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ABSTRACT

Amazi literature experienced a cultural separation that contributed to a national identity confrontation in North Africa. Its authors, its public, and indeed its broad community live a dull existence. It is constructed of two distinctive classical models : oral literature and printed essays and had been previously a worldly prominent civilization being part of *world histories* - Apuleius' notorious fiction *The Metamorphosis* (The Golden Ass) exposes the universal figure of *Amazigh Novel* through the biography of North Africa.

Keywords: NA

Classification: DDC Code: 791.4309175927 LCC Code: PN1993.5.A65

Language: English



London
Journals Press

LJP Copyright ID: 573333
Print ISSN: 2515-5784
Online ISSN: 2515-5792

London Journal of Research in Humanities and Social Sciences

Volume 22 | Issue 18 | Compilation 1.0



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Amazigh Universal Literature in Theory and Practice

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Amazi literature experienced a cultural separation that contributed to a national identity confrontation in North Africa. Its authors, its public, and indeed its broad community live a dull existence. It is constructed of two distinctive classical models : oral literature and printed essays and had been previously a worldly prominent civilization being part of *world histories* - Apuleius' notorious fiction *The Metamorphosis* (The Golden Ass) exposes the universal figure of *Amazigh Novel* through the biography of North Africa :

The Berber were talented practitioners of Latin Letters : Apuleius's Metamorphoses, a.k.a The golden Ass remains important to this day, standing as one of the great early prose works to this day foreshadowing the development of such literary forms as the novel'

The novel exposes anthropologically the crucial pillars of the Amazigh-Latin cultural relationship in the intricate framework of North African history: In tamazight, Asinus is *Asnus* (Ass) and Aureus is *Uregh* (gold(en)), so there are linguistic similarities at the level of lexical segmentation and at the level of syntactic classification. Apuleius's original title, Asinus Aureus, means in English "the Golden Ass"; specifically, Asinus is *Asnus* and Aureus means *uregh* in tamazight. Nowadays, this civilisation is reinstated by the model of *Minority/Fringed studies* in contemporary literature. The conspicuous inquiry, at hand to be forwarded here, is how Tamazight history spanned into universal literature as well as how it turns into peripheral literature nowadays. It is between survival and non-existence, the

present and the history, darkness and consciousness, war and reconciliation, and exile and centre ! Overall, Berber civilization witnessed an identity dilemma, at the linguistic level, manifested by the historical invasions of Arabs in North Africa; linguistically, today, its historical status deteriorates due to *the Arabisation*² :

*Like Moroccan Arabic and Berber, on the other hand, is sharpened by the policy of Arabisation whose aim is to introduce ... as it is a symbol of cultural independence. Arabisation has had negative consequences on the Berber language*³

I would like to strongly emphasise that although a sizable group speaks both tamazight and the Moroccan dialect (darija), this dialect is not included in the linguistic struggle of arabization. Darija is a national dialect that is cherished and sought by all Moroccans. However, the cultural melting pot of Morocco is impacted by the Arabization virus. Because Arabic is not their first tongue, even students in the administration have trouble comprehending it. Instead, they prefer to read books written in Moroccan dialects, as Choukri did in his masterwork. The Moroccan population still experiences inferiority and superiority on a linguistic level, with the former being just depicted as a regional dialect and the latter as a superior language.

¹ Joris, Pierre, and Habib Tengour. *Poems for the Millennium, Volume Four: The University of California Book of North African Literature*. Vol. 4. Univ of California Press, 1995, p.15.

² Tilmatine, Mohand. "Arabization and linguistic domination: Berber and Arabic in the North of Africa." *Language empires in comparative perspective* (2015): 1-16.

³ Ennaji, Moha. "Multiculturalism, citizenship, and education in Morocco." *Educational Scholarship across the Mediterranean*. Brill, 2021. 304-325.

Why is Amazigh Literature viewed as The Literature of Nothingness⁴ ?

Due to the aesthetic and narrative concepts that are absent in Amazigh writings, there is a vacuum that needs to be filled. This gap hinders literary study from being straightforward in The future ; it represents a reflection of the need for data on Amazigh storytelling. Remplissage through European narratology on Amazigh literary novels creates an unwanted version of unauthentic stories while upholding Eurocentrism is a sort of mimesis strategy. These masterpieces of Amazigh texts are what the Moroccan community wants to see in the future. In a wider sense, the Literary World would open new horizons for Amazigh Literature in North Africa : the shift from national to international literature would allow new approaches and possibilities for writers, singers, poets, and students around the world. With World literature and with the transfer from national writings to World Literature⁵, there grow up a new structure :

In place of the old wants, satisfied by the productions of the country; we find new wants, requiring for their satisfaction the products of distant lands and climates. In place of the old local and national seclusion and self sufficiency; we have intercourse in every direction, universal interdependence of nations. And as in material, so also in intellectual production. The intellectual creations of individual nations become common property, National one-sidedness and narrowmindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature⁶.

These national issues are associated with cultural studies. The assumption that Berber pamphlets have been forgotten in the history of North African studies is held in the disadvantaged Rif region. The Amazigh language is considered a dialect because of the current debate over Arabization. This theory states that it will never have an authentic literary work because its writers are always confronted first and foremost with their native tongue. As a result, they are unable to

write in their most creatively effective way. Self-taught Amazigh writer Mohamed Chokri exemplifies the possibility of moving Amazigh books into the worldly recognized Literature as a whole. Initially, he was marginalised. After Paul Bowles's translation, his books had been sold all over the world. These kinds of circulation of Berber novels, in Europe, will result into a new outbreak of Amazigh literature in the ⁷European community.

Production, Translation and Circulation⁸ :

The Amazighen ambition is to nationally and internationally spread their literature into World Literature⁹, but how? The basic stance of mingling these two cultures would result in an updated horizon of literary Amazigh book expectations¹⁰ based on the most scientific characteristics of *Translation Studies*¹¹. Amazigh Literature¹² should cross national borders to circulate universally within World Literatures by using the framework of *Reader-Response theory*¹³ to spur beyond Europe to create a certain kind of acculturation within local cultures and global cultures, high cultures and popular cultures to be spread beyond its community of origin to reach a wider readership, internationally rather than locally:

By studying the notion of audience in various interpretations of Chaucer's works I am able to propose some conclusion about the way in which notions of audience function in

⁴ Poust, Mary DeTurris. *Not By Bread Alone: Daily Reflections for Lent 2021*. Liturgical Press, 2020.

⁵ Damrosch's theory of World Literature.

⁶ Marx and Engels, *The Communist Manifesto*.

⁷ Meschonnic, Henri. "The Europe of translation." *Translation Studies* 1.1 (2008): 34-40.

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

⁹ Damrosch, David. "What is world literature?." *What Is World Literature?*. Princeton University Press, 2018.

¹⁰ Thiselton, Anthony C. "Reception theory, HR Jauss and the formative power of scripture." *Scottish journal of theology* 65.3 (2012): 289-308.

¹¹ Munday, Jeremy. *Introducing translation studies: Theories and applications*. Routledge, 2016.

¹² Banhakeia, Hassan. "Histoire de la pensée nord-africaine." *Histoire de la pensée nord-africaine* (2016): 1-676.

¹³ Brooks, Wanda, and Susan Browne. "Towards a culturally situated reader response theory." *Children's Literature in Education* 43.1 (2012): 74-85.

*This books thus contributes to the sub-section of the discipline of literary studies which attempts to theorise about the concept of audience, readership and reception : reader-response criticism reception theory and narratology*¹⁴

Although Chaucer's works were not immediately misunderstood as he had hoped, as time passes, different interpretations of them by the populace have emerged: some believe that he reveals the secrets of mythology; others believe that they are merely works of literature; still others, regrettably, believe that he was opposed to the system and religion. The major takeaway is that the theory of reception occasionally pushes the distribution of some texts to the limit, opens the doors to fame in most circumstances, but not in this instance. The case of Tamazight is between and betwixt, nevertheless it is unfavourably parameterized as a *barbaric* identity, which impedes its inclusion in World literature: Mohamed Choukri's Berber novel *For bread Alone*¹⁵, was panned by Arab intellectuals since it was written in the Berber/Moroccan vernacular. They subsequently judged that this invisible novel had absolutely nothing in common with Moroccan literature. However, since Choukri's work¹⁶ has been translated into English by the American writer - Paul Bowles, this marginalised story has spread in the Americanisation scope. Henceforth, The popularity of the English translation has allowed Choukri's novel to enter into the mainstream of World Literature due to the fact that it was afterwards translated into Spanish, Italian, and French, then "the World Republic of Letters." Following this enormous success, the intellectual circles eventually acknowledged Choukri's text as a founding text of Moroccan-Amazigh literature. The author's imagination, *l'imaginaire de l'espace*¹⁷ which is vehemently the Rif region, even though the language used to write "Arabic" symbolises extensively the Arabic community; nonetheless, his creative imagination or his creative writing stems from the space of Imazighen, the Rif region.

Empirical Questions : Why aren't more Amazigh literature publications available in North Africa? How can we increase the amount of Amazigh

literature published in Europe? Should we encourage Europeans to distribute more Amazigh literature? And what can we do to encourage them to broaden their cultural expectations? Why are Amazigh productions frowned upon? Will the French language have a global impact on the growth of Amazigh literature? Will translation and French literature have an impact on creating a Berber literature poly-system ? :

*World Literature and Theories of Literature*¹⁸ as well as *Translation Studies*

The inaugural "World Literature" allows us to investigate the literary architecture¹⁹ of the Amazigh. It functions as a development indicator as well as a tool for the spread of literary works throughout North Africa and Europe. This technique also encourages us to scrutinise the relevance of "Comparative Literature" in order to tackle the invisible issues of Amazigh production-circulation. In literary universalism, both strategies strive to broaden the scope of Amazigh cultural expectations. Although Berber literature has traditionally been considered local tradition, it now has the potential to be in the Mondialism by using ²⁰David Damrosch's thesis, according to him, World Literature emerges from a number of local literatures :

My claim is that world literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading, a mode that is as applicable to individual works as to bodies of material, available for reading established classics and new

¹⁴ Selden, Raman, Peter Widdowson, and Peter Brooker. *A reader's guide to contemporary literary theory*. Routledge, 2013.

¹⁵ Choukri, Mohamed. *For bread alone*. Saqi, 2012.

¹⁶ The amazing example of literary books that have been circulated in Europe and gained fame worldwide speaking.

¹⁷ The concept of Gaston Bachelard.

¹⁸ Using these scientific tools of literature is the main structure to change Tamazight's position.

¹⁹ Akimoto, Taisuke, and Takashi Ogata. "Macro structure and basic methods in the integrated narrative generation system by introducing narratological knowledge." *2012 IEEE 11th International Conference on Cognitive Informatics and Cognitive Computing*. IEEE, 2012.

²⁰ Professor at the University of Harvard, currently, he is teaching world literature in theory.

discoveries alike. This book is intended to explore this mode of circulation and to clarify the ways in which works of world literature can best be read. It is important from the outset to realise that just as there never has been a single set canon of world literature, so too no single way of reading can be appropriate to all texts²¹

The patriotic definition of Weltliteratur, according to Goeth, which emphasises that World Literatures are primarily German, French, English, and Italian masterpieces, is where this literary conflict over universalizing local literature originates. For Goeth, Weltliteratur are only *les chefs d'oeuvres*. Damrosch rejects the conventional notion that international literature, or Weltliteratur, includes chefs d'oeuvres. Rene Wellek agrees that this notion of world literature is important, but he also noted that the comparative literature crisis is having a negative impact on contemporary local strategy : *Le Mythe de Sisyphe vs. The Old Man and the Sea; Thérèse Desqueyroux de François MAURIAC vs. Phèdre de Jean Racine; and Les Confessions de Rousseau et Enfance de Sarraute* are just a few examples of the numerous comparative studies that painstakingly constitute dazzling problems in the field of humanities. In a nutshell, it is a total crisis without innovative scientific tools of overly speaking local literature into the hands of Damrosch. Discrimen Comparative Litteris²² only observes the world rather than our world and prefers the comparison of entailing the power in writing. The case of amazight literature should begin with comparative studies, but it should be thematically deconstructed by World Literature theories to resolve concerns in our globe rather than watching the world. In academic institutions, Amazigh Studies is becoming a literary discipline. Mezian Rahou²³, translated the American novel *Of Mice and Men*²⁴ from English to Amazigh. Its literary translation is included in the list of foreign literature translated into Amazigh; strategically, the translator's style is an attempt to amazighize the novel's space : California transformed to Rif region . David Damrosch's theory on Amazigh texts and other are the first step toward "Mondialism ²⁵" since its usefulness is in the

rehabilitation of neglected, marginalised, and erased literature, such as the mediaeval works of the Amazigh textbooks . So, in this study, we will demonstrate how we might grow Amazigh literature through foreign writers.

The Development of Amazigh Literature as Perceived by David Damrosch's World Literature Theory and ²⁶Pascal Casanova's World Republic of Letters.

In France, for example, there is a sizable Kabyle/Berber population²⁷; 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 authors. An (Amazigh) ²⁸erased literature: the impossibility of classifying written works ("the problem of classification"); orality and writing, the impossibility of categorising literary works ("the problem of categorization"); "the problem of having a Berber anthology"; the problem of imitation ("mimesis theory") caused by the filling of universal literature. We don't have any Amazigh literary creations.

²¹ Damrosch, David. "DAVID DAMROSCH (B. 1953) SINCE 2009 holds the Chair of Comparative Literature at Harvard University, where he is also Ernest Birnbaum Professor of Literature. Before, he taught for many years at Columbia University as a colleague of Edward Said and Gayatri Spivak. He obtained his PhD in Comparative Literature from Yale, where he pursued interests in a wide range of ancient and modern languages and literatures. A prolific author of both scholarly and more popular material (he has written very" *World Literature Reader: A Reader* (2012): 198.

²² *In latin, The Crisis of Comparative studies.*

²³ Translated the novella of John Steinbeck, *Of Mice and Men*, into amazing language and he gained local fame through his literary translation . He also translated other works of John Steinbeck, he is known by his style of amazighizing the worldly novel to the locally amazigh novel .

²⁴ Steinbeck, John. "Of Mice and Men. 1937." *New York: Bantam* (1984).

²⁵ Shih, Shu-mei. "Global literature and the technologies of recognition." *pmla* 119.1 (2004): 16-30.

²⁶ Casanova's fame theory of World Literature known under the name of The World Republic of Letters.

²⁷ According to the perception of Salem Chaker.

²⁸ Based on the idea of Hassan banhakeia.

Is it possible to have Amazigh authentic style based on its local narratological element of aesthetics ? Why is it so difficult to create an Amazigh style ? According to David Damrosch, the idea of ²⁹World Literature's parameters are : production, circulation, and translation, to which a fourth element - reception - must be included to evaluate the interpretations of the text created by Berber readers. Theorem of production³⁰ : 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, lecturers, and authors create it. David Damrosch approximately tackles the same questions about other minority cultures in *World Literature in Theory* : Both in Europe and beyond, the early theorists of World literature confronted the central issues still of Circulation : Amazigh writings are circulated as a means of joining *International Literature*. Because Europe is a great cultural melting pot, the Amazigh language will be evolved. Although there are many Amazigh speakers in North Africa, there are few Amazigh readers involved in the circulation of tamazight translation. Reader creation is both a cultural and a political battle. We will dismantle a series of historical misconceptions in North Africa towards the Amazigh language and literature. Theorem of Public : At the literary and even linguistic levels, the [Amazigh] public suffers from a "vacuum." The Amazigh public dislikes their own language and favours foreign language propaganda. Pascal Casanova's and David Damrosch's theories will universalize the 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 place alongside world literature. It will create its own literary theories. it had a global position in antiquity since there was a vast Berber community. The cultural mingling and movement of Amazigh creations in Greek culture was crucial in the development of ancient literature. While contemporary Amazigh writing contains a generational gap. It is politically an erased literature, and Berber is confronted with

the marginalisation of his culture and literature. The Amazigh language is no longer available on the job market, Berber is required to watch films in foreign languages, and he is required to master the Arabic language in order to obtain employment. The majority of citizens want "dominant" languages to be valued and to exist in the shadow of a European. They have a distorted view of foreign languages.³¹ The purpose of this research is to dispel misconceptions, misunderstandings, and biases about Amazigh literature. Although it is simple to marginalise Amazigh culture, the most difficult challenge is to turn the Amazigh world into a global circulation. Writing or producing works in Amazigh is an important step, but most importantly, you must believe in Amazigh. We shall also dismantle the notion that Amazigh literature has always been "discontinuous history."³² This break will help us grasp the following questions: Cultural Identity³³ ; ³⁴Why are bizarre products so rare? How does a literary genre come to be recognized? Why has amazighe literature been seen as a literature connected to orality? Origins; What are the Amazigh ancestors who have left their imprint on the history of African thought? Themes ; What are the themes of enthralling literature? Why are the Amazighs so committed to militantism? Reader-Response ; Is there an amazigh public to receive her? Who reads the strange works? How do translation and global literature play a critical role in the reception of strange texts in Europe?

²⁹ Based on Damrosch's theory, Hassan Banhakeia, once, told us in the classroom that the only scientific methodology of developing tamazight is through Damrosch, he exclusively mentions to us the example of Mohamed Choukri, we have been astonished by this universal example as such .

³⁰ Based on damrosch's concept.

³¹ Young, Dolly J. "Language anxiety from the foreign language specialist's perspective: Interviews with Krasheff, Omaggio Hadley, Terrell, and Rardin." *Foreign Language Annals* 25.2 (1992): 157-172.

³² Mytkowska, Joanna. *Promises of the Past: A Discontinuous History of Art in Former Eastern Europe*. Ed. Christine Macel. Centre Pompidou, 2010.

³³ Jameson, Fredric. "On" Cultural Studies". *Social text* 34 (1993): 17-52.

³⁴ BANHAKEIA, Hassan. "Histoire, genres et littérature amazighe." (2013).

World Literature in theory ; His evolution:³⁵ How does an amazigh writer enter the world of literary creation? What are the foundational works of this literature? Amazigh style ? According to David Damrosch, the idea of ²⁹World Literature's parameters are : production, circulation, and translation, to which a fourth element - reception - must be included to evaluate the interpretations of the text created by Berber readers. Theorem of production³⁰ : 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, lecturers, and authors create it. David Damrosch approximately tackles the same questions about other minority cultures in *World Literature in Theory* : Both in Europe and beyond, the early theorists of World literature confronted the central issues still of Circulation : Amazigh writings are circulated as a means of joining *International Literature*. Because Europe is a great cultural melting pot, the Amazigh language will be evolved. Although there are many Amazigh speakers in North Africa, there are few Amazigh readers involved in the circulation of tamazight translation. Reader creation is both a cultural and a political battle. We will dismantle a series of historical misconceptions in North Africa towards the Amazigh language and literature. Theorem of Public : At the literary and even linguistic levels, the [Amazigh] public suffers from a "vacuum." The Amazigh public dislikes their own language and favours foreign language propaganda. Pascal Casanova's and David Damrosch's theories will universalize the 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 place alongside world literature. It will create its own literary theories. it had a global position in antiquity since there was a vast Berber community. The cultural mingling and movement of Amazigh creations in Greek culture was crucial in the development of ancient literature. While contemporary Amazigh writing contains a generational gap. It is politically an erased literature, and Berber is confronted with

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³⁵ The same question Damrosch asks in entitled book of What is World Literature.

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