

Cultural Hybridisation in Mohammed Dib's novel "L'incendie" (The Fire)

Hybridation culturelle dans le roman de Mohammed Dib « L'incendie »

AGTI Abdelaziz *

Batna 2 University

a.agti@univ-batna2.dz

DOI:10.33705/1111-016-001-018

Received: 31/03/2021

Accepted: 15/04/2023

Published: 01/06/2023

*Corresponding Author

Citation :

AGTI, A. (2023).

Cultural Hybridisation in Mohammed
Dib's novel "L'incendie" (The Fire)
Hybridation culturelle dans le roman de
Mohammed Dib « L'incendie »

Maalim

I(1), 279-292

Abstract : This study focuses on cultural hybridisation, attempting to investigate its various manifestations and mechanisms in Mohammed Dib's novel "L'incendie". The text is analysed in light of the theory of hybridisation in postcolonialism. The emphasis is put on the idea of mixing and the hybrid nature of the text. It is important to understand how combining many procedures and techniques results in this phenomenon of cultural hybridisation. Dib represents the Algerian people's culture through characters' names, verbal behaviours and practices. These cultural aspects are presented in the novel's discourse which uses both French and Arabic. The coexistence of two languages: Arabic and French creates a hybrid language consisting of two cultures. Perhaps this is what makes M Dib's novel "L'incendie" a perfect example of cultural hybridisation in the sense of expressing the Algerian people's experience and reality, making use of French language and Arabic. This study attempts to show that Dib uses a particular type of French to express what is an integral part of the Algerian society's cultural heritage. We may say that Dib translates his thoughts into French when describing the living conditions of the Algerians under the colonial domination. The results of the study reveal that the novel represents cultural hybridisation as it depicts the Algerian people's cultural experience and social reality through using French as a foreign means of communication.

Keywords : hybridisation, language, culture, procedures, mechanisms

Maalim

© 2023 The Author(s).

Published by the High council of the Arabic
language.

This is an open access article
under the [CC BY license](https://creativecommons.org/licenses/by/4.0/)



Résumé : Cette étude se concentre sur l'hybridation culturelle, en essayant d'étudier ses divers manifestations et mécanismes dans le roman de Mohammed Dib «L'incendie». Le texte est analysé à la lumière de la théorie de l'hybridation dans le post colonialisme. L'accent est mis sur l'idée de mélange et la nature hybride du texte. Il est important de comprendre comment la combinaison de plusieurs procédures et techniques aboutit à ce phénomène d'hybridation culturelle. Dib représente la culture du peuple algérien à travers les noms de personnages, les comportements verbaux et les pratiques. Ces aspects culturels sont présentés dans le discours du roman qui utilise à la fois le français et l'arabe. La coexistence de deux langues: l'arabe et le français crée une langue hybride composée de deux cultures. C'est peut-être ce qui fait du roman de M Dib «L'incendie» un exemple parfait d'hybridation culturelle dans le sens d'exprimer l'expérience et la réalité du peuple algérien en employant le français et l'arabe. Cette étude tente de montrer que Dib utilise un type particulier de français pour exprimer ce qui fait partie intégrante du patrimoine culturel de la société algérienne. On peut dire que Dib traduit ses pensées en français lorsqu'il décrit les conditions de vie des Algériens sous la domination coloniale. Les résultats de l'étude révèlent que le roman représente l'hybridation culturelle car il dépeint l'expérience culturelle et la réalité sociale du peuple algérien en utilisant le français comme moyen de communication étranger.

Mots clés : hybridation, langue, culture, procédures, mécanismes

1. Introduction

This study is concerned with cultural hybridisation as a central theme in postcolonial literature. The notion of cultural hybridisation refers to a meeting between cultures, resulting in creating a hybrid culture, displaying different elements that are put together to be part of one pattern, having a unity through new combinations. The hybrid novel is originated in the domain of contact where we find various texts, forms, and languages. Multicultural forms are created throughout the interaction between cultures. The Franco-Algerian postcolonial literature is characterised by its cultural hybridisation. Homi Bhabha and Mikhail Bakhtin have qualified the African novel as hybrid in nature. So it is important to understand the process of cultural hybridisation and how it is represented in Dib's novel "L'incendie". Dib contributed greatly to North African francophone literature. Hybridisation may be considered as a means of characterising postcolonial theory by sharing hybrid culture patterns. These new hybrid

cultural forms in Franco-Algerian postcolonial literature may be viewed as a deviation from colonial narratives to display the self in relation to the Other. Postcolonial writers attempt to blend cultural systems for the purpose of creating something new. Samia Mehrez (1992:120) has defined the hybrid text as the following: These postcolonial texts, frequently referred to as 'hybrid' or 'métissés' because of the culturo-linguistic layering which exists between them, have succeeded in forging a new language that defies the very notion of a 'foreign' text that can be readily translatable into another language. The hybrid writing in terms of language practices puts an end to the mythology of the superiority of the culture of the Other. Ashcroft et al (1989:110) stated, "Postcolonial text is always a complex and hybridised formation". "L'incendie" is considered as a product of cultural interaction.

" L'incendie " was published in 1954 - that is to say at the time when the armed struggle for independence began - it evokes previous events of about fifteen years, since taking place in winter 1939-40, which was indeed very dark for the Algerian people. Through his novel, Dib depicts the real life in the Algerian society, during the colonial period, using French and Arabic. Dib's writing is a hybrid writing in which the indigenous and the colonial mingle. This makes of the novel cross-cultural. This study sheds light on the main features of this in between-literature or Arabic francophone literature. Cultural hybridisation is a phenomenon that is worth investigating because it characterises those literary writings in foreign languages. Whenever there is contact between two languages: mother tongue and a foreign language, there is hybridisation. When the author writes in a foreign language, he is using this foreign language in a particular way to express his society's reality. Dib makes a particular use of the language which manifests itself in the hybridisation of the writing language (colonial language), enriched by the indigenous language. He fashions out this foreign means of communication to convey his people's experience. Chinua Achebe expresses the same idea when he says that the English he uses in his writings is neither American English nor British English but a particular type of English to express the African experience.

He thinks that the English language has the ability to transfer his African experience to the world: "But it will have to be a new English, still in full communion with its ancestral home but altered to suit its new African surroundings " (1994:434). This may be applied to Dib's effort to use the French language to convey the Algerian culture and values. He writes in the

language of the colonialist in such a way to create a particular localised French, using Arabic words and phrases in the narrative to preserve the indigenous culture and subvert the colonialist language and culture. This study investigates how the cultural hybrid character of Dib's novel "L'incendie" manifests itself, focusing on the procedures used by the writer to introduce what is specific to his mother tongue into French writing.

2. Methods

In this study, the focus is put on demonstrating that hybridisation is considered the prominent characteristic of postcolonial culture. This article attempts to reveal that hybridisation is a dynamic process which plays a fundamental role to decolonise and resist the colonial effects. In every cultural contact new hybrid cultural forms are generated. It is important to understand their occurrence and role in Dib's novel "L'incendie" which is written in the colonialist's language. The novel incorporates two different cultures. Hence, this will result in the creation of new cultural patterns within the contact zone a kind of "third space", to paraphrase Homi Bhabha between Arabic and French. There will be a kind of interaction with each other. Therefore, a new language is created.

This study sheds light on the main features of this third language if we may call it so with reference to the cultural component. "L'incendie" is set to mirror the hybrid culture of the writer by expressing his colonial experience in a form of cultural mixture which is represented in the novel through its fusion of languages. This is achieved through the use of the colonial language blended with the indigenous language of the novelist. Dib as a hybrid writer shapes and indigenises the colonial language in such a way to create a new genre that will not be a foreigner like genre, displaying particular hybrid forms that will be investigated through this study.

3. Features of Dib's Hybrid Text

Having recourse to some writing procedures result in achieving cultural hybridisation in the sense of producing a text that reflects a blending of cultures. Postcolonial writers attempt to blend cultural systems for the purpose of creating something new that carries some features that should be identified. Among the features of Dib's " L'incendie " in relation to cultural hibridisation, we may cite the following:

3.1. Borrowing

Borrowing is a translation technique that involves using the same word or expression from another language. Dib borrows words from Arabic such as "haik" (p.10) - (veil) حايك, "fella" (10) - (Arab peasant) فلاح, "dechra" (12) - (small village) دشرة, "canoun" (21) - (brazier) بنت, "bent" (18) - (daughter) مسكين, "meskine" (15) - (poor) قريبي, "gourbi" (30) - (hut) كانون, etc. Dib aims at giving to the text a local flavour through using borrowings. They refer to referents existing in Arabic culture but to which foreign names or equivalents give foreign associations and connotations. They express a set of cultural data so that they escape any reduction in the French language. The dissemination in the text of Arabic words signals the specificity of the text and serves to show the prevalence of Algerian socio-cultural realities, and it is in this sense that borrowing from Arabic intervenes. Borrowing is not only done to fill lexical gaps in French, but also cultural gaps. It is the product of cultural interaction which should be understood in terms of influencing and being influenced and give and take. For example the words "caïd" (67) - (a native magistrate appointed by the French colonialists to collect taxes, keep order and fulfill some other administrative tasks) قايد and "Tell" (70) - (arable land) التل are Arab words that are used in French. The word chambettes (68) is a deformation of French word garde-champêtre (rural warden) that is used in dialectal Arabic. We may even notice what Mr. Marcous ordered in Arabic (76): ما اتمسوهش يالا انتما كل (Don't touch him! Come on, you! All of you at your work. And faster than that!). The novel " L'incendie " is characterised by cultural hybridisation, blending elements from French culture and elements from Arabic one. The following words: "gellaba" (60) - (loose robe) جلابية, "cheich" (59) - (cloth turban wrapped around the head) شاش, "taleb" (93) - (someone who is well versed in the Quran and writes amulets to cure people) طالب, "hakem" (69) - (high official) حاكم, "telghouda" (69) - (plant) تلغودة, "sirath" (146) - (Trial journey humans must take after the resurrection) صراط, etc. are difficult to describe in French. However, other items from Arabic appear in the novel, although they have French equivalents such as, "cadi" (60) - (judge) قاضي, "cherg" (70) - (east) شرق, "rais" (82) - (president) رئيس, etc. The context of use of the previously mentioned words shows that they have a particular function in the novel in terms of determining the social affiliation of the literary work. Names of persons and places carry identity marks and are used to describe concrete realities specific

to a particular culture. These borrowed words may be perceived as traits that distinguish the Algerian people's culture from the French one. If we qualify Dib's text as a hybrid text, this means that it is a multicultural text as long as it integrates different cultures that maintain their separate identities.

The use of Arabic expressions like "il m'ont reçue sur la pupille de leurs yeux" (146)- (they received me on the pupil of their eyes) , "Allah vous vienne en aide" (45)- (may God help you) الله ايعاونكم and French expressions like "lâcher la proie pour l'ombre" (32)- (release the prey for the shade), "bouche bée" (71)- (open-mouthed- agaping), "se mêler des affaires des autres" (71) – (interfere in others' concerns- meddle in the affairs of others) indicates cultural hybridisation related to elements belonging to Arabic and French. This results in the creation of a French text with exotic colouring, reflecting the interaction of two cultures. Dib incorporates different languages in his text thanks to borrowings. He swings between two languages and two cultures by borrowing sometimes from one, sometimes from the other. Dib adopts features of French culture, maintaining what is part of the Algerian people's cultural patrimony. Hybridisation reflects a certain creative force due to the coexistence of disparate elements. Cultural hybridisation is recognised as an intercultural phenomenon. Mohammed Dib's novel " L'incendie " is an interesting example of interculturality.

3.2. Code Switching

If code switching is a process of shifting from one linguistic code to another, Dib switches from one language to another. He mixes French with Arabic. Code switching results in a hybrid text. For example, "Salam! Hommes" (44)- (hello! Men) السلام يا رجال , "Salam et benediction" (44)- (hello and benediction) , السلام والرحمة, "Dar Sbitar" (10)- (hospital home) دار اسبيطار , the word sbitar is a deformed French word "hôpital" (hospital) used in Algerian Arabic, "sans haïk" (10) (without veil) بدون حايك , "à l'heure du dhor" (46) في ساعة الظهر (at the prayer of the beginning of the afternoon), etc. Through these examples, we notice the juxtaposition of elements from both French and Arabic. This preserves the distinction of codes. Code switching occurs as the writer switches from a language to another in the same discourse producing hybrid utterances. The writer's oscillation between two languages reflects the instability in the use of language codes. The value of code switching lies in its effectiveness in the process of

communication. The Algerians tend to adopt a hybrid system of communication, using French and dialectal Arabic. This is an integral part of their social reality. From linguistic point of view, Algeria is a multilingual community. It's not astonishing, if Dib mixes codes in his writing. As code switching serves communication, it should be encouraged to facilitate communication without being afraid of losing one's own identity. The author is reproducing reality through his novel " L'incendie" which is characterised by its realism.

3.3. Interference

Interference is the transfer of elements of one language into another. Cultural hybridisation is often caused by transfer from the mother tongue to the foreign language. It results from the contact of two languages. When Dib translates expressions and idioms from his mother tongue, he creates linguistic interference. He tends to mingle French and Arabic. He translates from Arabic when he says: "Dieu te bénisse" (33)- (God bless you) الله يرحمك, "je couperai du miel dans ta bouche" (40)- (I cut honey in your mouth) نقطع هدرتك بالعسل - this is when interrupting somebody which is a communication ritual practised by the Algerian people when communicating to be tactful, "qui creuse un fossé pour son frère, y tombera lui- même" (42)- (He who digs a ditch for his brother, he will fall into it himself) اللي يحفر حفرة الخوه اطيح فيها, "tu as encore le lait de ta mère entre les dents" (59)- (You still have your mother's milk between your teeth) اومازال حليب أمك بين اسنانك, "la terre de Dieu est suffisamment grande" (69)- (God's land is large enough) ارض الله واسعا, etc. The fact that the text is full of examples of expressions translated from Arabic into French shows linguistic interference which is at the origin of cultural hybridisation. Interference is constantly present in francophone literature. Hybrid writings reduce barriers between cultures and make them mix together. "L'incendie" may be perceived as a tangle of expressions from different cultures. In this way, the writer acts as an intercultural mediator through achieving some kind of compromise between cultures.

3.4. Calque

A calque (or loan translation) can be defined as a word-for-word translation from one language into another. Mohammed Dib uses calque as a translation procedure to transpose social situations from Arabic into French such as "Grande est la terre de Seigneur" (61)- (Great is the land of Lord) ارض الله واسعا, "va en paix!" (56) (Go in peace) روح بالسلامة, "Dieu l'a voulu" (105) (God wanted it) قدر الله ذلك . We notice many examples of expressions

translated literally from dialectal Arabic. This operation of switching from one language to another allows Dib to invest the Algerian Arabic language through French language. For example, the expressions: "Attendez-vous à ce que le sel fleurisse" (62) - (Wait for the salt to flourish) ربي (Dieu nous accorde longue vie ! " (63)- (God grant us long life!) استناو ينور الملح, الدنيا الدور, "le monde tournera, amis." (126) (The world will turn, friends) , ايطول في اعمارنا يا احبابي. Although Dib writes in French, he shows that he is steeped in his mother tongue, obviously the Algerian dialect. When we read Dib's text in French, we feel he is an Arab writer. He makes use of oral tradition, transferring thoughts from Arabic into French. This expresses the writer's attachment to his culture and interest in reproducing the reality of the Algerian society. In this sense, the hybrid language used by Dib fills the gap between cultures and reflects the in between third space for coexistence. The use of calques is a language-in-contact phenomenon. Translation is one of the channels for cultural contacts that generate cultural hybridisation. So, it is important to understand how cultural hybridisation process in relation to translation takes place. Dib's writing remains a culturally hybridised text which is a feature of intercultural communication.

3.5. Intertextuality

Intertextuality is defined as "a text's dependence on prior words, concepts, connotations, codes, conventions, unconscious practices, and texts. Every text is an intertext that borrows, knowingly or not, from the immense archive of previous culture" (Leitch, 2001: 21). The novel " L'incendie " contains examples of intertextuality such as " Il nous montre la voie des justes ! " (65)- (He shows us the way of the righteous). Dib is inspired by the Quranic verses (عسى) Surat Al-Qasas 22) (Perhaps my Lord will guide me to the right way), (أهدنا الصراط المستقيم) Surat Al-Fatiha 6) (Guide us on the straight path). "Rien de mal, j'espère" (49) (Nothing bad, I hope) ما يكون غير الخير . This expression makes allusion to the Quranic verse (إن مع العسر يسرا) Surat Ash-Sharh 6) (Indeed, with hardship [will be] ease). The novel comprises stereotypical sequences. Translation brings different languages into contact. We may notice the use of translated riddles from Arabic which are an integral part of the Algerian cultural heritage: "Jaune et fané, entouré de langes" (20) - (Yellow and faded, wrapped in swaddling clothes) - (اصفر امدبل وفي اقماطو امخبل) -corn- and "une maison de fer j'ai, par des nègres hantée" (20) (I have an iron house, haunted by negroes) - (عندي باب من)

(حديد، معمر بالعبيد) – watermelon. In "L'incendie", it is a matter of bringing together Arabic and French. It's during translation process from Arabic into French that the transfer of ideas, images and concepts takes place. Dib's text contains intertextual links, such as translation and allusion which create cultural hybridisation. Hence, any text is absorption and transformation of other texts. Hybridisation actively participates in reducing gaps between cultures by establishing bridges between them. Writing in a foreign language is considered as an intertextual phenomenon which results in cultural hybridisation. Dib's text is a hybrid text that results from borrowing, code switching, interference, calque and intertextuality. The procedures Dib relies on to give form and pattern to his novel, are related to making use of his cultural background in terms of using popular sayings, speech patterns, etc. which illustrate the necessity of abrogation and appropriation. Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin (1989:38-39) state that:

Abrogation is a refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or "correct" usage, and its assumption of a traditional and fixed meaning "inscribed" in the words.

Appropriation is the process by which the language is made to "bear the burden" of one's own cultural experience ... Language is adopted as a tool and utilised to express widely differing cultural experiences.

Cultural hybridisation is used in Moahammed Dib's novel in question to serve the state of social belonging of this literature which involves particular procedures and techniques of creativity. "L'incendie" may be read for different reasons: literary, historical, cultural, sociological, etc. It derives its value from the fact of being well rooted in the Algerian people's culture. In this respect, Dib (1954:194) states that:

Une œuvre ne peut avoir de valeur que dans la mesure où elle est enracinée, où elle puise sa sève dans le pays auquel on appartient, ou elle nous introduit dans un monde qui est le notre avec ses complexités et ses déchirements.

"A work can only have a value insofar as it is rooted, where it gets its sap in the country to which we belong, where it introduces us into a world which is ours with its complexities and its rifts". (Our translation).

Dib's work is an illustration of cultural hybridisation. Despite the fact that the novel is written in French, it reflects the Algerian people's practices, attitudes and beliefs. The reader of the novel may easily get acquainted with the Algerian culture. Intertextuality may be considered as an effective procedure used by the author to produce a hybrid text.

4. Conclusion

Mohammed Dib practises hybridisation through his novel " L'incendie " . He writes in French to speak sometimes in Arabic and sometimes in French. He makes use of French expressions that express a certain way of describing the world. At the same time, Dib draws from the source of his mother tongue, Algerian dialectal Arabic. The text tends to mingle elements from both languages and this gives the reader the impression that he is dealing with an Arabic text written in French.

Dib, with perfect skill, moves between two languages, using either conventional translation procedures such as borrowing and calque, or literal translation of idioms and expressions of his native language. In fact, Dib is reflecting the Algerian people's culture through his text. He expresses in French something that is not French. For Dib, this is about confronting not only his own language but also his own culture with a foreign language and culture to produce an "inter-language" and an "inter-culture".

Dib's writing takes place in a hybrid cultural context, swaying from French culture to Arabic one. This type of writing is at the crossroads of several linguistic and cultural influences. Postcolonial writing can be considered as a form of translation thanks to the fact that it transposes values, cultural concepts, beliefs and mentality to the language of the colonialist.

Mohammed Dib's writing inserts another language into French writing which therefore becomes French-speaking writing and not a writing in French language. French is constantly inhabited by the Algerian culture. The Dibian literary text thus presents a land of diversity and hybridisation. The presence of two languages in the text results in the creation of a creolised culture, including French and Arabic elements. Such kind of writings contribute immensely to meaningful interaction among peoples. Cultures are the result of the continuous mixing of various cultures. Different cultures are constantly interacting with one another.

It's during the process of translation from Arabic into French that the transfer of ideas, images and concepts is achieved. Dib's use of translation as a writing style is a sort of a revival

of the mother tongue. Translation for him is a way to estimate his mother tongue. Dib's translation of certain expressions or ideas seems like an essential procedure to the transfer of languages and cultures. It is through translation that Dib transposes Arabic to French and invites the French-speaking reader to understand the functioning of a plural text.

Translation gives Dib's text the opportunity to break out of the closed text and open up to other texts, other voices and, possibly, other cultures. We are faced here with a relationship of transformation and interaction between two texts, one written in French and the other thought in Arabic. For us, the text of Dib although written in French is not completely French but both French and Arabic. Indeed, Dib makes the reader feel the presence of Arabic language in his text written in French. Dib's novel is characterised by some kind of profusion of words and expressions from the native language and French which gives a certain linguistic specificity to the text. It is important to understand the process of cultural hybridisation and how it is generated.

Literature is a real means of coming into contact with the Other. It opens up continuous meetings, perspectives of understanding which end up creating a cultural hybridisation which never ceases to enrich social and cultural identity. We can say that linguistic mixing and cultural mixing are the front and back of a sheet. The process of linguistic hybridisation is the expression of the meeting and the communication of two cultures which intersect and which are exchanged mutually in a dialogue aiming at the enrichment of the means of cultural and linguistic expression.

French-speaking Algerian literature weaves relationships with the cultures it conveys. It is characterised by its hybridisation in the sense of going beyond what is regional or territorial to reach a universal level, reflecting human features, belonging to human heritage. *L'incendie* shows that hybridisation is a dynamic process. Therefore, this process occurs in every cultural contact; the more cultures interact with each other, the more new hybrid cultures take place and thus, new language varieties and styles will be produced.

This means that hybridisation cannot only appear under the colonial encounters, but it can also appear in any kind of cultural contact as in translation. The hybrid writing which often results from the colonial language use is more of an appropriation and a subversion with decolonising value than a simple concern of hybridisation. The procedures that the writer may

use to create a hybrid text take various forms, creating a system of languages coexistence, ensuring the occurrence of communication.

Hybridised cultural encounter between the coloniser and colonised is considered as strength in most postcolonial writings. The cultural hybridisation of the postcolonial novel is characterised by its specific features which require more investigations from different perspectives.

5. Bibliography

Books

Achebe, Chinua., 1994, *The African writer and the English language, in morning yet on creation day: Essays* (London : Heinemann education and garden city Ny: doubleday anchor), rep, in *colonial discourse and post-colonial theory: a reader*, ed. Patrick Williams and Laura Chrisman (London: Harvester Wheatsheaf

Adler, N.J., 1997, *International dimensions of organizational behaviour*, 3rd ed. Cincinnati, OH: Shout-Western College Publishing.

Alessandro, D., 1997, *Linguistic anthropology*, Cambridge, Cambridge University Press.

Ashcroft, B., Griffiths, G., Tiffin, H., 1989, *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*, London, Routledge.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin., 1989, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge.

Avruch, K., P. W. Black, and J. A. Scimecca., 1991, *Conflict resolution cross-cultural Perspectives*, Greenwood Press.

Baker, Mona., 1992, *In other words, a coursebook on translation*, London, Routledge.

Bhabha, H., 1994, *The location of culture*, New York, Routledge.

- , 1996, *Cultures in Between. Questions of Cultural Identity*. S. Hall. Sage Publications.

Beamer, L., & Varner, I., 2009, *Intercultural communication in the global workplace*, Dalian, Dongbei University of Finance & Economics Press.

Burke, P., 2009, *Cultural Hybridity*, Cambridge, Polity Press.

Chen.G.M, and Starosta. W.J., 1998, *Foundations of intercultural communication*, Boston, MA: Allyn and Bacon.

Deardorff, Darla K., 2008, *Intercultural competence*. In Savicki, Victor (Editor). *Developing intercultural competence and transformation*, Virginia, Stylus Publishing.

Ghazala, H., 1995, *Translation as problems and solutions*, Elga Publication. Pennsylvania Press.

Mehrez, Samia, 1992, *Translation and the Postcolonial Experience: the Francophone North African Text*. In Lawrence Venuti (eds.) *Rethinking Translation, Discourse, Subjectivity, Ideology*, London, Routledge.

İşisağ, KU., 2010, *The acceptance and recognition of cultural diversity in foreign language teaching*, Akademik Bakış.

K Kraidy, M., 2005, *Hybridity, or the cultural Logic of globalisation*, Philadelphia, Temple University Press.

Leitch, V. B., Et al. (Eds), 2001, *The Norton Anthology of Theory and Criticism*, London, W. Norton and Company.

Mohammed Dib., 1954, *L'incendie*, Paris VI, Editions du Seuil.