن تلك الفضائح و همجية المستدمر الفرنسي الخائشم ضد القيم الإنسانية.

## **The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA**

---

of the natural scenes in America, and to turn the interest of his fellow writers to look at the native characters. On the other hand, Zakaria employed nature in his poetry in order to unpack the atrocities of the colonizer and to depict them as battlefields of many epic wars. As a matter of fact, the ideological view can be delineated through the word nature; this is the ideology of mapping the self onto the map of existence, and onto the landscape of selfhood. Hence, nature in this sense is one of the markers of identity.

### **III. Politicizing Subjugation: Monarchophobia**

As it has been revealed in the previous section, nature was a significant vehicle through which the politically charged poets expressed their detachment from their colonial rulers. In this section, the researchers are interested in exploring the ways the poets' democratic ideologies helped crystallize a kind of political awareness within their fellow countrymen. To achieve this goal, the researchers are going to analyze Freneau's "A Political Litany," "An Ancient Prophecy," and some selected poems from Zakaria's writings, notably the poems number 35, 43, 48, 64 from "The Algerian Iliad," the Algerian national anthem from "The Holy Flame," and the poem of "The Son of the Nuclear Bomb."

During the period of colonialism, many literatures hewed closely to the theme of democracy with a special regard to the social and political conditions of each country. Owing to the fact that poetry is one important literary mode which tells a story, ideology or even depicts the factual life of a particular society, Zakaria and Freneau's selected poems are salient examples for this. These poems appealed to revolutionary audiences, since they contained social criticism with political topics and comments. In fact, the aforementioned authors are very loyal to their democracy ideology; hence, it is no wonder that democracy is the main idea to scrutinize in these literary works of poetry.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

To begin with, the muse of liberty and the democratic ideals influenced Freneau as profoundly as did nature that march so proudly through many stanzas of “the Wild Honey Suckle.” In this poem, ‘A Political Litany’ (1775), there is a subtle appeal for independence; a novel thought that was not either broadly held or often mentioned. When Freneau considered the subjugation of weaker peoples to their will, he poured out all his rage and scorn on the king of England and his retinue. In this regard, Jacob Axelrad affirms:

For the first time in the country's history, the poems of Freneau provided the metrical music of an upsurging love of liberty, and sounded the first clear call for democracy in the new world. Unlike the earlier poets of Puritan vintage, Philip Freneau was more concerned with the future of a young country than the past of an old tradition. Anne Bradstreet, Michael Wigglesworth, Edward Taylor—for them the world was a chimera, and heaven the sole reality...the good place was not here, but hereafter. For Freneau, the world, the little, scarce-known world of America, with its dreams and hopes, and aspirations, was the one reality above all others. Heaven, if it was to be found at all, must be sought for here on earth. (44)

Indeed, A Political litany is a notable landmark in American literary history. Its verses were commonly recognized all around the colonies, reproduced by the press to stir and delight the subjugated population, and allegedly sung by combatants in the battlefield. Undeniably, Freneau's skill as satirist and polemist was a paramount contribution to the American Revolution. He seared occasional poems on governmental officers, battles, and political events praising his fellow patriots on the one hand, and condemning the British foes on the other hand (Emerson 138). The title, “A Political Litany,” takes a religious format and “with each stanza beginning with the word *from*, Freneau takes the religious style of a litany, which is a repetitive or incantatory prayer, to plead for America's independence from the evils of Britain” (Tinnemeyer 177). Hence, it is surprise that the opening verses of the poem reveal his political prayer and hopes that God will grant Americans liberty soon enough. Freneau aspires to see America free from the British

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

dependence and all the institutions and people that conspire to enforce their authoritarian power on Americans (Furmańczyk 16).

Libera Nos, Domine.—Deliver us, O Lord, not only  
from British dependence, but also  
From a junto that labour with absolute power,  
Whose schemes disappointed have  
made them look sour,  
From the lords of the council,  
who fight against freedom,  
Who still follow on where delusion shall lead them<sup>28</sup>.

It is true that the poem opens with a political prayer, yet most of the verses are “a bitter diatribe against the political domination of Britain” (Gray 38). Therefore, his “rancor against the king and the British ministry was particularly deep and ineradicable as witness these lines of “A Political Litany” (Patterson 70). Freneau first projects his satire at Britain dependence since her absolute power entailed that all the thirteen colonies must act upon the laws levied by the British. Being one of the British colonies deprived America from managing her own destiny. In effect, the existence of the Proclamation of 1763, The Stamp Act and Townshend Act came to prove the fact that the mother country imposed her laws upon the colonists. Hence, Freneau’s mocking to Britain entails that the British are no longer welcomed across the ocean. Glancing back at the aforementioned stanza, one cannot ignore the fact that Freneau mocks and criticizes “a junto” or administrative council that mercilessly imposed its hegemony. The American-born poet scornfully declares that the “junto” saddened the colonies by various tyrannical policies. Hence, Freneau considers them as “tyrant” since they stand against individual liberty (Junaidi 34). Simply put, the first stanza implies that the British authorities are “centrists who sought to strengthen the national government at the expense of individual rights” (Huff 139).

---

<sup>28</sup> This poem, “A Political Litany,” is quoted in Lewis Pattee’s *The Complete Writings of Philip Freneau* 139-141.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

In addition, the rejection of the 'Olive Branch Petition' was very pompous. This wanton act flooded the cup, as one of the prominent bewigged statesmen Patrick Henry uttered his stirring words where he hinted that King George risked suffering the same fate if he maintained his tyrannical policies. To quote his words:

we have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne.... Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded, and we have been spurned, with contempt, from the foot of the throne! In vain, after these things, may we indulge the hope of peace and reconciliation...There is no longer room for hope. IF WE WISH TO BE FREE...we must fight! I repeat, sir, we must fight! An appeal to arms and to the Gods of hosts is all that is left to us. (qtd in Coffman 20)

As the quotation above suggests, the colonists' words fell on deaf ears and the struggle had to go on in which claiming freedom from the authoritarian Britain became an urgent need. In this poem, Freneau unveils the fact that this historic was neglected by the group at St. James, which is located in the royal court of London. This slighted petition came to arouse the anger of the colonists; so that, it is wonder that Freneau projects his mockery and satirical verses at this group. He openly notes that the British lack manners, as he describes them with "rough and severe" to the colonies. This entails that the friendly relation has come to an end, as he further calls them with rough words such as "scoundrels and rascals." This reveals the anti-monarchism orientation of Freneau (Junaidi 34). In this respect, he states:

From the group at St. James's,  
who slight our petitions,  
And fools that are waiting for further  
submissions— From a nation whose manners are rough and severe,  
From scoundrels and rascals,—do keep us all clear.

The fundamental argument provided in the poem is for American liberty from a dictatorial government whose rulers are witless, gutless, and mean. In effect, the American-

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

born poet makes both implicit and explicit criticism to the British governmental officers. For this reason, the appearance of these political figures by name or deduction was a feature of Freneau's particular brand of political writings (Tinnemeyer 177). In the third stanza, Freneau vehemently attacked Wallace and Greaves, who happens to be called pirates (Huff 139). In this respect, he puts it:

From pirates sent out by command of the king  
To murder and plunder, but never to swing.  
From Wallace and Greaves, and Vipers and Roses,  
Whom, if heaven pleases, we'll give bloody noses.

In this case, the meaning of the word *Pirates*<sup>29</sup> goes beyond sea robbers; this word may hint for the British navy, like Wallace and Greaves, which heartlessly murdered and robbed from their goods. On this basis, Freneau's criticism that is projected at these two shows his wrath, as they surrounded the American coast with their ships, notably Vipers and Roses. After that, Freneau reveals his antipathy to Wallace and Greaves. According to Lewis Pattee: "during the summer of 1775, Capt. Wallace and his vessel, the Rose, kept the American coast cities in a state of constant terror. The colonial newspapers Show how widespread and real was this terror" (140). In the fourth line of the second stanza, Freneau declares that "we'll give you bloody noses," he means that America will hit back twice as hard when the revolution is on (Junaidi 34).

In this poem, it is apparent that "Freneau's intimate knowledge of the incidents taking place far and near, on the seas as well as on the land, even to the names, the doings and personal characteristics of British commanders and royal governors like Montague and Dunmore and Tryon whose depredations were particularly harassing or were threatening the peace of the inhabitants from New England to Georgia" (Patterson 72). It is believed that Lord Dunmore was "Virginia's Royal Governor John Murray," who "fled from the capital at Williamsburg seeking the safety of the British navy at Norfolk" (Savas and Dameron 28).

---

<sup>29</sup> Our emphasis

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

In fact, he “was abrupt in manner, intensely loyal to his King and determined to crush out any spirit of Independence exhibited by the Colonists and as a ruler was exceedingly unpopular” (Haymond 375). In the fourth stanza, Freneau recounts these events and reveals the fact that this British ruler really “plunders” the Virginians through his repressive policies. Freneau’s bitter diatribe shows him and the British army as *banditti*<sup>30</sup> or robbers, as they practice their hegemony over the innocent people.

From the valiant Dunmore, with his crew of banditti,  
Who plunder Virginians at Williamsburg city,

In addition, Freneau’s wrath surpasses Dunmore to reach the “hot-headed Montague,” the British admiral who had watched the Boston Tea Party from nearby and reportedly shouted at the patriots, “well, boys, you have had a fine, pleasant evening for your Indian carper, haven’t you? But mind, you have got to pay the fiddler yet!” (Specter 31). Yet, he fled when the revolutionary war started. The “hot-headed” and “mighty to swear” nicknames imply that he was blood thirsty and a heartless man who was ready to kill poor civilians whenever possible.

From hot-headed Montague, mighty to swear,  
The little fat man with his pretty white hair.

The will of the Boston people spread quickly and in a short period of time resistance to the British subjugation was preached by earnest people. Here, it has to be recalled that not even one of the colonial rulers has escaped from Freneau’s criticism. William Tyron was “the imperious royal governor of North Carolina and New York on the eve of the American Revolution,” who unsuccessfully attempted to “enforce imperial tax, land, and ecclesiastical policies, his quelling of the North Carolina regulations” (Beisner 117), and “who flies from our city” when the war began; hence, it is no surprise that Freneau depicts as “the devil” who will follow and tease men wherever they go. On the top of that, one cannot neglect the

---

<sup>30</sup> My emphasis

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

fact that one of his exasperating actions was considering Americans as his “foes” or enemies after he left this area.

From Tryon the mighty, who flies from our city,  
And swelled with importance disdains the committee:  
(But since he is pleased to proclaim us his foes,  
What the devil care we where the devil he goes.)

In 1775, the colonists “were crying out to God and to one another for freedom from the lion of Britain,” which oppressed them through various taxations that attempted to “make the independent-minded colonists submit” (qtd in Stone 94). Indeed, the desire for freedom was brewing in the hearts of Americans; hence, George III reportedly wrote for King North, prime minister of Great Britain: “the dye [*sic*] is now cast, the colonists must either submit or triumph” (94). To this end, it is no wonder that the kings of England and the Lord North have been the subject of considerable acid criticism. In this respect, Susan Castillo argues: “the patriots, however, gave as good as they got. Philip Freneau’s “A Political Litany” ends up with a double-barreled blast at George III and his Prime Minister Lord North” (76). Lord North declared the colonies must follow the British rules blindly; so that, it is no surprise that Freneau portrays his severe restraint as “blind us in chains.” After mocking King North, a lot of flak is directed at the royal king Log who has the absolute power over all people. Unsurprisingly, King Long stands for George III. According to Andrea Tinnemeyer:

Freneau devotes more attention to King George III in this poem than to any other leader as he stands as a symbol of Britain and is the ultimate authority over them all. Freneau likens him to the frog king found in Aesop’s fable, a tale of a group of frogs whose request for a king is answered with the appearance of a log for their ruler. Through this childhood cultural reference, Freneau chastises King George III as an inept ruler whose position of authority is a kind of cruel joke on the people. (177)

In the poem, Freneau states:

From the caitiff, lord North, who would bind us in chains,

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

From a royal king Log, with his tooth-full of brains,  
Who dreams, and is certain (when taking a nap)  
He has conquered our lands, as they lay on his map.

At last, the poem takes an interesting turn as Freneau projects his singing words at Britain. He fearlessly states that Great Britain has bullied, hectored and swore its colonies. He then ends up his poem by a prayer to God that “disunited” Americans will be free, and that Britain ought to be cursed.

From a kingdom that bullies, and hectors, and swears,  
We send up to heaven our wishes and prayers  
That we, disunited, may freemen be still,  
And Britain go on—to be damned if she will.

Added to this poem, when the British leader Cornwallis surrendered, Freneau composed another verses under the name of “An Ancient Prophecy” (Eggleston 92). The meaning of the title “implies a prediction concerning bad fate of the King after he fails to subdue America” (Junaidi 36). After the Seven Years’ War, the centerpiece of the British plan was to save the empire from the huge accumulated debts; therefore, the parliament became determined to tax the colonies (Fradin 8-9). These acts were bitterly attacked by the citizens, notably Samuel Adams who wrote: “if taxes are laid upon us in any shape without our having a legal representative where they are laid, are we not reduced from the character of Free Subject to the miserable state of tributary slaves? We claim British rights not by charter only! We are born to them.” When Adams was writing a petition to King George, more specifically it was meant to repeal the taxes like the stamp and tea act, his daughter commented, “only think of it, that paper will soon be touched by the royal hands! Adams reportedly replied, “My dear it will more likely be spurned by the royal foot” (qtd in Russell 27). In fact, one can say that the words of Samuel Adams entail that a kind of political awareness started to crystallize and severe crisis would be looming between Britain and its colonies, more outstanding things started to look bleak for King George. That is why in “An

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

Ancient Prophecy” Freneau mocks the king of England who is exposed by the initials of his name. Hence, one can interpret that “the initial G” stands for King George III since he was the prominent cause for the American suffering. In the first stanza, Freneau satirizes King George who happens to get in trouble when Americans started a kind of civil defiance as they rejected the Stamp Act and the Tea Act.

WHEN a certain great King, whose initial is G,  
Forces stamps upon paper, and folks to drink tea;  
When these folks burn his tea and stamp'd paper, like stubble,—  
You may guess that this king is then coming to trouble. (qtd in  
Eggleston 92).

Of more importance is the fact that “the proposal for a stamp act tax and other internal taxes would tend to deprive the colonies with equal freedom with the king’s subjects in Britain” (Jensen 87). On this basis, one may argue that Freneau’s prophecy of the “coming trouble” to George III stems from the fact that his authoritarian taxes would be of a bad omen to Britain as a whole. To this end, “many colonists the Stamp Act was unfair, and they showed their anger in violent protests” (5) and “the Stamp Act marked the first serious American challenge to British power. Today, it is viewed as a major step on the path to American independence from Britain” (Burgan 7). In addition, Americans reacted so ruthlessly that some colonists in Boston, Massachusetts demonstrated their frustration by dressing up like Indians, sneaking onto ships in the harbor, and dumping imported tea into the water. This was called the Boston Tea Party (as described in page 9). John Adams described the destruction of tea as “the most magnificent Movement of all,” so brave, audacious, and out of the blue it would be “an Epocha in History” (qtd in Allison v).

In sum, this was “the fervid revolutionary Freneau, the propagandist Freneau, who wrote neoclassical essays in both verse and prose lampooning, satirizing, sometimes

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

reasoning on behalf of whatever democratic political cause he burned with at the moment” (Shucard 66).

Few of his contemporaries were as gifted as the poet Zakaria in exposing humorously and attacking bitterly the foibles of his countrymen before the war, and in celebrating the new nation even while its fate was still uncertain. At the heart of politics, Zakaria was an advocate of a decentralized democracy; a social commentator whose views were opposing the French acculturation and existence as an alien entity rooted in the Algerian soil. A point of parallel between Zakaria and Freneau can be drawn here in the sense that the former was also democratic in orientation and actively attacked France and any institution that sought to strengthen itself at the cost of his people. Hence, his singing words and *Al-Mujahideens*<sup>31</sup> bullets had claimed the same principles, as it is crystal clear that this devoted poet paid most dearly for the democratic orientations he constantly cried for (M'hidi 60). He suffered from the ravages of colonialism since he had been a revolutionary, and “as a revolutionist; feeling alienated overpasses reality; unmasking its rampant injustice, to oppose it on the basis of his inner feeling of justice” ( El-Dahan 15).<sup>32</sup>

Before one delves into the brutality of the French monarchy in Algerian, one ought to know the back-story behind it. Back to the 1820s, the Algerian people were so “generous” that they helped the French when they were in need. But, is the reward for good anything but good? when France had fallen behind in her payment of debts, it decided to invade Algeria; the country which assumed the credit for sustaining France stability during such

---

<sup>31</sup> Mujahideens: Islamic guerrilla fighters especially in the Middle East.  
[www.merriam-webster.com/dictionary/mujahideen](http://www.merriam-webster.com/dictionary/mujahideen)

<sup>32</sup> Trans. Mine “ولأن الثوري الذي يشعر بالغربة، يتجاوز الواقع و يعود إلى ما وراء هذا الواقع ليكتشف الظلم المتفشي فيه فيقوم بمعارضته “  
”انطلاقاً من مبدأ العدل الذي يشعر فيه من داخله.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

crucial times. For this reason, Zakaria mockingly depicts the French people as “mean” and thankful to the Algerian charity.

Generous we were; when France starved  
The best we were to feed others  
And so we granted our golden wheat  
But the charities are not glorified by the mean<sup>33</sup>

فجاعت فرنسا فكنا كراما  
وكنا الألي يطعمون الطعاما  
فأبصرهم قمحنا الذهبي  
وكم تيطر الصدقات اللئيم

In much the same way as Freneau, Zakaria never stopped calling for an ideal life free from the French aristocrats. In spite of the fact that he had never been a member of *Jam'iat al-Ulema al-Muslimin* (Islamic Religious Scholars Association) under the leadership of Abdul-Hamid Ben Badis and Al-Bashir Al-Ibrahimi, he kept celebrating and immortalizing its principles of politicizing subjugation with amazing poems. Here, it is paramount to remember the fact that this foundation was established to revive the real Algerian culture, and its motto was “Islam is my religion, Arabic is my language, and Algeria is my fatherland” (See chapter one 16). Unsurprisingly, for him, this organization represents the home that “provides nourishment with heaven’s revelation,” “guides people to the right path” and “deeply roots originality in people”; so that, “it obliterates the prints of the intruders” and “the cavalry gets frightened.”<sup>34</sup> To this end, one may note that, according to Zakaria, the house of *al-Ulema* Organization stood as an important way of refurbishing the originality of the Algerian people, and thus othering the French rulers by calling them “intruders” who stood against the Algerian legitimate right of self-determination. Furthermore, it was his fortune that he found his calling in North-African Star (NAS) whose cry for independence was obvious (Karech 14). Interestingly, Zakaria crawled into that

<sup>33</sup> This translation was kindly suggested by Mrs. Sabah Farrah; a teacher of Translation Studies at the university of M'sila. Poem number 35, verse ½.

<sup>34</sup> Trans. Mine, poem 44, p. 62 “ وفي الدار جمعية العلماء..تغذي العقول بوحى السماء...وتهدى النفوس الصراط السوي...وترسي “ جذور الأصالة في الشعب...تمحو بها وصمة الدخلاء...ويرتاع مستعمر مستبد

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

party and penned many salient poems celebrating its political ideologies, among which the national anthem for this party.

Oh Algeria! My soul and wealth, for you, I redeem  
As for the sake of liberty  
For Independence Party, long living!  
For North-African Party as well<sup>35</sup>

فداء الجزائر روحي ومالي  
ألا في سبيل الحرية  
فليحيا حزب الاستقلال  
ونجم شمال إفريقيا

These verses suggest that Zakaria has been particularly eager to live in a country where democracy dominates the public life. Therefore, he was a strong believer in the need of joint efforts for independence (Nouari 71).

Just as Freneau before him, Zakaria projects his criticism at the French army who caused mass amount of terror and violence. He uses the violence as fuel to their resistance. These facts demonstrate the viciousness of colonialism, and how it is inherently violent and racist. In effect, the massacre of 1945, as he calls it “O forty-five,” came to prove this claim; therefore, the French army is depicted as “stupid” and “obtuse” due to the inhuman acts practiced on the defenseless civilians on the day of May 8<sup>th</sup>, 1945. For this reason, “the French army, for Moufdi, is hothead and reckless, as it registered for its service only young people who are ruled by their instinct and ordered by a so aggressively narrow-minded governor”<sup>36</sup> (Hafnaoui 42). Significantly, satirizing the colonial rulers was not exclusively Freneau's, the French army was a subject of considerable satire as Zakaria depicts it as “a rip for chewing” and lists it with “sheep race” and that with the first clash with the seasoned Algerian fighters, this army will be a thing of the past.

Oh forty-five! Re-cite  
The stupid and obtuse army's scandals<sup>37</sup>

فيا أربعين وخمسا أعيدي  
فضائح جند، غبي بليد

Oh de Gaulle! Your army would just be a rip we chew  
ديغول جيشك لقمة  
As sheep's race the French army is!<sup>38</sup>

سنمضغ يا  
فجيش فرنسا من فصيلة الخرفان

<sup>35</sup> Kindly suggested by Mrs. Sabah Farrah. Poem 43, p. 61.

<sup>36</sup> Trans. Ours “فصورة الشعب الفرنسي – حسب مفدي- فهو جيش متهور أهوج، لأنه لايجوزي إلا الغلمان، الذين لاينظرون إلى الأمور إلا بعين شهواتهم، ويتلقى الأوامر من رجل تحكمت فيه هستيريا الحكم، وحب المنصب الذي أعماه من النظر السديد و التصرف الرشيد

<sup>37</sup> Trans. Ours, the poem number 49, p. 67.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

Moreover, a number of French leading figures has been summoned and put under a bitter criticism. On the one hand, the torturers “Achiary and Lestrade Carbonnel” top the list of dreadful rulers, as they turned the peaceful demonstration for freedom into bloodshed. These two figures stand for injustice in its vilest form; their methods of repression and murder were of importance in arousing the Algerians' awareness of the fact that the French boasting about liberty and humanity are only words on page (The Iliad 66). On the Other hand, Zakaria devotes more attention to General Charles de Gaulle as he stands as a symbol of France. In this poem, de Gaulle is seen as a symbol of injustice and oppression, since he fought against the freedom of Algerian people. Because of him, many Algerians were like lab rats in the nuclear-testing that were conducted in the Sahara. Referring to Freneau's poems in focus, it could be easily inferred that the same is found in Zakaria's selected poems. That is, colonial rulers were the main concern of the poets' mockery and criticism.

de Gaulle sent his soldiers وديغول القى بيادقه  
Who were confronted by our wrath and we won فطاولها رخنا فانتصرنا  
In his foolishness, he thought و فكر في حمقه  
In our honesty as well... then he said “I understand”<sup>39</sup> وفي صدقنا ثم قال فهمنا

In addition, de Gaulle is pictured as a “fool” and coward in the sense that when he had failed at crushing the revolution, he followed various means for the purpose of keeping Algeria as a French district. Yet, Algerians could seize their liberty (Elarabi 121). In the same vein, the words “de Gaulle” has been used recurrently “to denote the poet's unbridled rage and endless wrath to this human race that knows nothing, but killing”<sup>40</sup> (Ben-Zina 195).

On the top of that, France was that political target upon which Zakaria poured his wrath. In the poem of *Ibn Elkonbola Dhaeriya* (the Son of Nuclear Bomb), the politically

<sup>38</sup> Trans. Ours, “The Holy Flame,” p. 20.

<sup>39</sup> Trans. Ours, “The Algerian Iliad,” the poem number 63, p. 82.

<sup>40</sup> Tans. Ours, “كما نجد (ديغول) التي أراد الشاعر من خلالها التعبير عن مقتته و غضبه الشديد لهذا الجنس الذي لا يعرف إلا القتل مهنة له ” لفظة

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

devoted poet draws France as “a perpetual lapse” and “an anathema to humanity.” Its policies to Algeria undeniably make the Algerian suffer in which they cannot enjoy a life with democracy. Hence, he yells at tyrant France and urges his people to stand for their legitimate rights (Fertas 43).

O France! Shout vigorously and say      وانفجر صارخا ... وقل: يا فرنسا  
A perpetual lapse you are                      أنت في الأرض، هفوة أزلية!  
Oh France! The anathema to humanity!      يا لعنة البشرية... 41

In the poem of *Wata'atalt loghato l'kalam* (Words are no Longer on), Moufdi considers that people's liberties are being violated by corrupt and self-serving rulers; therefore, the FLN is unquestionably regarded as people's “utmost hope” for ousting the French outside the territory of Algeria. To this end, it is needless to say that the FLN claimed the honor of starting an armed struggle against France. Zakaria, furthermore, states that the days of the French brutality and the feudal framework of living are now numbered, because the Algerian is vigilant and that the situation will become more dire (39).

Oh FLN! Our utmost hope                      يا جبهة التحرير أنت رجاؤنا  
Oh colonizers! Hold on                      يا معشر المستعمرين، تربعوا  
And leave your ambitions...                      ودعوا المطامع  
You are in the cart<sup>42</sup>                              فالسحاب جهام

According to him, the time of peaceful solutions is now inverted and there exists no other ways to get the country released, but the edge of a sword will surely bend the knees of the tyrant rulers. The Revolutionary War had started, and Zakaria's yell for a democratic nation kept increasing. The national anthem *Kassaman* (We Swear) can be seen as a salient example for the poet's political orientation, his standpoint about the fate his country, and the colonial intruders.

We swear by the thunderbolts                      قسما بالنازلات الماحقات  
By the virtuous and fragrant blood,                      والدماء الزاكية الطاهرات

<sup>41</sup> Trans. Ours, “The Holy Flame,” p. 141.

<sup>42</sup> Trans. Ours. “The Holy Flame,” p. 45-47.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

By the shining, fluttering banners,  
In the steep and majestic mountains,  
That our revolution was born, so life or death  
And we have insisted long live Algeria  
So bear witness, bear witness, bear witness!<sup>43</sup>

والبنود اللامعات الخافقات  
في الجبال الشامخات الشاهقات  
نحن ثرنا فحياة أو ممات  
و عقدنا العزم أن تحيا الجزائر  
فاشهدوا...فاشهدوا...فاشهدوا

Upon the first reading of these verses, it is evident that the poet's language is emotive and edgy, which calls for a strong patriotic spirit and sincere loyalty for the political ideologies that *Al-Mujahideens* have risen to retrieve. Of more importance is the fact that the words employed in this poem-such as "we swear, fragrant blood, we have insisted, and bear witness"-are as powerful as bullets that were triggered in the face of enemies. Zakaria is indeed a word person, as he has opted contextually appropriate words. Hence, the value of these words lies in his strong belief in the democratic rights of his nation, and more outstanding the fact that he is challenging the French. For instance, "so life or death" implies that he is firmly resolved and ready to pay so dearly in order to achieve true independence and democracy, peace and security (Younsi 24).

Added to this, if one contemplates the passage of *Ya Firança* (O France), they will understand that this devoted poet is challenging France as a whole, stating that the phase of injustice is completely antediluvian and officially anachronistic at this point. Throughout this poem, he declares that the time of revolution has finally come into being, and that Algeria is ready to reclaim its stolen liberty at any cost (43).

O France, the time of reproach has passed  
And we have closed like a book;  
O France, the day of reckoning is at hand  
So be prepared to receive our answer!  
In our revolution is the end of empty talks;  
And we have resolved that Algeria shall live-  
So bear witness, bear witness, bear witness!<sup>44</sup>

يا فرنسا قد مضى وقت الحساب  
وطوبناه كما يطوى الكتاب  
يا فرنسا إننا يوم الحساب  
فاستعدي و خدي منا الجواب  
إن في ثورتنا فصل خطاب  
و عقدنا العزم أن تحيا الجزائر  
فاشهدوا...فاشهدوا...فاشهدوا

<sup>43</sup> Trans. Retrieved from <https://songofmypeople.wordpress.com/2012/12/30/kassaman-we-pledge-national-anthem-of-the-peoples-democratic-republic-of-algeria/> and proofread by us.

<sup>44</sup> Trans. Retrieved from <https://songofmypeople.wordpress.com/2012/12/30/kassaman-we-pledge-national-anthem-of-the-peoples-democratic-republic-of-algeria/> and edited by us.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

Here, it is noteworthy that Zakaria is emphasizing the fact that the Algerian people had never yielded to their colonial oppressors, and ensures that his fellow-countrymen are ready to stand for their rights.

In the third stanza of the national anthem, it is very clear that he is adamant about the achievement of complete individual freedom and the democratization of his homeland. Based on the content of this stanza, it is generally noticeable that the terms used in this poem are merely a reflection to the will of his people.

We send soldiers of our heroes,  
Glory on our deads is created  
Our spirits shall ascent to immortality  
Principles woule be raisin on our shoulders,  
To Nation Liberation Front we have sworn an oath  
We have resolved that Algeria lives forever!  
So bear witness, bear witness, bear witness!<sup>45</sup>

نحن من أبطالنا، ندفع جندا  
وعلى أشلائنا نصنع مجدا  
و على أرواحنا نصنع خلدا  
وعلى هاماتنا، نرفع بندا  
جبهة التحرير أعطيناك عهدا  
و عقدنا العزم أن تحيا الجزائر  
فاشهدوا...فاشهدوا...فاشهدوا

Interesting is the idea that the verb “to swear” in “To Nation Liberation Front we have sworn an oath” implies that his enthusiasm for the democratic principles that the FLN claimed to stand for on the one hand, and to instill patriotism within his audience on the other hand. At last, one can say that words with the colonizers are no more on; the armed resistance claimed by the FLN was the only solution left for the Algerians. In his iconic book *The Wretched of the Earth*, the Martinican author and psychiatrist Frantz Fanon notes: “the exploited man sees that his liberation implies the use of all means, and that of force first and foremost.” Therefore, violence is inevitable choice for the colonized in order to get rid of the colonizer. For him, the less privileged class in colonial countries is “the first among the exploited to discover that only violence pays.” On this basis, “colonialism is not a thinking machine, nor a body endowed with reasoning faculties. It is violence in its natural

<sup>45</sup> Translation retrieved from <https://songofmypeople.wordpress.com/2012/12/30/kassaman-we-pledge-national-anthem-of-the-peoples-democratic-republic-of-algeria/> and edited by us.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

state, and it will only yield when confronted with greater violence” (61). This quote justifies Zakaria's appeal to violence, and at the end of this war, it was only violence that brought the Algerian people their rights.

In brief, for most of their writing career, it is noticeable that both Freneau and Zakaria needed political targets upon which to vent their spleen. Unsurprisingly, both poets were consistently loyal to their democratic ideologies; hence, it no wonder that they actively attacked the kings and their minions during the Revolution, and most outstanding any institution that sought to strengthen its power at the cost of individual rights. To speak strictly, the political awareness started to crystallize due to the ideology of othering the colonizers followed by the poets mentioned earlier, which resulted in refuting the motto of “*L'Algérie c'est Française*” and “America is British.”

### IV. Religion as an Ideology of Liberation

Religion could be ideological in the sense that it may be used as an “apology and legitimation of the status quo and its culture of injustice on the one hand, and as a means of protest, change, and liberation on the other hand” (Solle as qtd in Hasnain 485). With heightened attention to the double-function role of religion in public life, freedom fighters in Algeria and America incorporated religion as part of the subjective factors that may foster the process of liberation. Certainly, without them, decolonization would not have happened. It is undoubted that Freneau and Zakaria were loyal to their religions and nations and worked towards uniting their fellow countrymen. For this reason, it is no surprise that some of their poems are based on a clear religious ideology. In fact, both poets assume religion in self-defense and anti-colonial denunciation. In short, the stanzas that will be analyzed are a prime literary prototype of how religious and spiritual texts are directed by Freneau and Zakaria to serve the liberating interests.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

To start with, the arrival of some Europeans to America was basically for religious purposes, yet “the creation of the United States of America is the greatest of all human adventures. No other national story holds such tremendous lessons, for the American people themselves and for the rest of mankind,” Paul Johnson declares in his historic *A History of the American People* (13). Simply put, the story of America is a prominent example of how a recent nation comes to be the centre of the world soon enough, and most importantly a nation that has proved to be exemplar for humanity. In effect, the Puritans were English Protestant who “set forth on their mission to “purify” the Church of England of all later changes and additions, and it was this undertaking that earned them their name. They wanted to abolish not only the episcopal hierarchy and the prayer book, but also, for instance, the celebration of Christmas, which obviously was not called for in the Bible” (Lewicki 8). On this basis, the hierarchal framework of ruling bodies imposed in Britain was not warmly welcomed. Having believed that “they were the selected to go to heaven,” it is no wonder that “they did not swear loyalty to the king of England” and “were Reforming Christianity” (Amarnath 15977). Though this fact, they were persecuted and taken to America. This truthful story evokes a very critical question: the religion that was not accepted and obeyed by the indigenous people of England, how would it be followed by the civilians of the New World?

It was Britain's misfortune that the generation that appeared to lead the Revolutionary War was one of the most notable cluster of men in history—valiant, well educated, and gifted in a variety of ways. They were the Enlightenment made flesh,” Paul Johnson claims (92), and “American Enlightenment of the 18th-century was a movement of rationality. Scientific inquiry was prominent opposed to religious belief and people wanted democracy opposed to monarchy. Thinkers and writers devoted their writings towards justice, equality and liberty, the natural rights of human beings” (Amarnath 15979). For this reason, a group

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

so variously talented like Philip Freneau, George Washington Benjamin Franklin, and Thomas Jefferson argued strongly against the corrupt Church of England, and the way it allowed innocent civilians die in vain. To quote Paul Jones “the Founding Fathers sought to create a new space in the world where religious practices and observances flourished but were never monitored, never enforced, or in any way validated by the state” (qtd in Kelley 218).

One of the most important things to remember about the Americans is the fact that they have long considered America as a “city under God.” To speak strictly, revolutionary Americans had been strong believers in the divine choosiness and exceptionalism of their nation, as they claimed that “America as a uniquely chosen place, for God had selected Americans to serve as the carrier of a restored gospel” (qtd in Butler, Wacker, and Balmer’s *Religion in American Life: A Short History*). Having believed in the divinity of their nation, it is obvious that their endurance of colonialism would not remain so long.

With a special regard to the fact that American Revolution fanned hopes for a new America, Freneau embodied religion in his writing as one of the finest way of claiming liberalization. Before one delves into the analysis of this stanza, it is of vital importance to stress the role of religion in one’s society. In his article “The Role of Religion,” the Professor Scott Atran states:

there is also a strong historical current, both in the Anglo-American Puritan tradition and among French free thinkers, whether Catholic or Protestant, that religion provides a moral conscience that is as natural to reason as it is compatible with it. Moreover, this moral conscience that religion encourages provides a means to check the ruling power, and even a duty to rebel when that power imposes unethical, dishonorable, dishonest, or unfair burdens on citizens. Such, for example, is the sentiment expressed by the motto “Rebellion to Tyrants is Obedience to God,” which Benjamin Franklin and Thomas Jefferson proposed for America’s Great Seal.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

The aforementioned quote suggests that religion is one paramount vehicle through which peace is spread far and wide. Hence, religion has a definite role to play in preventing violence and promoting the world's peace. Added to this, religious institutions that allow unethical practice on people must be overthrown. On this basis, what role did the English church claim from all these?

In order to reveal the hypocrisy and the corruption of the British clergymen, Philip Freneau humorously projects his criticism at bishops of Britain. In the fifth stanza of "A Political Litany," Freneau states:

From bishops in Britain,  
who butchers are grown,  
From slaves that would die for a smile from the throne,

For Freneau, religious institutions in Britain are never innocent from the crime committed in the New World. Hence, bishops are no exception as they happen not to prevent countless atrocities in America. In this stanza, Freneau aspires to observe bishops, as Christian clergymen, perceive the conflict between Britain and its colonies, and to help avoid carnage as well as assisting innocent civilians who seek liberty in their own sphere. But, personal gains blinded them from the truth. Therefore, it is no wonder that the dominant religion in Britain together with its henchmen mean nothing to Freneau but "slaves that would die for a smile from the throne." In a point of fact, the word "slaves" entails that the British henchmen monitor their jobs to meet the wishes of the throne; so that, neither the death nor the suffering of the poor civilians is counted as far as personal benefits are concerned. Unsurprisingly, by devoting their religion for the service of to the throne, it has become largely unacknowledged and most outstanding an enemy to the liberty of Americans (Junaidi 35).

Ideologically speaking, one can say that through the incorporation of Enlightenment concept such as freedom, equality and tolerance, which had never been fully implemented in

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

England, Freneau could unmask the lack of moral behavior that the Church of Britain suffered from. For him, the religious institutions in the Old World were merely looters who disguised themselves behind the mask of religion; therefore, he keeps loyal to the democratic ideology and calls for change, the change that Thomas Jefferson constantly advocated. In this respect, one needs to recall Jefferson's most eloquent expression of people's right to overthrow any oppressive political regime. In "The Declaration of Independence," he states: "whenever any Form of Government becomes destructive to these Ends, it is the Right of the People to alter or abolish it, and to institute new Government (qtd in Balkin and Levinson 399).

In Algeria, the French authorities followed diverse procedures to enforce their allegiance among Algerians. Hence, the mission of the francization was conducted by opening the French schools for some Algerians, while at the same time repressing the colonized identity through prohibiting the religious matters and the Arabic language from being taught. In truth, all this brutality demonstrates the extent to which the French authorities had been frightened from the Islamic ideologies as being a threat to their colonial existence, because the Algerian religion, According to the American historian Muriam Haleh Davis, is:

Not only is Islam made to be the primary marker of identity, it is also constructed as an interior realm that is considered to be more essential than the culture or community in which it circulates. The primary goal of the *mission civilisatrice* was not to reform the outward behavior of the natives, but to alter the more fundamental structures of religion and psychology. The moral conquest sought to adapt colonial laws to the inner domain of the Algerian subjects; the law was to be a remedy for the inner recesses of the Muslim, which were inherently resistant to the civilizing influences of French culture. (21)

That is, the French political agenda would be achieved only through the reduction of the Islamic religion's vital roles. Unfortunately for France-but certainly fortunately for

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

Algeria- the generation that appeared to lead the Revolutionary War was one of the most notable groups of men in history. And to tell the truth, Zakaria, a democrat born in the midst of an aristocratic age, stands as a fine example of those who embodied their religious ideologies in their writings to counter the French schemes. In this regard, Ilias Mestari says: “the holy Qu’ran is affirmed to be the number-one source for Moufdi Zakaria’s poetry...and this was particularly evident in his poetic style and marvelous depiction”<sup>46</sup> (154). On this basis, one can argue that Moufdi’s poems are replete with many terms and phrases inspired by the rich Islamic faith as “he knows for sure that a close spiritual connection exists between the holy Qu’ran and the Algerian people”<sup>47</sup> ( Kaadjout 130). In plain words, one can stress the fact that Moufdi’s poems demonstrate his heavy reliance use on intertextuality to reflect his acknowledgment of the originality of his people through allusion to previous texts and influential figures.

Added to this, the Islamic faith is “the starting point and a deeply established feature of this people that they cannot deviate;” hence, a revolution that “its first battle cry was “Allaahu Akbar” (God is the greatest) is indeed a revolution linked to the origins of this nation”<sup>48</sup> (154), and the coming of France is considered by many “as a continuation to the vindictive crusades on the Islamic world”<sup>49</sup> (Morsli 156). Here, it should be stressed that “the invasion of Algeria was trumpeted as a victory over Islam,” since the conquest was “justified on religious grounds” (Evans and Phillips 2). To quote the words of Charles X:

in the midst of the grave events that have preoccupied Europe, I was obliged to suspend the effect of my just resentment against a Barbary power; but I can no longer allow to go unpunished the grave insult of my flag; the resounding redress that I hope to obtain in satisfying the honour of France will with the Almighty’s help turn to the profit of Christendom. (2)

<sup>46</sup> Trans. Ours: “إن المصدر الأول للتراث في شعر مفدي زكريا هو القرآن الكريم...وظهر هذا جليا في لغته الشعرية و تصويره البديع.”

<sup>47</sup> Trans. Ours “ولأنه يعلم يقينا ذلك الارتباط الوحي الوثيق بين القرآن والشعب الجزائري.”

<sup>48</sup> Trans. Ours “فالإسلام هو المنطلق و هو السمة الراسخة لهذا الشعب التي لا يمكن أن يحيد عنها لأنها هي الأصل... إن ثورة كان نداؤها “الأول الله أكبر لهي ثورة مرتبطة بجذور هذه الأمة،”

<sup>49</sup> Trans. Ours “فقدوم فرنسا إلى الجزائر لم يعتبره البعض إلا استمرارا للحملات الصليبية الحاقدة على العالم الإسلامي.”

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

Therefore, it is no surprise that Zakaria sacrificed so much to preserve these ideals in the face of danger, and to use them to instill nationalism among his innocent civilians. Interestingly, one cannot neglect the fact that *al-Ulema* Organization was the first to call for religious reform; hence, it should be stressed that he remained loyal to the reforms ideologies of this school of thoughts. To explain Moufdi's heavy reliance on the holy Qur'an, Doctor Mohamed Nasser argues in his *The Poet of the Revolution and Struggle*: "whenever he wanted to express the sanctity or the magnificence of something in himself, he compared it to Qur'an"<sup>50</sup> (qtd in Nouisser 18). Here, one should note that, in spite of Moufdi's ambitions to mimic the high quality of this holy book, the Islamic faith has confirmed the impossibility of this for an ordinary creature. In this respect, the Almighty Allah says: "Say, "If mankind and jinn came together to produce the like of this Quran, they could never produce the like of it, even if they backed up one another" (The Night Journey (al-Isra') 88). Yet, Moufdi succeeded in borrowing endless lessons provided in this book for the common good. Unsurprisingly, the French cunning schemes that targeted the Muslim population made the poet resort to the constitution of the Islamic nation, the Holy book.

In effect, a poem like the "Algerian Iliad" is without doubt a prominent example of some kind of poetry derived from the holy Book and the Islamic faith. In the poem number sixty two, Moufdi throws light on the French endeavors in combating the Islamic faith and evangelizing the indigenous population by getting them out of Mohamed's creed-peace be upon him- and making them profess Christianity that is falsely attributed to Jesus the Christ-peace be upon him-.

Jesus Christ was neither oppressive nor ignorant      وما كان عيسى ظلوما جهولا  
And Mohamed (the prophet) was looking after Christians<sup>51</sup>      وكان محمد يرعى النصارى

---

<sup>50</sup> Trans. Ours: "كان كلما أراد التعبير عن قدسية شيء ما أو عظمته في نفسه قارنه بالقران. محمد ناصر. شاعر الثورة و النضال.

<sup>51</sup> Trans. Ours "The Algerian Iliad," the poem number 62, p. 80.

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

The propagation and spreading of Christianity was a major aim of the French missionaries in their invasion of Algeria. But all attempts were in vain as Moufdi elucidates: “and he tried to evangelize our son, in France but all in vain.”<sup>52</sup> For this reason, one can argue that the use of the name “Mohamed” is nothing but an indication of his pride and joy that his compatriots are affiliated to the religion of the last prophet. In such crucial times, it is evident that Moufdi sought to instill a strong sense of belonging to this religion, and most outstanding to prevent the French religious ideology from being popular among his countrymen. In the margin of page eighty, it is written that “the French resorted to several statements and measures in order to naturalize our children in France...along with the efforts of the missionaries to make them profess Christianity;”<sup>53</sup> so that, the Islamic faith was an effective weapon to take an opposing stand and stop these procedures from happening.

Added to this, the Islamic creed played a catalytic role in sparking and rekindling the patriots' fire throughout the war. Therefore, it is no surprise that the words denoted to the 1<sup>st</sup> of November be an allusion to various landmarks in the rich Islamic civilization. According to Zakaria, the first night of November is no less great than *Al-Qadr Night* (Night of Decree).

And your God (Allah) permits the Night of decree  
And the people said: “yes, my lord!”<sup>54</sup>

تأذن ربك ليلة قدر  
وقال له الشعب أمرك ربي

In the margin, it is stated that “the Night of Decree implies the first night of November 1954 wherein the armed resistance officially started”<sup>55</sup> (69). This fateful day was the dawn of democracy in which the Revolutionary War came into being, and due to its greatness, the

<sup>52</sup> Trans. Ours “, The Algerian Iliad,” the poem number 62, p. 80.

وحاول تنصير أطفالنا  
بأرض فرنسا، فباءت خسارا

<sup>53</sup> Trans. Ours “, The Algerian Iliad.” p, 80. “ عدة تصريحات تدابير من السلطات الفرنسية بقصد ادماج أطفال جاليتنا في “فرنسا..فضلا عن مساعي المبشرين لتمسيح الكثير منهم.

<sup>54</sup> Trans. Ours “, The Algerian Iliad,” the poem number 51, p. 69.

<sup>55</sup> Trans. Ours “, The Algerian Iliad,” p, 69. “ ليلة القدر يقصد بها هنا ليلة فاتح نوفمبر 1954 التي اندلع فيها الكفاح التحريري “المسلح”

## The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA

---

poet found no peer but the Night of Decree. The latter has changed the course of human history and brought people out of the shadows of illiteracy and blasphemy into the light of Islam. So did the November War as it brought the Algerian civilians out of shadows of injustice into an age of liberty and independence (Gherabi 136). In these verses, Algerian religious ideology top the list of factors that contributed to the triumph of the revolution, because it is religion that made Algerian choose *Al-Jihad* in the name of Allah (Zeghouan 53). Here, one can stress the idea that Zakaria praises and celebrates the principles of his creed.

Without our commitment to Islam	ولولا الوفاء لإسلامنا
The people would never decide about their fate	لما قرر الشعب يوماً مناله
If ever the people break the oath to God	إذا الشعب أخلف عهد الإله
And betray the creed, then just wait of the coming demise <sup>56</sup>	وخان العقيدة، فانتظر زواله

As these verses illustrate, the Islamic religion with all its principles and values have always been a valuable supply to this nation. To this end, the Algerian poet recalled these Islamic notions in order to persuade his people to stand for their rights and be aware of the highly-hazardous French missionaries.

In sum, Americans and Algerians were especially sensitive to the significance of religion; hence, Freneau and Moufdi were keenly aware of the role that religious beliefs play in restraining human passions. In fact, both poets used religion as an important expression for their countries' just cause. Therefore, after delving into the hidden layers of the selected poems in this section, it has been revealed that both charged poets resorted to religion as a central ideology for liberating the self from its colonial oppressors.

### Conclusion

This chapter gave a main focus on the reading of the selected poems in the light of the Critical Analysis approach. It aimed at providing adequate analysis and interpretations of

---

<sup>56</sup> Trans. Ours “, The Algerian Iliad,” the poem number 71, p. 89.

## **The Historical and Ideological Continuities in Freneau and Zakaria's Selected Poems in the Light of CDA**

---

the various ideologies and their roles in the crystallization of national awareness in the poems in question. In fact, the opening part reviewed the ways in which Freneau and Moufdi's sore and melancholic experiences shaped their literary productions. Surely, colonialism had a terrific impact on their lives, as both poets were utterly traumatized by the bitter realities outside. Hence, it is no surprise that their commitment to literature and their advocacy of change were all stemmed from their personal experiences. The study, then, moved to explore the worlds that breathe through the selected poems. Indeed, both poets used the pastoral views of their lands as an effective ideology for liberating the colonized countries from the remains of colonialism. In this respect, nature is not only a mere poetic object, but a significant instrument through which the detachment from the colonial shackles is expressed. In the third section, the study shed light on the notion of democracy as one paramount ideology that helped crystallize a kind of political awareness and instill patriotism within the poets' fellow countrymen. Throughout the provided analysis, it is given that the hitherto seen poets remained loyal to their democratic ideologies, and this contributed hugely to the emergence of a kind of national awareness onto the surface bringing into view the American and Algerian distinctiveness from their colonial rulers. In the last section, the study moved to discuss the concept of religion as a significant ideology of fostering the process of independence. The analysis uncovered the fact that both Freneau and Zakaria incorporated religious aspects in their writings for psychological and propagandistic purposes to inspire their civilians. In short, in colonial days and the years following them, the colonial rulers brought a new colonial discourse and the situation became quite different. Many devoted writers were tremendously affected and, therefore, claimed the responsibility of defending the just cause of their countries.

# **GENERAL CONCLUSION**

## General Conclusion

---

Philip Freneau and Moufdi Zakaria are among the writers who had a firm belief in the power of the word to cause changes, and to mirror the ills of their countries. On this basis, they used their literary works of poetry to unpack the misery of their countrymen and to portray the common people faced with so many socio-political problems during the times of colonialism, and most importantly revolution.

All things considered, one may say that colonialism has proved to be a story of extending borders and subjugating all races. Therefore, the salvation of the people from the colonial shackles is professed through the long march of the liberty combatants in the mountains. In fact, this phase is recalled, retraced, and reacted through the poems of the aforementioned charged poets.

It is noteworthy that the present research is a comparative study of Freneau and Moufdi's selected poems and has thoroughly scrutinized the historical and ideological affinities introduced in the corpus under study. The study has claimed that the two poets share various ideological continuities regardless of the differences in language, time, and religion. Indeed, their overall purpose is the same, advocates of change. The thesis has approached the selected corpus in the light of the theoretical framework of Critical discourse Analysis developed by Norman Fairclough. Added to this, it has paired the poems under analysis in terms of pastoral, political, and religious similarities.

The present thesis is divided into a general introduction, two chapters, and a general conclusion. The introduction has supplied insights about the topic in focus. The first chapter entitled has delved into the socio-historical context of the selected poems. It, moreover, has provided an overview of the underlying political, socioeconomic and cultural factors that influenced the productions of these literary works. Indeed, the colonial regimes adopted a plethora of policies and followed many procedures so as to prolong their presence in the

## General Conclusion

---

colonies. Furthermore, under the secret task of “the civilizing mission,” the indigenous population suffered from the scourge of colonialism which fully deprived their legitimate rights and embroiled them in destruction and disillusionment for decades. In fact, the affinity between Algeria and America is particularly evident in the sense that their colonial experience is almost identical, as both countries suffered from the brutality of their colonial rulers and had the same purpose: liberty and self-determination. Yet, no matter how parallel the situation between these countries might be, they cannot be in a complete parallel for some reasons. History proves that the Algerian plight was and still be one of the bloodiest and long anti-colonial struggles ever waged in the world. French officials committed one of the most vicious and horrendous holocausts of the world’s history. Quite the opposite, the American Revolution did not last long. It remained for Almost eight years. Equally important, the genocides of Boston 1770 and May 8<sup>th</sup>, 1945 were a turning point in the history of these nations, as they led to the beginning of the armed struggle and the restoration of freedom at last.

In addition, this study has presented the politically charged elites and the vital role they played in the crystallization of national awareness. Indeed, the colonial regimes sought to keep the indigenous civilians in the darkness of illiteracy so as to strengthen their social ties with their colonial oppressors. In the 18<sup>th</sup> century America, thoughtful intellectuals like Thomas Paine, Thomas Jefferson, and John de Crevecoeur were arguably among the most influential writers in the history of the USA. They authored many works which inspired the rebels to declare war on their mother country on the one hand, and helped creating a unique culture that is not British on the other hand. The same goes for Mohammed Dib, Kateb Yacine, and the Algerian-born poet Jean Senac. These three were among many devoted writers who paid so dearly for the sake of projecting their countrymen to their fateful destiny. Here, it should be noted that this study has read the chosen corpus in the light of the Critical

## General Conclusion

---

Discourse framework. To tell the truth, CDA as a literary and analytical base come into being in the second half of the twentieth century due to the pioneering efforts Norman Fairclough and others linguists. This framework stems from a critical theory of language which sees the use of language as a form of social practice and which addresses the ideological character of discourse. Added to this, CDA is concerned with how power is exercised through language and how social practices-inequality, discrimination, and hegemony- are shaped, and reinforced through language use. Hence, this framework definitely fits the study notably when it comes to decoding the hidden layers of these poems.

The second chapter has explored the various ideologies embodied within the chosen corpus and how they help bringing onto the stage the Algerian and American nationhood, along with the ways in which they turn to be momentous factors that immensely contributed to the erasing of the colonial discourses brought by France and Britain. By putting the selected corpus under the scrutiny, the present research has offered novel perspectives for the ideological continuities presented in the works under study, notably nature, politics, and religion. By doing so, the study has delved into the poets' reaction against their colonial oppressors and the way they give voice to the common men. Both poets were enormously impacted by the colonialist indoctrination; therefore, it is no surprise that most of the ideologies embedded within the poems in focus are the product of their melancholic life experiences. In reference to CDA insights, the selected poems have portrayed the British America and the Algerian society during the French rule era. Freneau recalls the ideologies that dominated the 18<sup>th</sup> century America featured by the British presence and their supremacist attitudes which were manifested in the creation of many authoritarian institutions. Likewise, Zakaria has reviewed the ideological perspectives which were characterized by hegemony and unequal relations of power. Hence, celebrating the pastoral landscape was one important means through which the devoted poets sang the uniqueness of their nations, and

## General Conclusion

---

most importantly expressed their detachment with their colonial rulers. In addition, both poets politicized the subjugation of their nations in their writings. Owing to the fact that Freneau and Zakaria were very loyal their democratic ideologies, the poems in question have endured as resisting instruments through which the silenced subjects could regain their muted voices. Moreover, glorifying religion was for nothing but an ideology of mapping the self onto the map of existence, and onto the landscape of selfhood. Hence, nature, politics, and religion in this sense are important markers of identity.

To conclude, the colonial experience was disastrous. In this study, the researchers sought to bridge the gap between to poets, namely Freneau from America and Zakaria from Algeria. It is true that the time period, the geography, and the population were different, yet both committed patriots came to portray the atrocities as happened to their countries. As for Zakaria, he uses the Arabic language to represent Algeria as an important entity that is totally different from France and the same goes for Freneau, he uses English to make the American social and political thoughts seem different from the British. At last, one needs to stress the importance of countless ideologies embodied within their works in the creation of what is commonly known as the ‘anti-thesis.’

### I. Primary Sources

Pattee, Lwis Fred. *The Poems of Philip Freneau: Poet of the American Revolution*. Princeton: The University Library, 1902.

Zakaria, Moufdi. "The Algerian Iliad." Algeria: National Book Foundation, 1972.

----- "The Holy Flame." Algeria: National Book Foundation, 1992.

### II. Secondary Sources

#### A. Books

Abel, Darrel. *The Nascence of American Literature*. Lincoln: iUniverse, 2002.

Allison, Robert J. *The Boston Tea Party*. Massachusetts: Commonwealth Editions, 2007.

Andrews, William D. "Philip Freneau and Francis Hopkinson." *American Literature, 1764-1789: The Revolutionary Years*. Ed. Everett H. Emerson. USA: The University of Wisconsin Press, 1977. 127-145.

Aoudjít, Abdelkader. *The Algerian Novel and Colonial Discourse: Witnessing to a Différend*. New York: Peter Lang, 2010.

Axelard, Jacob. *Philip Freneau: Champion of Democracy*. Austin: University of Texas Press, 1967.

Beers, A. Henry. *Brief History of English and American Literature*. Eaton and Mains: New York, 1897.

Beisner, Robert L. *American Foreign Relations Since 1600: A Guide to the Literature, Volume 1*. California: ABCCLIO, 2003.

Bode, Carl. *Highlights of American Literature*. Washington: the Materials Press, 1995.

Bottaro, Jean. *The Algerian War: Additional Case study for Causes, Practices and Effects of Wars* (IB Diploma). Cambridge University Press: White- Thomson Publishing, 2011.

Burgan, Michael. *Thomas Pain: Great Writer of the Revolution*. Minneapolis: Compass Points Books, 2005.

## Works Cited

---

- Burgan, Michael. *Thomas Paine: Great Writer of the Revolution*. Minneapolis, Minnesota: Compass Point Books, 2005.
- Castillo, Susan. *American literature in Context to 1865*. UK: Wiley-Blackwell, 2011.
- Cave, Alfred A. *The French and Indian War*. USA: Greenwood Press, 2004.
- Click, Patricia C. *Time Full of Trial: The Roanoke Island Freedmen's Colony, 1862-1867*. USA: North Carolina Press, 2001.
- Coffman, Steve. *Words of the Founding Fathers: Selected Quotations of Franklin, Washington, Adams, Jefferson, Madison, and Hamilton with Sources*. Jefferson, North Carolina, and London: McFarland & Company, Inc, 2012.
- Conrad, Joseph. *The Nigger of the Narcissus*. Harmondsworth: Penguin Books LTD, [1897], **1963**.
- Dell, Pamela. *The Plymouth Colony*. USA: Capstone Press, 2004.
- Eggleston, Cary. *American War Ballads and Lyrics: A Collection of the Songs and Ballads of the Colonial Wars, the Revolution, the War of 1812-1815, the War with Mexico and the Civil War*. New York and London: the knickerbocker Press, 1889.
- Elliott, Emory. *Revolutionary Writers: Literature and Authority in the New Republic, 1725-1810*. New York/Oxford: Oxford University Press, 1986.
- Evans, Martin, and John Phillips. *Algeria: Anger of the Dispossessed*. New Haven and London: Yale University Press, 2007.
- Forner, Philip S. *The Complete Writings of Thomas Paine*. New York: The Citadel Press, 1945.
- Forner, Philip S. *THE COMPLETE WRITINGS OF THOMAS PAINE*. New York: the Citadel Press, 1945.
- Fradin, Dennis B. *Samuel Adams: The Father of American Independence*. New York: Clarion Books, 1998.

## Works Cited

---

- Fradin, Dennis Brindell. *Samuel Adams: The Father of American Independence*. New York: Clarion Books, 1998.
- Gildea, Robert. *Empires of the Mind: The Colonial Past and the Politics of the Present*. UK: Cambridge University Press, 2019.
- Gray, Richard J. *A Brief History of American Literature*. United Kingdom: Wiley-Blackwell, 2011.
- Hachemer, Mareike. *"The Wild Honey Suckle" and "To the New English Poet."* German National Library, 2004.
- Hacker, Jeffrey H. *Colonial Roots: Settlement to 1783*. USA: Taylor & Francis, 2014.
- Hamby, Alonzo L. *Outline of U.S. History*. Bureau of International Information Programs: U.S. Department of State, 2011.
- Haymond, Henry. *History of Harrison County West Virginia*. MorganTown: ACME Publishing Company.
- Hazen, Walter A. *Everyday Life: Revolutionary War*. USA: Good Year Books, 2000.
- High, Peter B. *An Outline of American Literature*. The United States of America: Longman Inc., New York, 1986.
- High, Peter B. *An Outline of American Literature*. USA: Longman Group, 1986.
- Hudson, Frederic. *Journalism in the United States, from 1690-1872*. New York: Harper & Brothers Publishers, 1873.
- Huff, Randall. *The Revolutionary War Era*. London: Greenwood Press, 2004.
- Jeffery, Gary. *Thomas Paine Writes Common Sense*. New York: Gareth Stevens Publishing, 2012.
- Jensen, Merrill. *The Founding of a Nation: A History of the American Revolution 1763-1776*. Indianapolis/Cambridge: Hackett Publishing Company, Inc, 1968.
- Jensen, Merrill. *The Founding of a Nation: A History of the American Revolution, 1763-1776*.

## Works Cited

---

- Johnson, Paul. *A History of the American People*. Great Britain: HarperCollins Publishers, 1997.
- Kelley, Catherine A. *Shall Not Perish: The Age of Grace*. USA: Writers World Press, 2001.
- Kennedy, David M., et al. *The Brief American Pageant: A History of the Republic*. USA: Wadsworth, 2012.
- LeVert, Suzanne, and Tamra B. Orr. Massachusetts. New York: Marshall Cavendish Corporation, 2009.
- Lorcin, Patricia M. E. *Imperial Identities: Stereotyping, Prejudice and Race in Colonial Algeria*. London/New York: I.B. Tauris Publishers, 1995.
- Mancall, Petter C. *Hakluyt's Promise: an Elizabethan's Obsession for an English America*. New Havens & London: Yale University Press, 2007.
- Marsh, Carole. "Quit Bossing Us Around!" *The Declaration of Independence*. Gallopade International, 2005.
- McNeese, Tim. *Christopher Columbus and the Discovery of the Americas, Explorers of New Lands*. USA: Chelsea House, 2006.
- Metz, Helen Chapin, eds. *Library of Congress, Algeria: A Country Study*. Washington: Library of Congress, 1994.
- Micklos, John, JR. *The Making of the United States from Thirteen Colonies: Through Primary Sources*. USA: Enslow Publishers, Inc, 2013.
- Nash, Roderick. *Wilderness and the American mind*. New Haven: Yale University Press, 1967.
- Nasser, Mohamed. *Moufdi Zakaria Sha'eir Althawra wa Alkifah. Ghardaia: Almuasasa Alwataniat lil Fonoun Altabeia*, 1989. (Nasser, Mohamed. *Moufdi Zakaria the Poet of the Revolution and Struggle*. Ghardaia: National Foundation for Arts, 1989).
- Naylor, Phillip C. *France and Algeria: A History of Decolonization and Transformation*. Gainesville: University Press of Florida, 2000.
- Nellis, Eric Guest. *The Long Road to Change: America's Revolution, 1750-1820*.

## Works Cited

---

- Nellis, Eric Guest. *The Long Road to Change: America's Revolution, 1750-1820*. Canada: Library and Archives Canada Cataloguing in Publication, 2007.
- O'Callaghan, Bryn. *An Illustrated History of the USA*. Harlow: Longman, 1997.
- Parini, Jay. *The Oxford Encyclopedia of American Literature*. Karen Day, 2004.
- Rayne, Elizabeth Josephine. *The New-England Historical and Genealogical Register*. Picton Press, 1989.
- Remini, Robert V. *A Short History of the United States*. New York: HarperCollins e-books, 2008.
- Ritchie, Donald A. *American Journalists: Getting the Story*. New York: Oxford University Press, 1997.
- Rodgers, Kelly. *The Middle Colonies: Breadbasket of the New World*. Library of congress cataloging, 2017.
- Russell, David Lee. *The American Revolution in the Southern Colonies*. London: McFarland & Company, Inc, 1943.
- Savas, Theodore P, and J. David Dameron. *A Guide to the Battles of the American Revolution*. New York: Savas Beatie LLC, 2006.
- Scherr, Arthur. *Thomas Jefferson's Image of New England: Nationalism Versus Sectionalism in the Young Republic*. Jefferson, North Carolina: McFarland & Company, 2016.
- Schultz, Kevin M. *HIST: US History Since 1877*. Boston: Cengage Learning, 2016.
- Shucard, Alan. *American Poetry: The Puritans through Walt Whitman*. Amherst: University of Massachusetts Press, 1988.
- Specter, Baron. *Dodging Danger on the Dartmouth*. USA: Magic Wagon, 2011.
- Stone, Perry F. *Nightmare Along Pennsylvania Avenue: A Prophetic Insight into America's Role in the Coming End Times*. Florida: A Frontline A Strange Company, 1979.

## Works Cited

---

- Tinnemeyer, Andrea. *Student's Encyclopedia of Great American Writers, Beginnings to 1830*. New York: Facts on File, Inc, 2010.
- Trodd, Zoe. "Freneau, Philip (1752-1832)". *The Early Republic and Antebellum America: An Encyclopedia of Social, Political, Cultural, and Economic History*. Ed. Christopher G. Bates. London and New York: Taylor and Francis, 2010.
- Törnqvist, Egil. *Eugene O'Neill: A Playwright's Theatre*. North Carolina: McFarland & Company, Inc, 2004.
- Tyler, Moses Coit. *Literary History of the American Revolution 1763-1783*. HardPress Publishing, 2013.
- VanSpanckeren, Kathryn. *Outline of American Literature*. The United State Department of State, 2007.
- Wade, Linda R. *Life in Colonial America*. USA: ABDO Publishing Company, 2001.
- Walsh, Megan. *Neoclassicism and the Pastoral in the Poetry of Philip Freneau*. Gale, Cengage Learning, 2018.
- Warren Rayne, Leonidas. *History of American Literature*. USA: Andesite Press, 2017.
- Wirkner, Linda. *Learning About America's Colonial Period with Graphic Organizers*. New York: Rosen Publishing Group, 2006.
- Wolfe, James, and Jennifer Viegas. *Understanding the Declaration of Independence*. New York: Enslow Publishing LLC, 2016.
- Woodward, William Harrison. *A Short History of The EXPANSION OF THE BRITISH EMPIRE 1500- 1902*. CAMBRIDGE: AT THE UNIVERSITY PRESS, 1902.
- The Quran*. Dallas, Beirut: ClearQuran. Translated by Talal Itani.

### **B. Articles and Essays**

- Amarnath, Annapurani P. "Development through Time and Writing Style in the War Novels of American Authors." *International Journal of Recent Scientific Research*, vol. 8, issue, 3, 2017, pp 15976-15981. [dx.doi.org/10.24327/ijrsr.2017.0803.0047](https://doi.org/10.24327/ijrsr.2017.0803.0047)

## Works Cited

---

- Arner, Robert D. "Neoclassicism and Romanticism: A Reading of Freneau's "The Wild Honey Suckle." *University of North Carolina Press*, vol. 9, no. 1, 1974, pp 53-61. [www.jstor.org/stable/25070648](http://www.jstor.org/stable/25070648)
- Balkin, Jack M. and Levinson, Sanford. "To Alter or Abolish" . *Faculty Scholarship Series*, vol. 89, no. 5153, 2016, pp 399-426. [https://digitalcommons.law.yale.edu/fss\\_papers/5153](https://digitalcommons.law.yale.edu/fss_papers/5153)
- Ben-Zina, Safia. "Oslobiat eltikrar fi shi'aer Moufdi Zakaria, Diwan Elahab Elmokadas namodadjan." *Majalat ellogha, elaadad*. 6, 193-200. (Ben-Zina, Safia. "Repetition in Moufdi Zakaria's Poetry, The Holy Flame as Case Study." *Language Magazine*, Vol. 6, 193-200).
- Bomoud, Tarek. "Elramz elchaeri eldalalt wa elabaad fi shi'aer Moufdi Zakaria." *Majalat elmakal. Aldjazayer: Jamiaat Skikda*, 2015, 115-131. (Bomoud, Tarek. "The Importance of Poetic Symbolism in Moufdi Zakaria's Poetry." *Elmakal Magazine*. Algeria: Skikda University, 2015, 115-131).
- Boudersa, Hemza. "The Algerian Literature (Elite Novel / Folk Poetry) and the Post-Colonial Discourse: Witnessing to an Intellectual Liberation." *Arab World English Journal*, AWEJ. Special Issue on Literature, no.2, 2014, pp. 250-260. [www.awej.org](http://www.awej.org)
- Brower, Benjamin Claude. "The Amîr ' Abd Al-Qâdir and the 'Good War' in Algeria, 1832-1847." *Studia Islamica*, vol. 106, no. 2, 2011, pp. 169–195. *JSTOR*, [www.jstor.org/stable/23884954](http://www.jstor.org/stable/23884954).
- Calçada, Miquel. "Analysis of the Algerian War of Independence: *Les Événements*, a Lost Opportunity for Peace" [online article]. *Journal of Conflictology*. vol. 3, iss. 2, 2012, pp. 52-61. <http://www.uoc.edu/ojs/index.php/journal-conflictology/article/view/vol3iss2-calcada/vol3iss2-calcada>
- Elimelekh, Geula. "Muhammad Dib and Algerian Resistance Literature." *Journalism and Mass Communication*, vol. 5, no. 9, 2015, 463-470.
- Franck Amoussou, Ayodele A. Allagbe "Principles, Theories and Approaches to Critical Discourse Analysis" *International Journal on Studies in English Language and Literature (IJSELL)*, vol 6, no. 1, 2018, pp. 11-18. <http://dx.doi.org/10.20431/2347-3134.0601002>

## Works Cited

---

- Ghada, Nadia. "African Epic Discourse in Kateb Yacine's *Nedjma*(1956)" *al-Khitāb*, issue 20, 2015, pp.23-44. <https://platform.almanhal.com/GoogleScholar/Details/?ID=2-73329>
- Hafnaoui, Bali. "Elmokawin elkiyami elrateb fi thakafat elmokawama eldjazayria." *Majalat Eladab wa eolom elijtimaia, eladad*, 3, 2005, pp. 47-59. (Hafnaoui, Bali. "The Aesthetic Value in in the Algerian Struggle." *Letters and Social Sciences Magazine*, vol. 3, 2005, pp. 47-59).
- Johnson, Amy. "Algeria: War of Independence, 1954-1962." *Encyclopedia of African History Volume 1-3*. Ed. Kevin Shillington. New York/London: Fitzroy Dearborn, 2005. 101-103.
- Jonathan, Derrick. "Algeria: Nationalism and Reform, 1911-1954." *Encyclopedia of African History Volume 1-3*. Ed. Kevin Shillington. New York/London: Fitzroy Dearborn, 2005. 57-59.
- Junaidi, Junaidi. "Philip Freneau's literary reactions to the American revolution: A study of selected poems." *International Journal of English and Literature*, vol. 6, 2015, pp 31-37. [www.academicjournals.org/IJEL](http://www.academicjournals.org/IJEL)
- Kaadjout, Fatima. "Elbina eloslobia fi shi'aer thawri fi kasidar wa ta'atalt loghato lkalami li Moufdi Zakaria." *Majalat logha, eladad* 7, 2017, 124-133 (Kaadjout, Fatima. "The Stylistic devices in the Revolutionary Poetry in the Poem of Words are no longer on of Moufdi Zakaria." *Language Magazine*, vol. 7, 2017, pp 124-133).
- Khatun, Rabeya. "Analysis of the Causes of the Independent Movement of Algeria." *Journal Of Humanities And Social Science*, vol. 19, Issue. 6, 2014, pp. 79-95. [www.iosrjournals.org](http://www.iosrjournals.org).
- Leonhardt, Adrienne. "Between Two Jailers: Women's Experience During Colonialism, War, and Independence in Algeria," *Anthós*, vol. 5: Iss. 1, Article 5, 2013, pp. 43- 54. [10.15760/anthos.2013.43](https://doi.org/10.15760/anthos.2013.43)
- Ma, Yunfei. "The Study of Localization of the Teaching of British and American Poetry." *Atlantic Press*, vol. 176, no.22, 2018, pp 1685-1688.

## Works Cited

---

- Malika Rahal. "Algeria: Nonviolent resistance against French colonialism, 1830s-1950s".  
*Maciej J. Bartkowski. Riener*, 2013, pp.107-223.
- Mazouz, Soumaya. "Symbols in the Poetry of Revolutionary America and Algeria: Similarities though the Cultural and Religious Differences." *Revue Expression*, Issue. 7, 2018, pp. 175-185.  
<http://fac.umc.edu.dz/fil/images/expressions7/Soumaya%20MAZOUZ%20TRAD.pdf>
- Mersli, Messouda. "Dirassa osslobia lil alfadh diniya fi anashid thawra alwataniya." *Majalat logha, eladad 7, 2017, 153-164* (Mersli, Messouda. "A Stylistic Study to the Religious Terminology in the Revolutionary Songs." *Language Magazine*, vol. 7, 2017, pp 153-164).
- Mestari, Ilias. "Masader Eltorath fi shi'aer Moufidi Zakaria." *Majalat elmakhbar, elaadad 9, 2013, 153-163* (Mestari, Ilias. "The Sources of Inspiration in the Poetry of Moufidi Zakaria." *Elmakhbar Magazine*, vol. 9, 2013, pp 153-163).
- Mihoubi, Houria. "The French Intellectual Presence in Early American Literature." *Algerian Scientific Journal Platform*, vol. 4, no. 7, 2016, pp 172-186.  
[www.asjp.cerist.dz/en/article/9638](http://www.asjp.cerist.dz/en/article/9638)
- Norko, Julie. "Philip Freneau (1752-1812)". *Encyclopedia of American Poetry: The Nineteenth Century*. Ed. Eric L. Haralson. Chicago & London: Fitzroy Dearborn Publishers, 1998
- Orlando, Valérie. "Francophone Literature." *Encyclopedia of Postcolonial Studies*. Ed. John Charles Hawley. London: Greenwood Press, 2001. 190-198.
- Ramsay, David. *The History of the American Revolution* [1789], Foreword by Lester H. Cohen (Indianapolis: Liberty Fund 1990). Vol. 1  
<http://oll.libertyfund.org/title/814>
- Riche, Bouteldja. "OF ALGERIAN AND AMERICAN LITERARY CONNECTIONS." *Revue Campus*, no.2, 2006, pp. 39- 44.  
<http://revue.ummtto.dz/index.php/campus/article/viewFile/63/15>

## Works Cited

---

Schaffner, Christina. "Political Speeches and Discourse Analysis." *Current Issues In Language and Society*, vol. 3, no. 3, 1996, pp. 201-204. [10.1080/13520529609615471](https://doi.org/10.1080/13520529609615471)

### C. Critical Books and Methodology

Aschale, Aleign. *A CRITICAL DISCOURSE ANALYSIS OF BARACK OBAMA'S SPEECHES VIS-A-VIS MIDDLE EAST AND NORTH AFRICA*. PHD candidate, Addis Ababa University, 2013.

Baker, Paul, and Sibonile Ellece. *Key Terms in Discourse Analysis*. London and New York, Continuum, 2011.

Fairclough, Norman. *Discourse and Social Change*. Cambridge: Polity Press, 1992.

----- *Analysing Discourse Textual analysis for social research*. London and New York: Routledge, 2003.

----- *Critical Discourse Analysis The Critical Study of Language*. London and New York: Routledge, 2010. Second edition.

Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 1963.

Jørgensen, Marianne, and Louise Phillips. *Discourse Analysis as Theory and Method*. London: SAGE Publications, 2002.

Paul Gee, James. *An Introduction to Discourse Analysis: Theory and Method*. London and New York: Taylor and Francis Groups, 1999.

Wa Thiong'o, Ngũgĩ. *Decolonising the Mind: The Politics of Language in African Literature*. London: J. Currey, 1986.

Wodak, Ruth, and Michael Meyer. *METHODS OF CRITICAL DISCOURSE ANALYSIS*. London: SAGE Publications, 2001.

### D. Dissertations and Thesis

Bauer, Marta Louise. *Christopher Columbus: An Analysis of Myth Creation and Longevity in Early America*. Thesis, Oakland University, 2011.

Boudab, Nadjat. *Alsabak Almaadjami fi Iliadhat Aldjazaier li Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Om AlBouaqui, 2013*. (Boudab, Nadjat. *Lexicography in Moufdi Zakaria's The Algerian Iliad*. Thesis, University of Om AlBouaqui, 2013).

Calvet, Rosalie. *Thwarting the Other: A critical approach to the French historiography of Colonial Algeria*. Undergraduate Senior Thesis, Columbia University, 2017.

## Works Cited

---

- Cherif, Selma. *Althawra fi Shi'ear Moufdi Zakaria: Iliadhat Aldjazayer Namodhajan. Mudhakirat Takhruj, Jameiat M'sila, 2016.* (Cherif, Selma. *The Lure of Revolution in Moufdi Zakaria's The Algerian Iliad.* Thesis, M'sila University, 2016).
- Chougrani, Fatiha. *Almoaedjam Aldini fi Iliadhat Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Tlemcen, 2016.* (Chougrani, Fatiha. *The Religious Lexicon in Moufdi Zakaria's The Algerian Iliad.* Thesis, University of Tlemcen, 2016).
- Dahmane, Mama. *Altanas Dini fi Iliadhat Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Ain Timochent, 2018.* (Dahmane, Mama. *Religious Intertextuality in Moufdi Zakaria's the Algerian Iliad.* Thesis, University of Ain Timochent, 2018).
- Dehmani, Mustapha, and Ben-Amar Sara. *Alnaza' Albotoliya fi Shi'ear Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Saida, 2016.* (Dehmani, Mustapha, and Ben-Amar Sara. *Heroic Tendency in Moufdi Zakaria's Poetry.* Thesis, University of Saida, 2016).
- Elarabi, Zakia. *AlAbead Aldalalia li Asmaa Aelam fi Iliadhat Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Tlemcen, 2016.* (Elarabi, Zakia. *The Semantic Dimension of Proper Nouns in Moufdi Zakaria's The Algerian Iliad.* Thesis, Tlemcen University, 2016).
- Ernesto Berdichevsky, León. "DISTORTED HISTORICAL FICTIONS OF THE HOLOCAUST, THE CHILEAN DICTATORSHIP, AND THE ALGERIAN WAR OF INDEPENDENCE." Thesis, University of Toronto, 2008.
- Fertas, Dalal. *Shi'aeriyat Elhiwar fi diwan elahab elmokades li Moufdi Zakaria. Mudhakirat Takhruj, Jameiat Biskra, 2016* (Fertas, Dalal. *The Poetic Dialogue in the Poem of the Holy Flame by Moufdi Zakaria.* Thesis, Biskra University, 2016).
- Gherabi, Ghania. *Elroaya elshi'ariya fi shi'aer eldjazayeri elhadith bayna elmokawen thawri wa tahawolat elnasak min 1954 ila sabaiiniyat. Mudhakirat Takhruj, Jameiat M'sila, 2019.* (Gherabi, Ghania. *The Poetic Perspective in the Modern Algerian Poetry*

## Works Cited

---

between the Revolutionary factor and Writing changes from 1954 to the 1970s. Thesis, M'sila University, 2019).

Halaçođlu, Canan. *OCCUPATION AND THE COLONIZATION OF ALGERIA FROM 1830 TO 1870: A STRUGGLE FOR DOMINANCE*. Thesis, Middle East Technical University, 2013.

Jansen, Hans G., *THE WAR OF INDEPENDENCE OR THE AMERICAN REVOLUTION THAT WAS NO REVOLUTION: ANOTHER LOOK AT THE REASONS*. Thesis, Florida Gulf Coast University, 2013.

Karech, Amel. *Ishamat Moufdi Zakaria fi Althawra Aldjazayeria mn 1908 ila 1962. Mudhakirat Takhruj, Jameiat M'sila, 2016. (Karech, Amel. The Contributions of Moufdi Zakaria to the Algerian Revolution from 1908 to 1962. Thesis, University of M'sila, 2016).*

Kherfi, Khaira. *Hijaiyat Altikrar fi Iliadhat Aldjazaier li Moufdi Zakaria. Rissalat Takhruj, Jamiaat Wahran, 2015. (Kherfi, Khaira. The Importance of Repetition in Moufdi Zakaria's the Algerian Iliad. Thesis, Oran University, 2015).*

Krienke, Kai G., *Jean S nac, Poet of the Algerian Revolution*. Dissertation, The City University of New York Academic Works, 2014.  
[https://academicworks.cuny.edu/gc\\_etds/438](https://academicworks.cuny.edu/gc_etds/438)

Kuru, Elif. *LEGACY OF THE FRENCH COLONIALISM FROM THE ALGERIAN CIVIL WAR TO THE BEUR RIOTS. A SHORT HISTORY OF THE 'SELF-OTHER*. Master thesis, Istanbul Bilgi University, 2008.

M'hidi, Rabiea. *Alqiyam Aljamaliya fi Shi'ear Moufdi Zakaria: Iliadhat Aldjazayer Namodhajan. Mudhakirat Takhruj, Jameiat Mostghanem, 2015. (M'hidi, Rabiea. The Aesthetic Values in the Poetry of Moufdi Zakaria: The Algerian Iliad as a Case Study. Thesis, University of Mostghanem, 2015).*

## Works Cited

---

- Mendes, Jason M. *Evaluating Insurgency External Support Through The French–Algerian War, Vietnam War, And Islamic State*. Thesis, Naval Postgraduate School, California, 2017.
- Mohammed Kassasbeh, Aya. *Literature of Revolt: A Comparative Study of the Poetry of Jack Kerouac and Hussein Mardan*. Thesis, Middle East University, 2015.
- Mostova, Kristina. *The French and British Colonization of North America, Mutual socio-cultural relations between the French and the British colonists and the Native Americans between 15th and 18th centuries*. The Bachelor's thesis, Západočeská univerzita v Plzni, 2014.
- Naif Qaiwer, Shatha. *A STUDY OF IDENTITY CONSTRUCTION IN POLITICAL DISCOURSE*. Thesis, University of Nottingham, 2016.
- Norton, Jason Michael. *The French-Algerian War and Fm 3-24, Counterinsurgency: A Comparison*. Thesis, University of Maryland, 2007.
- Nouari, Rachid. *Elihtimamat elthakafiya min khilal baramij elharaka elwatania 1919-1954. Mudhakit Takhruj, Jameiat Biskra, 2017*. (Nouari, Rachid. *The Cultural Concerns of the Political Parties 1919-1954*. Thesis, Biskra University, 2017).
- Patterson, Samuel While. *The Spirit of the American Revolution as Revealed in the Poetry of the Period*. Thesis, New York University, 1913.
- Sparks, Benjamin J., *The War Without a Name: The Use of Propaganda in the Decolonization War of Algeria*. All Theses and Dissertations, Brigham Young University - Provo, 2011..<https://scholarsarchive.byu.edu/etd/2921>
- Steele, Ryan D., *Violence in Algeria: From Colony to Independent Nation*. Student Theses, Papers and Projects (History), Western Oregon University, 2017. <https://digitalcommons.wou.edu/his/62>

## Works Cited

---

- Tarwater, Alison. "French Colonization in Maghreb: A Central Influence in both Regions Today." Master Thesis, Howard Community College, 2005.
- Tetek, Richard. *Relations between English Settlers and Indians in 17<sup>th</sup> Century New England*. Thesis, Masaryk University Brno, 2010.
- Younsi, Fadhila. *Istratijiyat elkhitaab fi Elnachid elwatani. Mudhakirat Takhruj, Jamieat Tizi Ouezo* (Younsi, Fadhila. *The Use of Discourse in the National Anthem*. Thesis, University of Tizi Ouezo).
- Zemani, Halima. *Tajaliyat Altanas fi Shi'ear Moufdi Zakaria: Iliadhat Aldjazayer Namodhajan. Mudhakirat Takhruj, Jamieat Tlemcen, 2017*. (Zemani, Halim. *Intertextuality in the Poetry of Moufdi Zakaria: The Algerian Iliad as a Case Study*. Thesis, Tlemcen University, 2017).

### E. Electronic Sources

- Atran, Scott. "The Role of Religion." Oct 25, 2018. [www.psychologytoday.com/us/blog/in-gods-we-trust/201810/the-role-religion](http://www.psychologytoday.com/us/blog/in-gods-we-trust/201810/the-role-religion)
- Muriam Haleh Davis. "Amis du Progrès: Race and Islam in Colonial Algeria and Contemporary France." sites.uci.edu
- Oludele Idowu, Moses. *Literature, Revolution and Social Change: A Voyage around History and Cultures*. Artillery Publications, Lagos, 2013. [https://www.academia.edu/6217633/Literature\\_Revolution\\_and\\_Social\\_Change\\_A\\_Voyage\\_Around\\_History\\_and\\_Cultures](https://www.academia.edu/6217633/Literature_Revolution_and_Social_Change_A_Voyage_Around_History_and_Cultures)
- The Concise Oxford English Dictionary* (Oxford University Press 2019) <https://en.oxforddictionaries.com/definition/revolution>
- Xun, Lu. "What is Revolutionary Literature?" September 25, 2017. <https://lithub.com/lu-xun-what-is-revolutionary-literature/>

## ملخص

تجمع هذه الدراسة كل من الشاعرين: الأمريكي فيليب فرينو و الجزائري مفدي زكريا لما يربطهما من خصائص شعرية مشتركة وهو ما يعرف بالأدب الثوري. أما الهدف من هذه الدراسة فيتمحور حول تحديد و كشف الوظيفة الأدبية لمختلف الأيديولوجيات المجسدة في القصائد المختارة، و لمادا اختارهم الشعراء كعناصر هيكلية رئيسية. من أجل تحقيق هذا الهدف، استعانت الدراسة بنظرية تحليل الخطاب النقدي من أجل اإماطت اللثام على مختلف المواقف الأيديولوجية كما تتجلى في الخطاب. هذه الدراسة مهمة لأنها تحاول بطريقة رائدة تقريب اثنين من الأدب، الجزائري و الأمريكي، اللذان يبدوان مختلفين، لكن يوجد بينهما الكثير من الأشياء المشتركة. وخلصت الدراسة إلى نتيجة مفادها كل من الطبيعة و السياسة و الدين تم استخدامهم بشكل فعال كوسائل أيديولوجية لتحرير الأفراد المضطهدين من المستعمر الغاشم و الكفاح عن طريق الأدب لا يقل أهمية عن الكفاح المسلح من أجل الاستقلال.

الكلمات المفتاحية: الأدب، الثورة، الأيديولوجيات، التحليل النقدي، الاستقلال.