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The Departement of Foreign Languages

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**Dialect Use in Arabic Algerian Literature :**  
**The Case of Eldjazia Wa Darawich by Abdelhamid**  
**Benhadouga**

*Dissertation Submitted to the Department of Foreign Languages as a Partial  
Fulfilment for the Requirement of the Master degree in Linguistics*

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*To the soul of the rare character, the fireman and musician, the one  
who taught me the real sense of love and humanity MY FATHER  
AISSA MESSAOUDI.*

*To my beloved woman who supported me always MY WIFE  
BARAKAT ASMA*

*To my beloved MOTHER BOUZIDI MAMA*

*To my Anachid Band RAYAHIN EL-SALAM members  
and to my friends, teachers of music especially  
the violon famous player and composer  
BOURAS ABDELWAHID*

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## Arabic List Of Phonetic Symbols

Arabic Letters	Phonetic Symbols
أ	ʔ
ب	b
ت	t
ث	θ
ج	dʒ
ح	ħ
خ	x
د	d
ذ	ð
ر	r
ز	z
س	s
ش	ʃ
ص	ʂ
ض	ɖ
ط	t
ظ	ð
ع	ʕ
غ	ɣ
ف	f
ق	q
ك	k
ل	l
م	m
ن	n
ه	h
و	w
ي	j

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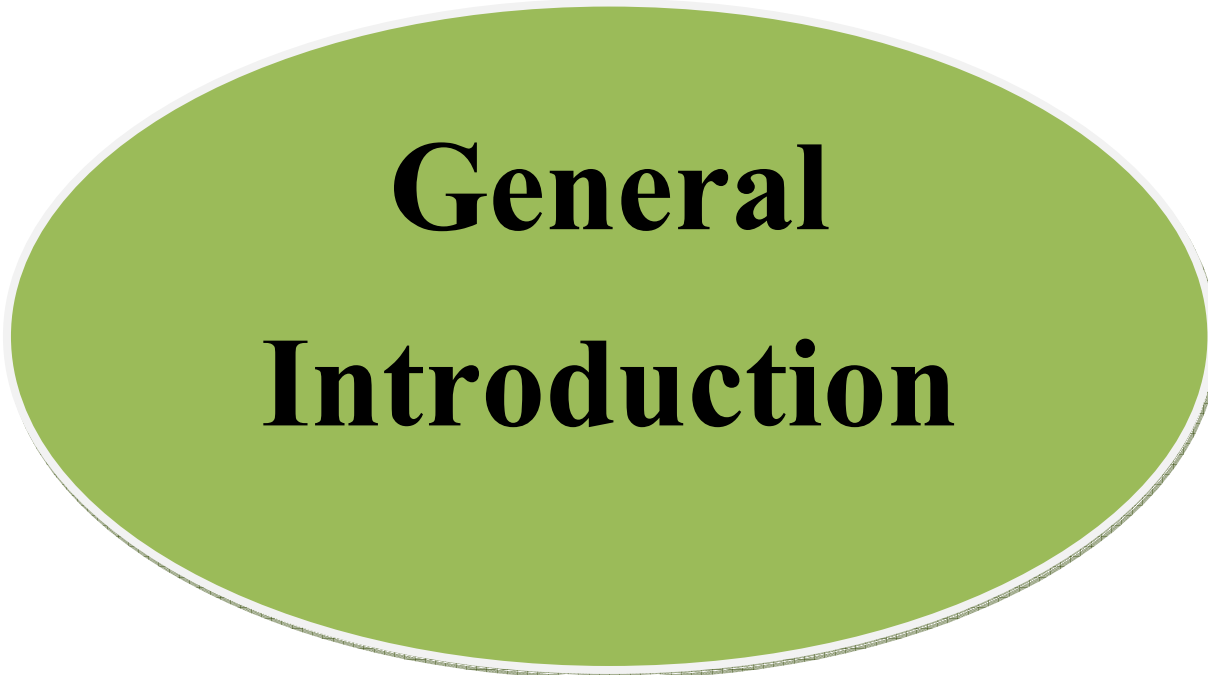
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## **Abstract**

The present research work investigates the role of dialect in literature, taking the Algerian novel *Djazia Wa Darawich* written by Abdelhamid Benhaddouga as a case of study. Reasercher adopted a certain methodology, based on a set of approaches: literary approach (the reason for chosing this novel and its literary analysis), linguistic approach (the study is going to fall on two linguistic levels phonological and syntactical) and sociolinguistic approach (stress on the characters' use of dialect in relation to some sociolinguistic variables ). The obtained data has been analysed and interpreted qualitatively to unveil the real and ordinary life of the novel's fictional characters with is an aim to raise dialect awareness among readers of literary dialect. In fact, the reaserch showed that using dialect is very interesting in producing literary masterpieces. The study of the insertion of dialectal features in literary style does not only draw beautiful portraits about the characters' behaviour, mentality and life style, but also offers a special elegance and charm for literary works. This reaserch contained two : theoretical and practical , the first is the chapter one (literary view) and the second is the chapter two (data analysis and interpretation) .



**General  
Introduction**

## **General Introduction:**

A dialect is a way of communication used by the people of a specific area, class, district, or any other group of people. The term dialect involves the spelling, sounds, grammar and pronunciation used by a particular group of people and it distinguishes them from other people around them. Dialect is used commonly in literature. An author may select to use dialect if he or she wants to represent the characters well. In order to do so, the author will write dialogue specific to the region of the character. Authors want their characters to seem genuine; therefore, they must write dialogue between characters in such a way as they would speak it.

Focusing on the Algerian literature, and the strong belief in its role in the development of the movement of Arab artistic creativity and non-international, we have highlighted one of the most important Algerian novels, the novel "**Djazia Wa Darwich**" written by **Abdelhamid Benhaddouga**, It is enough to call him "the founder of the first novel of art" and his presence within the first generation of writers who staunchly resisted the influence of the novel in series of works of art which proved the ability of the Arabic language to absorb all literary genres and artistic forms. Dialect was considered as a local non-prestigious variety of language that is dismissed from a concrete research. Dialect study has long been limited to dialectology. Yet, it has attracted the interest of different disciplines as: anthropology, folklore, linguistics, phonology, sociology, psychology, history, sociolinguistics, education and literature.

The present research thesis studies the role of dialect in literature and this latter does not mean folk literature (totally written in dialect) but, the insertion of dialect with the standard language. Therefore, the author here is put in a big ambiguity of whether being faithful to the rhetoric language by making an uneducated character speaks a high variety or he keeps the original words of characters. In this light, the problem issue of this research paper could be structured in the form of the following questions:

- What are the reasons that inspired authors to use dialect while writing in standard form ?
- Is the value of the literature that includes dialect use less prestigious or more realistic than exclusive use of standard Arabic?

To find reliable replies to the above questions, these hypotheses spring as follows:

- Dialect use in novels may serve the author to differentiate between characters by focusing on their social and cultural background.
- Perhaps there are some artistic and technical reasons that drive the author to imply dialect in writing.

Djazia Wa Darawich is chosen as sample of study since still, the analysis of Algerian dialect in the novel has benefits to reflect our socio-cultural background and demonstrate the usefulness of dialect in the standard Arabic text in duplicating the model of a specific society that has lifted a period of time which Algerian history has recorded.

The research methodology adopted for gathering and analysing data relies on the following approaches:

- Literary Approach: Djazia Wa Darawich by Benhadouga is the main field of investigation. This novel is chosen because it is a fertile land of study, rich of various cultural elements used by characters which are exposed to study moreover a summary of the novel to present the setting and main events provided in it.
- Sociolinguistic Approach: at this phase we will try to stress on the characters' use of dialect in relation to some sociolinguistic variables (age, gender, social context, and cultural background) so that when we speak about dialect, we refer to people by whom we mean a given speech community.

- Linguistic Approach: the study is going to fall on two linguistic levels phonological and syntactical to better understand the different linguistic variables the novelist in his work .

The work is divided into two chapters; the first one contains definitions of dialect and some key concepts related to dialect in literature and to show how sociolinguistic variables influence literary dialect. Unlike the first chapter, the second one includes the novel's summary and the main cultural elements used in it such as proverbs, popular songs, popular games, the belief in sorcery, the belief in folk medicine and, the belief in destiny which are the main source of gathering data. It is mainly concerned also with analysing and interpreting the literary dialect in Djazia Wa Darawich at both the phonological and syntactical level in order to be well introduced to the dialect of the region especially when such dialectal forms are composed with the Standard Arabic.



**CHAPTER  
ONE**

## **CHAPTER ONE:                   Literary Review**

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**I.1.Introduction :**

In the chapter one, the main concern is to introduce the term dialect as it appears in the literary works and to give some key concepts concerning dialect use in literature as well as to depict its role and to see how sociolinguistic factors can affect this role and dealing with the difference between speech and writing ,the Algerian Pre and Post independence literature ,dealing with the benefits from using dialect in literature and its disadvantages.

**I.2.Dialectology And Sociolinguistics:**

The problematic nature of this relationship clearly has to do with the problem of what exactly is sociolinguistics. In the past, Peter Trudgill have found it very useful when attempting to answer the question of what does and does not constitute sociolinguistics to consider scholars' objectives as these relate to their academic endeavours in the area of language and society (Trudgill. 1978). If one does this, it becomes clear that there are some scholars who work in this area with objectives that are entirely those of social scientists - those who wish to use language to gain a better understanding of society, such as the ethnomethodologists, and Basil Bernstein in his earlier work. He inclined to regard work of this sort as not constituting sociolinguistics, although he do not feel very strongly about this. To move into areas which clearly constitute sociolinguistics, we can note that there are many scholars whose work has mixed objectives: they wish to find out more about society and language, and the relationships between them. He would cite as examples of this work research in

areas such as discourse analysis, anthropological linguistics, the social psychology of language, the sociology of language and the ethnography of speaking. Finally, we can note work whose objectives are more or less entirely linguistic, such as that of linguists like Labov, for whom sociolinguistics is a way of doing linguistics of finding out more about language. Often, the label 'secular linguistics' is used for this kind of research. Another, different classificatory approach to the subject of sociolinguistics which is also very useful, and to which we shall return later, is that which distinguishes between macrosociolinguistics, covering large-scale work in the sociology of language and secular linguistics and micro-sociolinguistics, which deals with face-to-face interaction in areas such as discourse and the social psychology of language. Where does dialectology fit into all this? Is it part of sociolinguistics or not? When first began teaching in 1970 at the University of Reading, Peter inherited a course called 'Sociolinguistics and Dialectology'. Dialectology shares with secular linguistics the characteristic that its objectives are primarily linguistic. But what exactly are they? Nineteenth-century dialectology in Europe, at least, was very closely related to historical linguistics. Indeed, one of the major motivations for dialectological research was to check out the new grammatical notion that sound change was regular and that sound laws admitted of no exceptions. The problem is: what is dialectology for? The feeling has actually been that in fact there is nothing necessarily wrong with Gmderrios de Filologíer Iigleso. vol. 8, 1999. pp. 18 just collecting data. Even if you do not 'use' the data yourself, it will be available for the use of others. And in very many countries one strong motivation for work in dialectology has been the perception that traditional dialects are disappearing and should be recorded, for later examination, before they are lost altogether. Moreover, sociolinguists and other linguists have often made use of dialectologists' findings: Labov's work in Martha's Vineyard and New York City made considerable use of the work of dialectologists in connection with the Linguistic Atlas of the (United States and

Canada. He made frequent reference to the excellent dialectological work carried out there in the 1930's by the American Guy Lowman. This suspicion then, that dialectology had lost its way, has been one cause for hostility between sociolinguistics and dialectology. And it would be foolish to deny that there has been some antagonism with dialectologists feeling somewhat defensive about the 'newer' discipline of sociolinguistics, and sociolinguists being somewhat scornful about the 'older' discipline of dialectology. It is now apparent, however, that much of this is now past, and that we are moving into a new era of co-operation, integration and synthesis in the field. One recent sign of this in the British Isles has been the publication of a new volume entitled *Studies in Linguistic Geography*, edited by John Kirk, in which, although there is still some defensiveness and crossing of swords sociolinguists and traditional dialectologists have come together and co-operated in an attempt to achieve a better understanding of the nature of phenomena such as Dell Hymes (1972) is someone who has argued against the parcelling up of the human sciences into separate labelled and competing disciplines, and he is obviously quite right. It is what we do that is important, not what we call it. <sup>1</sup>

### **I.3.Dialect Definition :**

Dialect is a variety of a language that is characteristic of a particular group of the language's speakers a regional, dialect is a distinct form of a language spoken in a particular geographical area. Also known as a regiolect or topolect. It is a variety of language that is spoken in a geographical area for many hundred of years as seen in differences in pronunciation, in the choices and form of words and syntax. <sup>2</sup>

Accents are distinguished from each other by pronunciation alone. Different dialects are generally distinguishable in pronunciation, vocabulary and grammar. Regional dialect are geographically based ; social dialect originate from social group and depend on a variety of factor :

### **I.3.1.Regional Dialect vs Social Dialect:**

The way you speak is usually a good indicator of your social back ground and there are many speech features which can be used as clues .Sociolinguist have found that is most any linguistic features in a community which shows variation will defereent frequency from one social group to another is a patterned and predict the way.Some features are stable and their patterns of use seem to have or and with membership of particular social group in predictable way from many years .Douglas Biber distinguishes two main kind of dialects in linguistics:"geographic dialects are varieties associated with spreakers living in a particular location while social dialects are varieties associated with speakers living in a particular location,while social dialects are varieties associated with speakers belonging to a given democratic group .

### **I.3.2.Dialect vs language :**

Haugen (1966) has pointed that language and dialect are ambiguous terms **“The terms represent a simple dichotomy in a situation that is almost infinitely complex”**.It is hard to know what is the difference between dialect and a language since one dialect can be considered a language .

---

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<sup>2</sup> <http://grammar.about.com/od/rs/g/regional-dialect.htm> .

**Table 1.1.Differences between Language and Dialect**

<b>Language</b>	<b>Dialect</b>
Formal	Informal
Written	Spoken
High status	Low status
Elite	Popular
Prestigious	Stigmatized

**I.4.Speech vs Writing:**

There are many differences between the processes of speaking and writing. Writing is not simply speech written down on paper. Learning to write is not a natural extension of learning to speak. Unlike speech, writing requires systematic instruction and practice. Here are some of the differences between speaking and writing that may clarify things for you and help you in your efforts as a writer and speaker.

<b>Speech</b>	<b>Writing</b>
Universal, everybody acquires it	Not everyone learns to read and write
Spoken language has dialect variations that represent a region	Written language is more restricted and generally follows a standardised form

	of grammar, structure, organization, and vocabulary
Speakers use their voices (pitch, rhythm, stress) and their bodies to communicate their message	Writers rely on the words on the page to express meaning and their ideas
Speakers use pauses and intonation	Writers use punctuation
Speakers pronounce	Writers spell
Speaking is often spontaneous and unplanned	Most writing is planned and can be changed through editing and revision before an audience reads it
Speakers have immediate audiences who nod, interrupt, question and comment	Writers have a delayed response from audiences or none at all and have only one opportunity to convey their message, be interesting, informative, accurate and hold their reader's attention
Speech is usually informal and repetitive	Writing on the other hand is more formal and compact. It progresses more logically With fewer explanations and digressions.
Speakers use simpler sentences connected by lots of ands and buts.	Writers use more complex sentences With connecting words like however, Who, although, and in addition.
Speakers draw on their listeners reactions to know how or whether to continue	Writers are often solitary in their process
Speakers can gauge the attitudes, beliefs, and feelings of their audience by their verbal and non-verbal reactions	Writers must consider what and how much their audience needs to know about a given topic

**Table 1.2.Differences Between Speech and Writing**

## **CHAPTER ONE**

## **Literary Review**

### **I.5. Eye Dialect :**

Eye dialect is the representation of regional of dialectal variations by spelling words in non-standard ways such as writing *wuz* for *was* and *fella* for *follow* this is also known as eye spelling . The term eye dialect was coined

by linguist George P. Krapp in "The psychology of Dialect Writing" (1926). "To the scientific study of speech," Krapp wrote:

**These misspellings of words universally pronounced the same way have no significance, but in the literary dialect they serve a useful purpose as providing obvious hints that the general tone of the speech is to be felt as something different from the tone of conventional speech.**

Edward A. Levenston notes that "as a device for revealing a character's social status," eye dialect "has a recognized place in the history of narrative fiction .

#### **I.6.Literary Dialect :**

Literary dialect is essentially a matter of style, it is likely that for many authors the accurate and objective rendering of regional speech was not a primary concern. Indeed, exaggeration of dialectal features would be an expected consequence of using language as a means of emphasizing the regional or social divergence of fictional characters .

#### **I.7. Literary Dialect and social variables:**

Literary dialect and social variables tackling the domain of literature we find that the above mentioned factors have an impact on determining the characters choice of particular variety. When a writer decides to use literary dialect he takes

of course the social variables into account in order to show differentiation between characters (old vs. young / rich vs. poor).

### **I.7.1 Age :**

Variation in speech behavior is also reflected in age. If we notice that the speech of an older man is distinct from that of the younger one. Trudgill (2002:06) asserts that age is A phenomenon in which speakers in a community gradually alter their speech habits as they get older, and where this change is repeated in every generation . Age grading is something that has to be checked for in apparent time studies of linguistic change to ensure that conclusions are not being drawn from differences between generations.

### **I.7.2 Gender :**

Wardaugh (2006) points out that gender is a key component identity hence, do men and women speak differently? In most societies the speech of a man differs in certain respects from a woman's speech. Thomas (2004) agrees that “women's talk is plentiful rather pointless”. (p. 86).

### **I.7.3. Social Context:**

The social environment of the speaker is very important in determining his social class (lower versus higher class). Corder (1973:25) maintains that: We communicate with people only because they share with us a set of agreed ways of behaving. Language in this sense is the possession of social group, an indispensable set of rules which permits its members to relate to each other, to interact with each other, to cooperate with each other, it is a social institution .



**I.7.4 .Cultural Background:**

Interests, attitudes and so on for instance an educated speaker uses more formal style than the illiterate speaker. Wellek and Warren (1978) point out: **“Literature is a social institution, using as its medium language... literature occurs only in a social context, as part of a culture, in milieu”**. (p. 105).Literature as a mirror of a society or a group from a society's cultural elements .

**I.8.Literary Dialect Use in literature:**

For the first while, it seems a bloody adventure to link dialect, as local non-prestigious variety of language, to an artistic discipline (literature) but, if you think again about this dichotomy you will find that literature is famous to hold different varieties and styles, since it is a reproduction of real life with all its bad, good high and low aspects. In this spirit Riley (1982) states:

**Since literature must embrace naturally existing materials-Physical, mental, and spiritual-we have no occasion to urge its acceptance of so called dialect, for dialect IS in literature and has been there since the beginning of all written thought and utterance.**

In this vein, the literary writer must adapt what is said in fiction with should be said in reality especially, if it happens to the writer to portray some places like the streets, inns and some public places. In this case, the best means to depict and transmit the real picture of such low and complicated life is **dialect**. In Riley's point of view, in order to be realistic a good writer needs to modify imagination in a way that suits reality by presenting his fictional characters in a vivid image via giving cues about their age, gender and background. The real master not only knows each varying light and shade of dialect expression, but he must as minutely know the inner character of people whose native tongue it is, else his product is simply a pretense, a willful forgery, a rank abomination .

**I.9. Advantages Of Literary Dialect :**

The dialect in literature is used to determine the status of the individuals. Dialects are typically used in dialogue or in instances of a very clear and important narrative voice. Oftentimes they are used to personalize the speaker, to imply an origin or to invoke stereotypes associated with the dialect.

Writing Dialect is important to establish a unique voice for each important character, especially in a story with a large cast of characters. One way to do this is through the use of dialect or other special speech patterns. ... Generally, a few key words or phrases are enough to tune the reader's "ear" to the dialect.

**I.9.Criticism about Dialect Use in Literature:**

Though many authors and speakers welcome the use of dialect in literature, others regret and refuse this use for many reasons, as Luigi Bonaffini (1997:297):

**Any critical discussion of words written in dialect is destined to run up against the heavy legacy or prejudices and misunderstanding that has historically weighed upon literature in dialect, often considered as ‘ minor’, subaltern, marginal language even coarse and plebeian.**

It is not enough to use a dialect if there is no existence of a language that covers the dialect's minority.

**I.9.1. Unintelligibility:**

Many novelists avoid the use of dialect in their work because of its complex orthography, the use of different pronunciations and several meanings which is hard for non-native or non-regional readers to understand in this case, they misunderstand the writer. As the use of the cockney dialect in Dickens' Oliver Twist which cannot be understood unless by cockneys.

**I.9.2 .Accuracy:**

Many critics and novelists suspect about the exactness of dialect use in literature and the way it should be written.

**I.9.3. Modernization:**

The use of dialect in literature is seen as a nuance rather than enjoyment as Trudgill (2002:29) asserts that dialect use in literature is “**impeding communication, delaying modernization, damaging education and slowing down nation \_building**” It means that the scientific study of dialect is hard though many scholars are still searching tools to develop it and make it a clear cut matter.

**I.10. The Pre And Post Algerian Novels:**

The birth of the mature Algerian Arabic novel began in the early 1990s, despite the fact that it is a quality of remembrance that emerged after World War II, but it is a naive beginnings of the Algerian novel, whether it is the style, the subject, or even its artistic construction. The reason for this delay is the situation experienced by Algeria during the occupation from poverty, hunger, ignorance, "since colonialism struck an impenetrable barrier between Algeria and the Arab East, separated politically, as part of France as a cultural separation when deprived of the Arabic language ." <sup>3</sup>

With the beginning of friction between our Algerian writers and the writers of the Orient, the cultural situation began to gradually improve, which made us distinguish in the Algerian Arabic novel two phases.

Arabic literature was present in the country before independence, in the genres of poetry, article, and texts .In the Algerian novel, it is possible to refer to some accounts starting with what can be counted as the first novel in Algeria:

**The Story of Lovers (1949)** of the author Mohammed Ben Brahim And the features of the artistic novel that offended it, especially the prevalence of **Algerian Dardja**: "It appears at the level of the popular story and the artistic novel, so this long story is the first stage in the birth of the Algerian Arabic novel " <sup>4</sup> .

We find another team that believes that the first Arab Algerian novel appeared in 1951 by Abdel Majid El Shafie Untitled "**The Stricken Student**", talking about the student of the afflicted <sup>5</sup>, and has been published in Tunisia, a novel in the style of the subject of an Algerian student who lived in Algeria in Tunisia in the late 1940's, and he loved a Tunisian girl who was dominated by her love until he was overwhelmed by the excess of love <sup>6</sup> followed by "**The Fire**" novel by Noureddine Boujdra, which was printed in 1957 in Tunisia .

However, these works of fiction were characterized by linguistic weakness, as was the mandate of French colonialism which had the great impact on the distortion of the Algerian mindset in the blurring of its features. It is not the importance of the revolution and its prestige in these works and their appearance, but rather the fact that they continued to feed post-independence narrative production . <sup>7</sup>

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3 Abdullah Al-Rukibi, *The Algerian Short Story*, The Arab Book House, Libya, Tunisia, pp. 3,1977, p.33

<sup>4</sup> Ibn Qayneh Omar, in *Modern Algerian Literature*, University Press, Algeria, Dt, Dt, p. 197

The general situation of Algeria after independence was very poor. The writers took on the responsibility of contributing to the battle for building and portraying the violent struggle that the people are waging to prove their existence. "This category alone saw the 1970's, Algeria's history of achievements (...) was the embodiment of all of this. "<sup>8</sup>

The previous straw was the working soil on which literary works would be built later, Wssini Laaradj says :

**political reasons for the emergence of the novel in the sixties and the late to the seventies because the historical circumstance in all its economic, cultural and social differences, in addition to the culture of the writer himself, were not to help and do not contribute to the emergence of the novel, but created the first soil on which to build literary works Later, especially with democratic transformations in the early 1970's.**<sup>9</sup>

And because any art, or any creativity needs stability and freedom, the novel at the beginning of the nineties has witnessed a development and diversity not known to him before, as some believe that "the conditions experienced by Algerian society did not allow the birth of a literary genre and then its growth later ,

The Algerian novel was later formed by the veteran generation such as Abdelhamid Ben Haddouka and Wassini Laaradj, the different experience of each one of these and by the generation created by the post-independence era Merzak Baktash, Djazia Wa Darawich by Abdelhamid Ben Haddouga in 1970 and realistic manner summed up in a conflict between the past and "Dachra" life in a new village characterized by modernity .

It also tells the state of the village and the countryside socially and psychologically, and then followed by the texts of fiction, most of which revolve

around the revolution of liberation and the social, political, and ideological problems, which followed the national independence .

He also wrote "**Love and Death**" in the Time of Harrachi, which is the second book of the novel "**Laz**", along with the novel "**Toyor Fi Eldahira**"<sup>10</sup>

Which is taking place in the city of Algiers, and the city during the liberation revolution.

As well as the subject The contribution of children to the liberation revolution, along with their parents and mothers, The novel of the **Elzilzal** of Tahar Wattar reflects the agricultural transformations that took place in Algeria, after the issuance of the Land Nationalization Act.

It is clear that the pre-independence stage was the basic rule that paved the way for the emergence of the mature post-independence narratives .

### **I.11.Trends of the Algerian novel :**

The Algerian novel did not come from a vacuum it has artistic and intellectual traditions in its civilization. It is also related to literary and Arab heritage. It has taken a number of different directions: romantic direction and realistic direction, which i addressed:

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<sup>5</sup> Ahmed Reza Houhou, Ghada A. Al-Qurl, National Book Foundation, Algeria, p. 2,1988, p.9

<sup>6</sup> Wassini El Aaradj, Trends of the Arabic Novel in Algeria, National Book Foundation, Algeria 1986 p 18

<sup>7</sup> See: Aida Adib Bamia, Thematic prose Algeria, Tamer: Saqr Zemad, Diwaf University publications, DAT, DD, p. 61

<sup>8</sup> Abdullah Al-Rukeibi, Evolution of the Modern Algerian Prose, National Book Foundation, Algeria, Dt, Dt, p. 200

<sup>9</sup> See: Missing Saleh, Women in the Algerian Novel, Faculty of Arts and Social Sciences, University of Mohammed Khidr Biskra, p. 52

<sup>10</sup> Al-Jaber Ahmad Al-Saleh. Contemporary Algerian literature ,dar eldjabal First Edition 2005, p 63.

**I.11.1.Romantic Trend :**

Romanticism emerged as a revolutionary and counter-classical doctrine in the late 18th century in Europe. It was essentially an editorial revolution of the doctrine of all origins and classical rules. It is truly the doctrine of passion, winged imagination, emotional liberation and nature's preference for the city. Instinct, with respect to the rules of writing <sup>11</sup>, which left profound effects in modern Arabic literature, which needed to be renewed at all levels, especially the literary level, for the revolution on the various forms of injustice, deprivation and ambition to freedom, dignity and advancement which helped a lot of writers and writers to highlight it as a method, and the way to write fiction, fiction and art but the predominantly social nature of the book is that the Algerian writers tended to write more realistically than the romantic trend, for example Abdelhamid Ben Haddouga in his writings .

This trend gave a new concept of the Algerian novel, which gained the color of emotion, imagination and emotional liberation .

**I.11.2.Realistic Trend :**

"The conditions of Algeria after the First World War helped to create the realist doctrine in the Algerian novel, which was created from a vacuum, but with artistic and intellectual traditions. It is also influenced by the emergence and spread of realism in Europe. Balzac declared in his huge collection" <sup>12</sup> since the realist doctrine is concerned with portraying reality and suffering the oppressed class of injustice and deprivation .He drew his own approach inspired by the reality of Arab peoples and their problems and issues.

The most important feature of the Algerian novel is its close association with reality, the reality of society, and the reality of all humanity. It is embodied in the life of man in a particular environment and in his social situation and religious, political, social and economic laws, and finally in his feelings, feelings and emotions, it is a broad reality that includes manifestations of human existence in a particular society.

Among the novels that can be included in the realist direction, we find the novel **Djazia Wa Darwich** and the novelist Abdelhamid Ben Haddouga. "It is a cultural event that responds to the needs and needs of the emerging generations of realistic and committed literature," he said. The agricultural revolution and the attempt to portray the situation of the inhabitants of the "Dachra" and the farmers who are adhering to their past and traditions, rejecting any development and in terms of the embodiment of the women's protesting, rebellious, rejecting the imposed conditions and courage in learning and freedom in choosing a husband .

To sum up, the Algerian novel developed in general after independence. Literary production increased in this period, which leads us to say that it has achieved quality in its development, especially that the novel can build a bridge between contemporary cultures as a historical record among contemporary literary genres.

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<sup>11</sup> See: Ibn Qayneh Omar, in the modern Algerian literature, p. 198

<sup>12</sup> See Zaki Green, Studies in Comparative Literature, University of Patna Publications, p. 31



**I.12.The Author's Biography:**

Abdelhamid Ben Haddouka was born on 9 January 1925 in Mansoura (Bordj Bou Arreridj). After primary education, he joined the Canton Institute in Constantine, then moved to the Zaytouna Mosque in Tunis, then returned to Algeria and studied at the Kettani Institute in Constantine. His struggle against the French colonialist who had the look out, pushed him to leave the national territory again to France and then in 1958 to Tunisia, and then return home with the dawn of independence. He died in October 1996.

He held several positions including: Director of the National Book Foundation, Chairman of the Supreme Council of Culture, Member of the National Advisory Council and Vice President.

He studied Arabic literature at the Kettani Institute between 1955-1954 and then joined the Arabic section of the Arab Radio in Paris where he worked as a radio director. He moved to Tunisia to work as a producer and director on the radio. After his return to Algeria, he worked for the Algerian and Amazigh radio stations for four years and then headed the management committee for directing studies in radio, television and cinema. In 1970 he became director of Algerian radio and television.

His mother was barbaric and his father was Arab, which enabled him to enjoy the two hindquarters that characterized Algeria and to master the Arabic and Amazigh languages in addition to the French he learned in schools. Although the French in this period of Algeria's history was astonishing because it was the language of the colonizer it is a naturalization. Hence his father's decision to send him to the Institute of Kettani, which was a branch of Alzaytouna University in Tunisia.

**I.13.The Summary of The Novel Djazia Wa Darawich :**

The novel "Djazia Wa Darawish" is located in two hundred pages, a novel not written by Ben Haddouga on the basis of the titles, but on the basis of time and specifically (the first time / second time), and so the novel began to circulate

between these two times, So that they do not break each other, they are in the case of an actual and continuous presence, the first time talking about the existence of Tayeb in prison with his pain,remembering his family and Djazia and hopes and the second goes back to Dachra to talk about the daily life and ancient traditions also what happens before the death of Al Ahmar .Djazia (The daughter of the martyr) the heroine of the novel, her mother died, he father was killed and raised by Aisha Bent Sidi Mansour,It is a combatant old woman .Djazia has an extraordinary beauty, as well as a strange girl who does not stand upright, a moon has reached the horizons, so there is a hard competition to marry her,the compititors are the same in the goal ,but none of them reached that. Ayed the yong man who returned to the Dachera and suffered to see Djazia finally married the daughter of his father's friend .

**I.14. Djazia Wa Darawich Title :**

The reader may ask himself why Benhadouga named his novel **Djazia Wa Darawish**,Djazia is considered the heroine of the novel, the woman who was trained by the dervishes to marry her and the struggle based on who wins them. In addition, the dervishes, who are considered the pillars of the village for their goodness and intuition with events and their ideas related to Sufism .

**I.14.Time and Place:****I.14.1.Time :**

Al-Jaziyya and Darwish have highlighted the subject of time according to various aspects:

**I.14.1.1.The historical time of struggle:**

Since ancient times, man has been preoccupied with the interpretation of time. He has taken many different and different arguments, but many of us

wonder, "What is time? I do not ask. I know, but if someone asks me and says the answer, I do not know. "<sup>13</sup> This indicates that the time is one of the most complex statements that philosophers have ever done since it is considered to be one of the most obscure and gruesome dimensions of its abstract relationship. And existence <sup>14</sup>.

**I.14.1.2.The Present Time :**

The novel, by adopting historical time, does not stop at him alone, because the past has been used as a response not enough to follow the narration process. There must be values as present ideas that are consistent with the ideological context. The center of the novel and its surroundings the times of the past and the future.

**I.14.1.3.The Future Time:**

If the return to the past is the birth of the present: that is, all the characters recapture the earth and then merge it with the present, each generates the future and preaches it because "the time of events or expectations such as predictions that imagine the novel, absolute time "<sup>15</sup> because the absolute time contains all these times and beyond them.

These three times are found in the opening of the book, where the narrator says:

qabla mi:jlād əlzaman, qana əldʒabal,  
wa qanat əlʕajn wa qanat əlsafsaf  
wa maʕa mi:jlād əlzaman wulidat əldʒazja  
wa darwi ʃ wa sabʕa wa ruʕat wa ʃ ambit  
wa haqada badaʕat əlqisa.....<sup>16</sup>

### **I.14.2.Place:**

The novel's story took place in different places:

#### **I.14.2.1.The Town (Eldachera)**

One of the villages which is located at the top of the mountain of djurdjura, the road to it is rugged and difficult to reach, except for those who lived there. The village is the main place where the story of the Djazia and Darwish novel takes place, near the Djurdjura Mountains so, it is exposed to wind which makes its soil drier and drier. That is why the author mentioned some projects as building new towns instead of "Dachera" owing to the Agricultural Revolution and modernism.

#### **I.14.2.2.The Prison:**

The prison is one of the closed places that has emerged clearly in the novel, as a closed place, with negative connotations. Its closure is more fear and restraint because it is a different form of the confiscation of freedom in its most obvious sense.

#### **I.14.2.3.The Rural House :**

The space of the rural house in the novel (Dar al-Akhdar ibn al-Jibaili) is considered the primary and only house to which it refers. To the novel, it must be

pointed out that it is a popular rural house located Dachra or the village of willow .

#### I.14.2.4.The City :

The city appeared in the novel a secondary place, whose image faded, as if it had lost its connection with the characters, although it is a cultural places with its culture and history as being associated with the values of science and culture .

#### I.15. Characterization in the Novel:

The reader of the novel feels certain homogeneity between characters and he/ she can notice that they range between main and minor characters. Whereas, via their speech they are classified as dièalect characters and non-dialect characters. Dialect characters appear to be educated persons so, their speech seems to be some how refined.

Main Characters	Characters Names In Arabic	Minor Characters	Characters Names In Arabic
Djazia	الجازية	prisoner	السجين
Ayed	عايد	El ahmar (the student)	الأحمر
AlakhdarBen jebyli	الأخضر بن الجبايلي	Safia	صافية
TyebBen Djebyli	الطيب بن الجبايلي	Darwish	الدرابيش
Hadjila	حجيلة	Elchambit	الشامبيط
Shepherd	الراعي	Hadya	هادية
		Aicha Bent Sidi	عائشة بنت سيدي
		Mansour	منصور

Table 1.3. Characterezation in the novel

The above table shows the different names of characters who take part in the story moreover, it classifies them in terms of major and minor character .

### **I.15.1 .Dialect Characters:**

**Tayeb El Djeblyli :** the prisoner who suffers injustice for a crime he has not committed who is related strongly with his principles, authenticity, history and what he lived in "Dechra ".

**Al Akhdar El Djeblyli :** The man who resisted his land and his village and considered it his paradise and imprisoned him, and no one was allowed to deprive him of it. He also practiced several acts such as hunting and farming. He is a skilled hunter and we see the attachment of the **El Djeblyli** to the immigrant guest, and to harness the family to serve him. He says to his wife: " **la: testa3mili alkoskosi eldjahiz aftili koskosiyandjadidan min kamhina**"<sup>17</sup>

"aldachera hiya djanatona ,hiya sijnona"<sup>18</sup>

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<sup>13</sup> Ibtisam Karbado.2010/2011. The Structure of the Algerian Novel Djazia and Darawich Abdelhamid Ben Haddouga . University Ben Mehdi Om Elbouakki p.31

<sup>14</sup> ST- augustin – les confessions : livre Xe Garnier fla. Oron. Pariis , 1964 , p 264

<sup>15</sup> Ibid, p 271

<sup>16</sup> Ibtisam Karbado.2010/2011. The Structure of the Algerian Novel Djazia and Darawich Abdelhamid Ben Haddouga . University Ben Mehdi Om Elbouakki p.23

<sup>17</sup> لا تستعملي الكسكسي الجاهز افتلي للعشاء كسكسيا جديدا من قمحنا ص 46

<sup>18</sup> الدشرة هي جنتها هي سجننا ص 117

**Alahmar:** A volunteer student comes to the clinic with a group of volunteer students, a handsome, blond-looking, long-haired man.

Dialect characters appear to be educated persons so, their speech seems to be somehow refined.

#### **I.15.2.Non-Dialect Characters :**

**Ayed:** A young man cultured by his father, a close friend of the green Ben Jbaili , returned this young man from France, and his father advised him to return home - his title - and marrying Djazia which is an honor and pride.

#### **I.16.Conclusion :**

This chapter aims at presenting some key concepts related to dialect use in literature. Moreover; it focuses on the role of literary dialect. Benhaddouga's novel 'Djazia Wa Darawich' has been chosen as an example to illustrate literary dialect in depth.



**CHAPTER  
TWO**



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**II.1.Introduction:**

The novel of Benhadouga needed an easy language in order to reflect the scene. In addition, the Algerian novelists did not find Models before them to imitate. For any art, or any creativity that needs stability and freedom, the novel at the beginning of the nineties has witnessed a development and diversity. It is known, if seen before, as some see that "the conditions experienced by the Algerian society did not allow the birth of a literary genre and then its growth in. After that, writers could not produce any literary creativity as the writing does not flourish except in the freedom and openness, so that Bnehaddouga tried to write a pure Algerian literary work not in French language. The aim in this chapter is to analyze the different dialectal elements presented in the novel *Djazia Wa Darawich* at mainly two levels phonological and syntactical; after this an interpreting phase is going to be done of those elements related either to society or to culture.

**II.2. The Elements of Popular Culture in *Djazia Wa Darawich*:**

In order to know a country's culture you ought to look at its popular culture which tells you about its richness and glamour. Popular culture may be defined as the differing forms of expression and identity which are characteristics of particular society (whether local, regional, national, racial or ethnic).

As Williams (Thom Story: 1993) suggests that it is a culture actually made by the people for themselves<sup>20</sup>.

**"They preferred peasants to almost any other variety of human being since they were ecologically sound, and their traditional qualities of dour**

**ndurance respect for their betters and illiteracy meant that the intellectuals superiority was in little danger from them."**

The 19<sup>th</sup> century intellectuals respect popular culture since it is pure and does not threaten them. The reader of Djazia Wa Darawich observes that it is very rich of cultural elements which are parts of the Algerian culture such as: **proverbs, , the belief in sorcery, the belief in destiny, folk medicine, legend and myth and Sufism** as shown in the following table :

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<sup>20</sup> An introductory Guide to Cultural Theory and Popular Culture by Thom Story 1993 .

The cultural Elements in	N <sup>0</sup>	Examples in Arabic	The Meaning in English
<b>Proverbs</b>	02	/əlʃadʒara la: tahrub min ʃuruqiha/ <sup>21</sup> /əlmalh ma: jdawad/ <sup>22</sup>	-The tree doesn't escape from its roots  - Salt does not become worms
<b>The Belief in Sorcery</b>	02	//ʔalqi fi əlʃafha milh ʔaw fa hm wa udaʃat ʃala hida kaj jatadjalata dam wa tamkun qiraʔatuhu/ <sup>23</sup>  / takraʔ ʔaljad ʔanbaʔatni anani kulu ʃuʃba tubqini ʃavira / <sup>24</sup>	Put in salt and charcoal and placed separately to coagulate blood and read.  She read the hand, and you prophesied that I was eating a herb that kept me small .
<b>The belief in Destiny</b>	02	/əlqadar la: juktabu qabla wuquʃihi / <sup>25</sup>  /lahama: kasabat wa ʃalajha ma ktasabat/ <sup>26</sup>	-Destiny being never written before it occurs  - It gets every good that it earns, and it suffers every ill that it earns.
<b>Legend and Myth</b>	01	/ʃanta hakamta hukman ʃallafa hajθijataho əldarwi: ʃ wa ʃa:daka ʃalajhi aʃjan əldaʃra/ <sup>27</sup>	-He believes that the guardians protect him as long as they are their shepherds.
<b>Sufism</b>	02	/əl hadra/ , /bnadi:r taɖbaħ/ <sup>28</sup>  /sabʔa janbaw wa sabʔa janbaw/ <sup>29</sup>	Sufism ceremony by playing rhythm with drums Seven die and seven long live

**Table 2.2. The Elements of Popular Culture in Rih El Djanoub**

**II.2.1.Proverbs:**

A proverb is a phrase, saying, sentence, statement or expression of the folk that is transformed from one generation to another and which contains a piece of advice, truth, person experience and moral lessons concerning life.

Miedier (1993:24) comments that:

**A proverb is a short generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphysical, fixed and memorizable form and which is handed down generation to generation.**<sup>20</sup>

A proverb is not said randomly, but it carries a specific meaning and transmits wisdoms or advice.

The novel doesn't contain many proverbs which tackle different topics; the main one is said by **El Akhdar Eldjebaili** due to his strong relation with the earth and the mountain, as the tree is tied to the arcs, because neither can live without the other, because the land has given much to the villagers and has made their life better as he said that " **the tree doesn't escape from its roots**"<sup>21</sup>.

As an answer to **Eldjebaili** when he asked **Djazia** to marry **Ayed**, the son of his close friend but **ayed** wanted his daughter **hadjila** so that she said: "**Salt does not become worms**".<sup>22</sup>

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<sup>20</sup> Popular Culture as Folk Culture [www.blackwellpublishing.com/content Bpl...Store/.../.../05-001.pdf](http://www.blackwellpublishing.com/content/Bpl...Store/.../.../05-001.pdf).

الشجرة لا تهرب من عروقها <sup>21</sup> ص 6  
الملح ما يدود <sup>22</sup> ص 192

### II.2.2.The Belief in Sorcery:

Sorcery is the use of super natural powers and it is served usually to control people. George Webs defines the term as: "**The art of summoning demons**". Sorcery is used to realize personal wishes as prosperity, success and love matters.

Such as "**Put in salt and charcoal and placed separately to coagulate blood and read.**"<sup>23</sup>

another example when Djazia spoke about an old the woman told her from when she was at very young age : "**She read the hand, and prophesied me that eating a herb that kept me small** ".<sup>24</sup>

### II.2.3.The Believes in destiny :

Djazia wa Darawich's characters believe so much in destiny even in simple matters; Tyeb for instance in the prison surrendered and realized that the prison is his destiny so that he remembered a verse from the holy quoran as it is mentioned in the table bellow,he could not do anything just resisting "**It gets every good that it earns, and it suffers every ill that it earns.**"<sup>25</sup> "**Destiny being never written before it occurs**"<sup>26</sup>

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ألقي في الصفحة ملح و فحم ووضعت على حدة كي يتجلط الدم و تمكن قراءته<sup>23</sup> ص 70

تقرأ اليد أنباتني انني أكل العشببة تبقيني صغيرة<sup>24</sup> ص 69

لآية "لها ما اكتسبت و عليها ما اكتسبت"<sup>25</sup> ص 4

القدر لا يكتب قبل وقوعه<sup>26</sup> ص 5