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Amazigh Literature: Between World Literature and Europe

Gibran Banhakeia^a & Didier Francfort^o

ABSTRACT

A work enters into world literature by a double process: first, by being read as Literature ; second by circulating out into a broader world beyond its linguistic and cultural point of origin. A given work can enter into world literature and then fall out of it again if it shifts beyond a threshold point along either axis, the literary or the worldly. Over the centuries, an unusually shifty work can come in and out of the sphere of world literature several different times: and at any given point, a work may function as world literature for some readers but not others, and for some kinds of reading but not others¹.

Author α σ: doctoral school of new humanities – fernand braudel, cercle - research center on european cultures and literatures.

I. INTRODUCTION

Amazigh literature has historically been demolished in order to take its peripheral place in the sphere of marginalization. Imazighen have faced a slew of an identity crisis: writers, the public, and even the Berber community are all in obscurity. This literature is presented in two modes of aesthetic production: oral literature and written literature. In the past, the latter was regarded as prestigious, having been included in world literature – the universal novel, *The Golden Ass*, written by Apuleius² in his masterpiece book of *Metamorphoses*. This literature is currently in the minority. It is distinguished by a vacuum at the levels of literary criticism, literary creation, and community. Amazigh literature exists and survives in the space between existence and non-existence, the present and the past, oblivion and memory.

Berber culture has gone through an identity crisis, which can be attributed to the historical cycle of Arab invasions. The literary movement towards Amazighization, as new and modest as it is, is still negotiating the status of discipline at Moroccan universities; yet, it has been labeled as a literature of nothingness³ in the sense that it lacks literary theories and analytical tools. Further to that, it suffers from a scarcity of readers and producers. The Berber community has selected Europe as their "country of origin" since it is a region of democracy, human rights, and literary delight. As a result, Berber compositions and songs can freely circulate in France and throughout Europe.

It must be assumed that the globalization of Amazigh literature would come from Europe. For Berber speakers such as authors, Amazighs, singers, poets, and political immigrants, the notion of Eurocentrism is a utopian goal. In other words, with the *Mondialism*⁴ of Literature, Amazigh Literature would have a new horizon of anticipation in Europe.

¹ David Damrosch, through his theory of world literature, in his text *What is World Literature*, p.7.

² Millar, Fergus. "The world of the Golden Ass." *The Journal of Roman Studies* 71 (1981): 63-75.

³ Nasalsky, Ignacy. "Unwanted Literature. A Case of the Moroccan Writer Muhammad Šukrÿ." *Studia Litteraria Universitatis Jagellonicae Cracoviensis* 11.1 (2016): 15-26.

⁴ D'haen, Theo. *The Routledge concise history of world literature*. Routledge, 2013.

II. HISTORICAL BACKGROUND

This section highlights North Africa's historical stakes. The fundamental issue is politically organized in the form of a Berbers' past being forgotten. The Berbers are very skeptical due to the lack of political involvement. Similarly, at the level of scientific study, scholars are forbidden from critiquing the sacred text "Koran" since this constructed model violates anthropological research criteria. The Koran's presence contradicts Berber identity. The latter is a mission aimed at eradicating North African Berber culture. Researchers in Morocco are reluctant to deconstruct anthropological topics in order to uncover the demise of Berber civilization.

Europeans are well aware of this concept of universal Arabization, which is why Paulette-Galand-Pernet⁵, David Hart, Hassan Banhakeia⁶, Daniela Merolla, and Salim Chaker⁷ labored for years to make scholarly products of Berber literature. In order to spread this philosophy in North Africa, the terrorist invasion of Arabs into Berber kingdoms was regarded in Islam as "the opening of any culture" to make peace. The famous Koranic phrase "either you become Muslims or we will rape your daughters and women and burn you" exemplifies the harsh Arabization drive aimed at the Berbers. Nonetheless, we will see that they simply came to kill, rape, and conquer Berber country, and especially to impose their religion on Berber regions.

In brief, we shall deconstruct historical Berber figures in order to confront the East's faulty estimations. Furthermore, we will discover to what degree Islam has been a poison of treachery for the Berbers. I'd rather highlight some of the Berber World's lost figures.

What exactly are the Berbers? Where are the major figures from Amazigh history?

2.1 Berber Writers in Latin

- 1) Terence
- 2) Apollaeus
- 3) Florus
- 4) Lucius Annaeus Cornutus
- 5) Fronton
- 6) Minucius Felix,
- 7) Terentianus, end of the second century
- 8) Fulgence, 5th century

2.2 Pagan Berber Writers

- 1) Apuleius, his famous work, *Metamorphoses* or the Golden Ass.
- 2) Florus, historian
- 3) Fronton of Cirta, writer, teacher of the wisest emperor Marcus Aurelius
- 4) Manilius, Latin poet and astrologer
- 5) Maximus of Madaure, orator and grammarian

2.3 Christian Writers

- 1) Minucius Felix, Latin writer

⁵ Galand-Pernet, Paulette. *Littératures berbères: des voix, des lettres*. FeniXX, 1998.

⁶ Banhakeia, Hassan. "Histoire de la pensée nord-africaine." *Histoire de la pensée nord-africaine* (2016): 1-676.

⁷ Chaker, Salim. "Un standard berbère est-il possible? Entre réalités linguistiques et fictions sociolinguistiques." *Actes du colloque «L'aménagement linguistique du berbère: La standardisation du berbère à la lumière des évolutions récentes dans le Nord de l'Afrique et en Europe» organisé par le LACNAD-CRB: 6 et 7 octobre 2008*. 2008.

- 2) Arnobius, writer, author of *Adversus Nationes*
- 3) Lactantius, Christian rhetorician, pupil of Arnobius,
- 4) Possidius, bishop at Calama (present Guelma in Algeria), biographer of Augustine of Hippo.
- 5) Martianus Capella, writer
6. Aurelius Victor Afer, writer, historian

2.4 *The Resistance to the Muslim Invasions*

- 1) Firmus, Moorish general, the revolt against the Roman Empire.
- 2) Gildon, Moorish leader, brother of Firmus, he led a revolt against the Roman Empire.
- 3) Aedemon, freedman of Ptolemy of Mauretania, leading the revolt of Aedemon against the Roman Empire.
- 4) Tacfarinas, also called "Takfarin's man", former Roman soldier, then warlord in revolt against the Roman Empire under the reign of Tiberius.
- 5) Garmul, king of Altava and military leader who launched several raids in the territory under Byzantine control.
- 6) Cabaon, military leader of Tripolitania who defeated the Vandals heavily.

III. RESEARCH OBJECTIVE: EUROPE, FRENCH LITERATURE AND AMAZIGH LITERATURE

This academic study seeks to examine the issues surrounding Berber literature in North Africa, where the Amazigh language is seen as a minor language, if not inferior to the Arabic language. This point of view corresponds to a failure to recognize the existence of an Amazigh identity. According to this viewpoint, the Amazigh-Berber language would lack true literature, resulting in the difficulties that the Amazigh writer has in his own region. In this respect, the relocation of Amazigh literature to world literature⁸ appears to be an attainable ambition, however incongruous at first glance. Many works have received worldwide recognition before receiving local appreciation. Mohamed Choukri⁹, a self-taught Berber writer, is an ideal candidate.

The distribution of Berber products in France will bring new life to Amazigh literature in the European society. It is the desire of the Imazighen in Europe to create a world literature out of their cultural fusion. In the course of our research, we will demonstrate how the otherness, in this case European, is critical to the transmission of Berber culture in Europe. In other words, we will emphasize the function of the marriage of two cultures, European culture and Berber culture, by demonstrating that this one is linguistically and even historically close to that one, allowing us to get past the reception difficulty.

There will be a type of acculturation for any writer who transcends egocentrism, leading us to predict a world Amazigh literature in Europe, which will develop its European community and new literary products. To fill the historical hole in Amazigh literature, there will be a marriage of French literature and Amazigh literature. Furthermore, the fundamental purpose of this research is to provide a reflection on the possibilities of Amazigh literature spreading beyond its community of origin to reach a broader readership at the worldwide level, with assistance from reception theory and translatology.

3.1 *Literature Review*

Before dissecting the difficulties of Amazigh literature, it is prudent to define the country. So, what exactly is the nation? Will there be literature without the national world? Is it true that the nation and

⁸ Damrosch, David. *How to read world literature*. John Wiley & Sons, 2017.

⁹ Hassane, Oudadene. "Memoir of a Berber: Brian Jones of the Rolling Stones in Jahjouka and the Beat Generation in Morocco: by Hassan Ouakrim, Meadville, Fulton Books, 2017, 120 pp.(paperback), ISBN 978-1-63338-145-2." (2021): 285-288.

culture define literature in general? Can we think of the people as a mirror of the nation, and vice versa? The topic of nation-building is firmly rooted in the historical experience of such a civilization X. Nonetheless, the presence of communities is reflected in the nation's reflection. This mingling of meanings poses a fundamental challenge in understanding Culture's essence. According to Pascal Ory, the concepts of nation, community, culture, people, and globalization create psychological uncertainty in heterogeneous identities.

This uncertainty of identity is the result of the challenge of political religion and globalization, which has replaced the culturally nurtured.

According to Pascal Ory¹⁰, the American "Cultural Studies"¹¹ method no longer traces the scientific study of man in connection to his homeland. Because the historical cultivated has vanished with the notion of American federalism, it merely depicts the interaction between man and society. The French "Cultural History" approach, on the other hand, calls into question all of man's historical transformations in connection to the outer environment since the beginning of time. Culture, according to the French, is an immovable thing that does not alter despite political changes and historical warfare. Political religious concerns are not the same as cultural issues.

Political religious concerns are no longer accessible in the French perspective. The *hominem* marks the heart of the French culture's cultivation. Pascal Ory's thesis returns us to the basic topic of Berber literary presentation. Amazigh literature is a writer's fantasy since it does not exist in reality. In other words, it is a celestial dream in the form of a utopian dream.

In the fundamental structure of Berber identities, the politicization of Islam is utilized. There is exploitation of Berber populations. "We are citizens to protect the fatherland, but we are no longer citizens when it comes to human rights." 18. The Berber is a cultivator of his culture that does not alter religiously. The *hominem* is decentralized from his nation in this case. He must stay at the heart of his country. According to French ideology, the Amazigh being requires historical acknowledgement in order for Berber identities to be respected. He must be the Moroccan culture's essence. The individual will have to maintain his employment as a cultivator.

The American "Cultural Studies" method has been unable to explain scientifically the historical ramifications in regard to the Berber world. It solely refers to the past.

The French approach demonstrates that the Berber guy is seen negatively by power brokers. It is abused by political and religious forces. If the Berber is a slave to an imagined nation, he will never have a definition of his literature or the nation.

In general, Amazigh literature is seen negatively as a barbaric identity, posing a barrier to its inclusion in the realm of international literature. One example is Mohamed Choukri's Berber book *Le Pain Nu*, which was panned by Moroccan intellectuals due to its usage of the Berber/Moroccan vernacular. They determined that this novel had nothing to do with Moroccan languages or culture. However, because Choukri's novel was translated into English by American writer Paul Bowles, this marginalized corpus circulated in the American community, and the success of the English translation allowed Choukri's novel to enter the so-called "World Republic of Letters"¹², as it was later translated into Spanish, Italian, and French.

¹⁰ Ory, Pascal. "L'histoire culturelle de la France contemporaine question et questionnement." *Vingtième siècle. Revue d'histoire* (1987): 67- 82.

¹¹ Johnson, Richard. "What is cultural studies anyway?." *Social text* 16 (1986): 38-80.

¹² Casanova, Pascale. *The world republic of letters*. Harvard University Press, 2004.

Following this enormous success, Moroccan authorities and intellectual circles eventually acknowledged Choukri's book as a founding text of Moroccan-Amazigh literature. Despite the fact that the author's

imagination is drawn from a Berber space, the language of writing "the letters" is merely a manifestation of his creative imagination.

3.2 Research Questions

Why is Amazigh literature suppressed in North Africa? How can we increase the distribution of Amazigh literature in Europe? Can we truly expand Europe's expectation horizon? Why are Amazigh productions underappreciated? Will the French language play a universal role in the development of Amazigh literature? Will translation, the French language, and French literature play an important part in the development of Berber literature in order to build an Amazigh poly-system¹³?

IV. METHODOLOGY

There are two research perspectives used. The first, "World Literature," enables us to explore Amazigh's literary architecture. It is both a progress indicator and an instrument for the dissemination of literary products in North Africa and Europe. This method also urges us to analyze the significance of "Comparative Literature" in order to tackle the problem of Amazigh production circulation. Both methods seek to expand the Amazigh culture's range of expectation in literary universalism. Even though Berber literature has been regarded a local literature, it now has the potential to become a worldwide literature as a result of this research.

Theoretical Framework

The Evolution of Berber Literature via David Damrosch's World Literature Theory and Pascal Casanova's The World Republic of Letters

This study is both practical and theoretical in nature, since it is concerned with the mundialism of Amazigh literature in Europe:

The General Public

- 1) In France, for example, there is a sizable Kabyle/Berber population; concerts, celebrations, and even translations are held in Amazigh. The acceptance of Amazigh literature in France is a historical progression that provides opportunities for future Amazigh authors.

Productions and the Question of Circulation

- 1) *An erased literature*: the inability to classify written works "the problem of classification"; orality and writing, the inability to categorize literary works "the problem of categorization"; "the problem of having a Berber anthology"; the problem of imitation "mimesis theory" created by the filling of universal literature We have no Amazigh literary products; instead, we have Amazigh compositions created in the paradigm or style of foreign literature. Why are there no literary works that integrate narrative aspects from Amazigh literature? Can we have an Amazigh novel like Apuleius' "The Golden Donkey"? Why is it so difficult to create an Amazigh style like Terence's?

Gisel Sapiro, How Do Literary Works Cross Borders (or Not)?

¹⁴Gisel Sapiro's theorization is important since it will demonstrate the effectiveness of a literary

¹³ Even-Zohar, Itamar. "Polysystem theory (revised)." *Papers in culture research* (2005): 38-49.

¹⁴ Sapiro, Gisèle. "How do literary works cross borders (or not)?: A sociological approach to world literature." *Journal of World Literature* 1.1 (2016): 81-96.

circulation in a foreign nation. She invokes three analytical processes to comprehend the anatomy of a marginalized culture or literature: literary sociology, translation sociology, worldwide circulation of literary creations, and literary theory. The techniques stated are crucial, but they can only be implemented if we have comprehensive information on the irreversible "Mapology Factors" that are opposed to the global circulation of Transnational Literature: politics, ideology, religion, economy, education, and culture.

On a practical level, Gisel Sapiro's literary notion will help to tackle the problem of Amazigh circulation in Europe in a scientific method. We'll explore how far Gisel Sapiro's analytical processes can get at the problems of global circulation. She will ask us to consider how we may produce what is known as transnational literature.

*Polysystem Studies*¹⁵

Polysystem is a critical phase in Berber literature. This notion enables us to comprehend the operation of literary systems by taking into account the various external influences with which they are in close or distant contact. Polysystem, according to Evan-Zohar, is opposed to the formalist "Falsacies of the Traditional Aesthetic Approach," which critiques literature in general. He highlights the importance of literature and translation as a system. In this section, we will go through both the theoretical and practical aspects (Amazigh literature)

The system is

- 1) How the target culture selects translations: Literature in Amazigh and literature translated into foreign languages.
- 2) The effect of other systems on a system (co-systems): External co-systems are required for Amazigh literature: literary theory, French literature, literary criticism, linguistics, universal literatures, narratology, translation, and so on.

According to Evan-Zohar¹⁶, literature is mechanically controlled by two positions: According to Evan-Zohar, two attitudes mechanically govern literature:

1. basic position: a literature requires other systems, such as the translation system, as in the case of Berber literature.
2. secondary position: a strong literature that does not necessitate the use of other systems It is already powerful: French literature as an example

The Fundamental position of the Amazigh Literature

Literature in "Amazigh" Construction: The Amazigh literature is being built with the goal of reaching a global audience and producing literary works that are comparable to those of other cultures. It bears a void at the national level since it is regarded as a minority language. In antiquity, it was vulnerable to historical erasure (its literary products). The ideas of Amazigh literature are still being developed, the classification of literary genres is complicated, and its literary trends cannot be identified. The issue of standardizing Amazigh grammar is still seen as a key stumbling barrier in the realm of Amazigh literature. Its authors are largely exiled. It requires translations from other languages into Amazigh. To end this identity issue in European countries, circulation is required. The European system will act as a savior.

Tifinagh¹⁷ is a weird alphabet that conveys a sense of savagery about the Amazigh civilization. The Latin

¹⁵ Gillespie, Gerald. "Polysystem Studies." (1993): 374-377.

¹⁶ Even-Zohar, Itamar. "Polysystem theory." *Poetics today* 1.1/2 (1979): 287-310.

¹⁷ Soulaïmani, Dris. "Writing and rewriting Amazigh/Berber identity: Orthographies and language ideologies." *Writing Systems Research* 8.1 (2016): 1-16.

alphabet has traditionally been preferred for fast developing the horizon of expectation of Berber literature.

All of the Greek-Amazigh writers (Terence, Apuleius) used the Latin alphabet. The European system will serve as a savior.

There are individuals who write in Latin and those who are forced to write in Tifinagh by the state. In other words, we have two contradictory images that are impeding the growth of Amazighization. A marginalized "Amazigh" literature: the presence of colonial ideology in the creation of Amazigh literature; it is viewed as a minority literature; it is relegated to the margins.

Amazigh Literature on the Vacuum: It is vital to fill the void by translating, organizing dialogues, and teaching the Amazigh language. It is also vital to spread Amazighization throughout Europe and to create a global library of Amazigh literature.

The Case of Mizian Rahou¹⁸, a retelling of John Steinbeck's "Of Mice and Men" in the Amazigh language, is an example of Universal Literature Translated into Amazigh.

Amazigh literature is becoming a literary specialty at academic institutions. We might turn to Mezian Rahou, a translator-writer who translated the American novel *Of Mice and Men* into Amazigh from English. His literary translation takes place within the context of foreign literature translated into Amazigh; yet, the translator's approach attempts to Amazighize the novel's space. It makes sense to use David Damrosch's theory on Amazigh literature and other texts of Amazigh literature as a first step toward "global literature" since it is relevant in the rehabilitation of forgotten, neglected, and erased literatures, such as the medieval works of Amazigh culture. So, in this study, we will show how foreign writers may help to grow Amazigh literature. David Damrosch's theory of World Literature is based on three crucial points: production, circulation, and translation, to which we must add a fourth factor - reception - in order to comprehend Berber readers' perspectives of the work.

The Hypotheses

1st. The production theorem

The development of Amazigh texts is both a production of Amazigh identity and its dissemination, regarded as a measure of Amazigh literary universalization. Theorists, translators, educators, and authors do it. Here are a few examples:

- 1) *Ussan Indreyen Sadu Lalla turtut*. de Mustafa Kadawi et Hassan BANHAKAIA.
- 2) *Les épopées rifaines (Dhan u Barran)*
- 3) *Les histoires tragiques, les contes amazighes (Abdelkader Bezzazi),*
- 4) *Le Pain Nu* de (Mohamed Choukri)³⁰
- 5) *Tasrit N Wezru* de Samira Yadjji
- 6) *L'Histoire de la Pensée Nord-Africaine* de Hassan banhakeia.
- 7) *Ighadayen d Miden* de Mizian Rahou,
- 8) *La Littérature Rifaine d'Hassan Banhakeia*
- 9) *Traduction poétique Amazighe et Littérature de Voyage en Afrique du Nord d'Hassan Banhakeia.*
- 10) *Marx di Arrif de* Mohamed Farisi et Hassan Zarraoui
- 11) *Kaligula n Albert Camus* de Mohamed Farissi et Hassan BANHAKAIA (*traduction en langue amazighe*)
- 12) *Abuhali (de Gibran Khalil Gibran)*, Mohamed Farisi
- 13) *Tabibliuygrafit de* Mohamed Farisi et Mohamed Ineisa

¹⁸ RAHOU, MIZIAN. "traduction littéraire: problème et enjeux dans les romans de jhon Steinbeet trduits vers l'amazigh." (2019).

- 14) *D Amsadaf Aked Idennad de Mohamed Farisi*
- 15) *Udem n Tallest de Hassan BANHAKEIA et Hicham Hemmuti*
- 16) *Timedditin Innuryen de Naima Farisi*
- 17) *Tabridt n Uyyul de Hassan Aourid et Mohamed Farisi*
- 18) *D Anqar zzat i Wakud de Mohamed Farisi*
- 19) *Tala Iffuden, Abdelhamid ELYandouzi*
- 20) *La traduction, de Tortilla Flat, de John Steinbeck en amazigh – Mizian Rahou*

4.1 Theorem of Circulation

The dissemination of Amazigh writings is a means of entering the international literature. Because Europe is a true cultural melting pot, the Amazigh language will evolve. Despite the fact that there are a large number of Amazigh speakers in North Africa, there are few Amazigh readers. The formation of readers is a cultural as well as a political battle. We shall dismantle a collection of historical misconceptions regarding the Amazigh language and literature in Moroccan society:

- 1) The Amazigh language is extinct or extinct.
- 2) The Amazigh language is a minority language in schools.
- 3) In the courts, Berber/Amazigh is subjected to a sworn interpreter as if it were a foreign language: the difficulty of speaking Berber in court.

4.2 Theorem of the Public

The public [Amazigh] has a "vacuum" at the literary and even linguistic levels. The Amazigh populace no longer likes its own language; instead, it chooses foreign language propaganda. Pascal Casanova's and David Damrosch's theories will universalize Amazigh identity, allowing it to circulate throughout Europe and reach a worldwide audience. They will put an end to this sociopolitical dilemma and ensure that Amazigh literature has a position among world literatures. It will also develop its own literary philosophies. The Amazigh literature's daily situation is bleak. It differs from the old Amazigh literature. There is a conflict between the past and the present. Berber literature had a global significance during antiquity because. During antiquity, Berber literature had a universal place because it had a large Berber community. The cultural mingling and movement of Amazigh creations in Greek culture was crucial in the development of ancient literature. While there is a generation gap in current Amazigh writing.

It is a politically erased literature, and the Berber is confronted with the marginalization of his culture, with his literature. Because the Amazigh language is no longer available on the labor market, the Berber is obligated to watch films in Arabic or foreign languages, and he is obligated to study the Arabic language in order to acquire a job. It has been removed from the present tense. Today, there is no Amazigh public, and there are no Berbers who desire to read novels in Amazigh. The majority of voters want the strength of "dominant" languages to be recognized and to exist in the shadow of a European.

They have a distorted view of foreign languages. Speaking French or Spanish, for example, signifies belonging to the bourgeoisie in Morocco. On the other side, the Berber, who speaks just his own tongue, is seen negatively in Moroccan culture, as though he is inferior. Postcolonial theorists are opposed to this ideological viewpoint, which condemns past preconceptions and stereotypes. The ruling culture, Arabic, has upended the underlying structure of Berber identity by changing the history of Amazigh literature via the process of Arabization. Because everyone has a place on our globe, universal literature opposes inferiority and supremacy.

The first philosophers of North Africa¹⁹

School of Cyrene

- 1) Aristippus of Cyrene
- 2) Theodore of Cyrene
- 3) Hegesias of Cyrene Major ancient writers:
- 4) Callimachus of Cyrene; the African anti-Homer
- 5) Terence, slave dramatist
- 6) Apulée, author of the metamorphoses of the being
- 7) Marcus Cornelius Fronton, writer of variety
- 8) Macrobius, African reader of the Greco-Latin tradition The ancient minor writers :
- 9) Juba II, assimilated travel-king
- 10) Marcus Manilius, astronomer and poet

V. CONCLUSION

The goal of this study is to dispel misconceptions, misunderstandings, and biases about Amazigh literature. Although it is simple to marginalize Amazigh culture, the most difficult undertaking is to bring the Amazigh world into broad circulation. Writing or creating works in Amazigh is a vital step, but belief in Amazighness is also required. We shall also dismantle the notion that Amazigh literature has always been "a discontinuous history." This schism will help us grasp the subsequent statements:

The identity of literature: Why are Amazigh products so scarce? What is the status of literary genre recognition? Why is Amazigh literature regarded as orality literature?

Its antecedents: Who were the ancient Amazigh authors who left their imprint on the history of African thought?

Its subject: What are the subjects of Amazigh literature? Why are Amazighs so committed to militancy? Is there an Amazigh public out there? Who reads the writings of Amazigh? What role do translation and international literature have in the reception of Amazigh works in Europe?

Its development: How does an Amazigh writer get immersed in literary creation? What are some of the foundational works of this literature?

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¹⁹ Banhakeia, Hassan. "La littérature de voyage en Afrique du Nord." *La littérature de voyage en Afrique du Nord* (2018): 1-233.

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