INTERNATIONAL JOURNAL OF HUMANITIES AND CULTURAL STUDIES ISSN 2356-5926

The Quest for Identity through the Memory of Rape in Assia Djebar's *Fantasia* and Toni Morrison's *Beloved*

Fuad Jadan
English Department, Faculty of Languages and Humanities
Manouba University, Tunis, Tunisia

Abstract

Rape indicates the highest level of victimization that is based on gender, race, and class. In addition to being devastating, it usually escapes representation as experience and memory. Therefore, this essay examines the quest for identity through the memory of rape in both texts, namely Fantasia and Beloved. It attempts to show how Assia Djebar and Toni Morrison unsilence rape and its memory, and how the sexual violence that is based on gender, race, and class victimizes the female sexuality, identity, and life. It also argues that rape is a racial and colonial force, a political tool used by the White colonizer as a means to destroy the collective identity of a people and to force it to succumb to the colonial and racial hegemony. It shows how women evade rape, and how they incur it. Ultimately, it argues that the memory of rape is the memory of silence.

Keywords: Memory, rape, identity, silence, *Fantasia*, *Beloved*.

The most aggressive form of violence that has been practiced by the White colonizer against women under colonization is rape. The latter is engraved in the oppressed women's collective memories and has fatally crushed not only the female identity but also the collective identity of society. Sexual violence is indicative of various forms of othering based on gender, race, and class.

In addition to being devastating, rape escapes representation as experience and memory. Therefore, narrativizing it is a challenging task because it is shrouded in double silence: the silence of the victim and the denial of the rapist. Even the conditions in which the crime of rape is committed are walled by silence, unseen and unwitnessed. Mieke Bal examines the reasons why rape escapes representation, noting that:

> Rape cannot be visualized not only because 'decent' culture would not tolerate such representations of the 'act' but because rape makes the victim invisible. It does that literally first—the perpetrator 'covers' her—and then figuratively—the rape destroys her self-image, her subjectivity, which is temporarily narcotized, definitely changed and often destroyed. Finally, rape cannot be visualized because the experience is, physically, as well as psychologically, *inner*. Rape takes place inside. In this sense, rape is by definition imagined; it can exist only as experience and as memory, as *image* translated into signs, never adequately 'objectifiable'. (142)

Thus, narrating rape means voicing silence over its aftermaths. It can be represented in a literary language because rape is immersed in silence: pre-rape, inter-rape, and post-rape. Therefore, the memory of rape is the memory of silence.

Unsilencing the memory of rape, *Fantasia* and *Beloved* are prolific sources for the study of rape and its effects on identity. Through such works, the motifs, types, language, conditions, and results of rape can be explored because literary texts and the formation of cultural identities involve similar processes of refiguration (Sielke 7-6).

Djebar and Morrison deal differently with the memory of rape in their novels. In *Fantasia,* "[r]emembering the war for women means, inevitably, remembering [rape]" (Ben Salem 74). Similarly, in *Beloved,* remembering enslavement for women means remembering rape. While *Fantasia* discusses the theme of 'colonizer on colonized rape', *Beloved* deals with 'White on Black rape'. Both authors tropify rape – through metaphorizing and euphemizing it – to unsilence it, and use it as a metaphor to create untraditional rape avenging for the victims. They also show through the memory of rape how the victims got over rape.

Both authors use the "veil" as a metaphor for silence over rape. From a postcolonial perspective, the physical veil not only hides the woman's subjectivity, but is also a racial marker

that is linked to the discourses of rape. The veil is a cultural marker of purity, and by the same token, unveiling the body means the woman's acceptance to be raped by the colonizer.

This understanding of the meaning of veil is reflected in the question of women to Djebar's mother about the time of veiling her daughter (*Fantasia* 199). Frantz Fanon shows the link between rape rejection and being veiled in the Algerian culture. He comments that "[e]very veil that fell, every Body that became liberated from the traditional embrace of the haïk was a negative expression of the fact that Algeria was beginning to deny herself and was accepting the rape of the colonizer" ("Algeria Unveiled"42). According to Fanon, Algeria is depicted as a veiled woman, threatened with unveiling, which is equivalent to rape. The centrality of the veil in the discourse of rape for the Algerian woman becomes evident at precisely the moment when the body is raped. While the veiled woman thinks that the veil can keep her identity intact, she adheres nevertheless to gender rhetoric which colonizes her body and destroys her subjectivity.

The veil, therefore, does not only mean the cloth that is shed on the female body but is also used as a racial colonial metaphor, referring to the psychological and racial boundary that stands between the Black and the White, and the colonized and the colonizer. The slash (/) in the "White/Black" and "colonized/colonizer" could well represent the notion of veiling that sets a cautious and fragile binary that opposes the two conflictual entities. The veil also refers to the colour of the Black's skin in the White's eyes, and to the White mask that some Blacks wear by mimicking the White "Other" to convince the White of their humanity. Yet, by wearing a white mask, the Black will not be recognized. Fanon ironically argues that "the colonized . . . becomes whiter as he renounces his blackness, his jungle" (*Black Skin* 12). To Fanon, the genuine identity is based on asserting the differences, not on assimilating and hiding them by imitating the White "other". The Black man wears a veil under the effect of colonial impact, which contorts Blacks to act naturally.

In the texts, there are two different meanings of silence that the metaphor of "veil" refers to. The use of "veil" in the authors' comments on their works is different from their characters' use of it in the texts. For the authors, they use "veil" as a metaphor for the silence over the memory of rape in their speeches on their motifs of writing the novels. Both of them use the same expression: "to rip the veil" which means "to break the silence" over the memory of rape. Djebar states that "I should first and foremost be moved by the rape or suffering of the anonymous victims, which their writings resurrect. . . . How shall I find the strength to tear off my veil unless I have to use it to bandage the running sore nearby from which words exude?" (*Fantasia* 57-219). Similarly, Morrison describes her self-appointed task of figuring out the subjectivity of the silenced victims of rape in *Beloved*. She says: "my job becomes how to rip that veil drawn over 'proceedings too terrible to relate.'" ("The Site"70). So, the purpose of both authors in narrativizing the memory of rape is to break the double silence over rape as a silencing experience and silenced memory.

Tracing the use of the metaphor of "veil" in both texts by the characters, the use of "veil" in *Fantasia* is different from that in *Beloved*. While the characters in *Fantasia* use "veil" to refer to

the silence of sexual violence, the characters in *Beloved* use it to indicate the silence in their hideouts from the White's violence. In *Fantasia*, referring to silence after the violence, Djebar, the character in the autobiographical episodes, remembers that the violence she met during her wedding silenced her like a veil. She recalls: "I discovered that I too was veiled" (126).

Elsewhere, Djebar uses the word "veil" to describe the silence of Algiers after being stormed by the French on 13 June 1830. She says: "As the majestic fleet rends the horizon, the Impregnable City sheds her veils and emerges, a wraith-like apparition, through the blue-grey haze" (6). To Djebar, colonization and rape are alike because both of them involve violence and produce silence, veiling the colonized- women and land. She describes Algeria as a wounded female body, raped and left bleeding in the dust by the conqueror, "penetrated and deflowered" (57).

Exploiting the French writings that describe the colonized Algeria as a raped woman, Djebar re-configures the link between Algeria and its women. Commenting on Djebar's choice of attributing Algeria a female feature, Katherine Gracki notes that "far from collaborating with their (French) discourse of exoticism when recuperating the image of Algeria as a woman, Djebar subverts this discourse by ripping the veil which masks the overt violence of colonial invasion" (836). In doing so, Djebar proves that the colonizer is a double rapist of land and women.

Unlike *Fantasia*, the word "veil" in *Beloved* is used to refer to being isolated and protected from the White's violence. The omniscient narrator tells of Denver that "in that bower, closed off from the hurt of the hurt world, Denver's imagination produced its hunger and its food, which she badly needed because loneliness wore her out. *Wore her out.* Veiled and protected by the live green walls, she felt ripe and clear, and salvation was as easy as a wish" (28-9). Elsewhere, the omniscient narrator speaks of the family's house in Ohio, that is called 124, saying that "before 124 and everybody in it had closed down, veiled over and shut away; before it had become the plaything of spirits and the home of the chafed, 124 had been a cheerful, buzzing house" (86).

Another example of the use of "veil" in *Beloved* as a metaphor referring to the situation of being secured from violence is in the discourse of the attempt at returning Sethe and her children to slavery in Kentucky by the White schoolteacher and police. Sethe "dragged them [her children] through the veil, out, away, over there where no one could hurt them. Over there. Outside this place, where they would be safe" (163). As such, the word "veil" is used differently in both texts. It indicates two meanings of silence: the negative meaning of silence after being victimized in *Fantasia,* and the positive meaning of silence that ensures being protected from the White's violence in *Beloved*. Now, it is clear that there are two different textual meanings of the metaphor "veil". Therefore, the emphasis here is on the use of "veil" as a metaphor for the silence of rape whether mentioned in the text as in *Fantasia* or illicitly felt through the discourse as in *Beloved*.

In *Beloved*, Morrison uses two metaphors for the silence over rape other than "veil". The first is the metaphor of the "bit". For example, Paul D. tells Sethe that he could not speak to Halle when Halle had his face covered with butter, because he "had a bit in [his] mouth" (69). "Bit" has two meanings here: a physical metal implement that forces the mouth to remain open damaging the comers of the mouth, and the metaphorical "bit" of slavery, which stops the mouth from telling the horrors of rape. The second metaphor in *Beloved* for silence over the memory of rape is the image of the tree on Sethe's back (17).

Most of the victims of rape choose to ignore and never speak about their experiences of rape, shedding the silence on it, leaving it consciously in the unconscious memory in an attempt to forget it; "rape will not be mentioned, will be respected. Swallowed. Until the next alarm" (*Fantasia* 202). The rapists doubly victimize the woman: they violate her body and oblige her to live with the speechless memorial wound all her life. As such, the silence over rape is knitted as a veil over the identity of women. Thus, postcolonial women, colonized and enslaved, are left with painful memories of rape. These memories damaged their psychologies and pushed them to hide behind silence, losing any ability to say "I" in society.

Rape is metaphorized – as advanced earlier – and is euphemized too. Stylistically, when narrating their memory of rape, the women in both texts use euphemistic expressions, evading mentioning "rape". In *Fantasia*, the women "never expose it directly" (155). They use the euphemistic words to refer to rape: "damage," "destroyed," "hurt" (202); or they refer to rape with a rhetorical question letting the reader/listener infer the answer. Telling Djebar about her experience of rape, the widow questions: "Can you imagine what would happen when they [the French] arrived at a house and found women alone?" (187). Another widow says: "our men ran away . . . we women left to bear *the brunt!* When the French came they only found women. . . . If the enemy caught us we never said a word." (emphasis added 206-7). The anonymous narrator of "The Naked Bride of Mazuna" also avoids mentioning "rape" when referring to Badra's rape by the Sharif, Abu Maza. The narrator says: "Thus Badra remained alone with the Sharif, on this night which should have been her wedding night" (94); even Badra herself collapses crying in her nurse's arms saying: "'I am dead!'. . . 'I am dead!'" (95) pointing to her rape by Abu Maza. As well as the thirteen-year-old shepherdess, Cherifa uses the word "submit" to indicate her rape by the French: "I submitted to 'France'" (202).

Similarly, in *Beloved,* when recounting her memory of rape or other characters' stories of rape, Sethe has recourse to euphemism. She avoids "rape" and indirectly speaks of it using euphemistic phrases: "They held me down and took it . . . after they handled me like I was the cow, no, the goat, back behind the stable because it was too nasty to stay in with the horses" (200), and they "took my milk" (16, 17, 69). The narrator alludes several times in different places throughout the novel to the incident of rape in which two "mossy-toothed" boys (70) hold Sethe down and suck her breast milk (6, 16-17, 31, 68-70, 200, 228). When speaking about her mother's and Nan's rapes, Sethe relates that "they were taken up many times by the crew" (62).

She tells Denver that Beloved "was locked up by some white man[1] for his own purposes" (119, 235). Sethe also refers to the experience of rape by the phrase "shared by" (256) when narrating the rape of Ella by a White son and his father mutually for one year in the same room.

Addressing the reader, the omniscient narrator explains the experience of rape, referring to rape by the words "dirty", "it", "invaded", and "soiled"; he never mentions the word "rape":

> Worse than that [the infanticide of Beloved by Sethe]- far worse- was [rape] what Baby Suggs died of, what Ella knew, what Stamp saw and what made Paul D tremble. [The White] Not just work, kill, or maim you, but *dirty* you. *Dirty* you so bad you couldn't like yourself anymore. *Dirty you so bad you forgot who you were and couldn't think it up. And though she [Sethe] and others lived through and got over it [rape], she could never let it happen to her own.* The best thing she was, was her children. Whites might *dirty her* [Sethe] all right, but not her best thing, her beautiful, magical best thing- the part of her that was clean. (emphasis added 251)

The narrator passionately insists that by committing infanticide, Sethe saved her daughter and also herself from rape: an "undreamable dream" in which "a gang of whites invaded her daughter's private parts, soiled her daughter's thighs and threw her daughter out of the wagon" (251). In this quotation, Morrison's omniscient narrator shows how rape destroys identity: "Dirty you so bad you forgot who you were and couldn't think it up"(251). By rape, the woman is dislocated and displaced into oblivion. The quote also tells that despite the incurable impacts of rape that the Black "lived through", they"got over it". Denver too uses euphemistic expressions to refer to rape. Describing the rape of her paternal grandmother, Baby Suggs, Denver says that Baby Suggs "was always afraid a white man would knock her down in front of her children" (208).

As such, the narrators in both novels do not use the word "rape" directly when narrating or speaking of the sexual abuses they or other women incurred; they use euphemistic expressions to refer to rape. The slight difference in the above euphemistic expressions indicating rape in both novels lies in the images these expressions suggest. While Djebar in *Fantasia,* alludes to rape as a battle, involving a conqueror and a conquered, and links it to colonization (colonizer/colonized- France/Algeria), Morrison in *Beloved*, refers to rape as plundering and confiscation of the right of (sexual) identity (robber/robbed-enslaver/slave-White/Black). Despite the contextual differences, the outcomes of rape are the same for women, whether colonized or enslaved. The use of euphemism can only testify to the failure of language, for both writers, to render such a traumatic experience as rape. However, both novels also show that women do not succumb to the White colonizer by rape. On the contrary, they go on resisting and struggling for

[1] Morrison did not capitalize the word "white" when referring to people throughout the novel except in the beginning of one sentence in (253).

freedom to the end. As such, both authors recover the victims from the burdens of memory and simultaneously make the White colonizer metonymize the rapist.

In light of what has been said, both writers metaphorize and euphemize rape, but they also use it as a trope, creating untraditional images of rape to avenge their female victims. While Djebar in *Fantasia* considers marriage and colonization as rape (106-7), Morrison in *Beloved* views the sucking of milk from Sethe's breasts by the White as rape where the White is the raped. Morrison not only describes an experience of sexual violation, but also she reverses penetration: Sethe's breasts are doing the penetration, and the site of this penetration is the White's orifice. Sethe's breasts become the phallic symbol; the White nephew's mouth becomes the receiver of the phallus. Sethe says: "I had milk . . . I was pregnant [six months] with Denver [daughter she gave birth to by the river the day after her escape] but I had milk for my baby girl [Beloved]. I hadn't stopped nursing her when I sent her on ahead [the escape plan from Sweet Home Plantation called for Sethe to send her three young children along first]" (16). Sethe's breasts that are filled with milk are not only swollen, they are also hard and painful.

Another evidence supporting this interpretation is the White boy's motion when he sucks the milk from Sethe's breasts. He shakes uncontrollably while nursing Sethe's breasts. The narrator explains that "the nephew, the one who had nursed her while his brother held her down, *didn't know he was shaking*. His uncle had warned him against that kind of confusion, but the warning didn't seem to be taking" (emphasis added 150). The phrase "didn't know he was shaking" refers to the White boy's "orgasm". It is similar to shaking in sexual intercourse. Unlike the traditional rape where a male rapist leaves inside his female victim his milk in the form of semen, Morrison creates an image of rape where the female victim leaves her semen-like–milk inside the mouth of the White rapists. Such empowering sexual imagery works towards reversing the paradigms of violence and control.

Elsewhere, Morrison creates a visual image of rape with the buttered, smeared face of Halle. Sethe says: "There is also my [Sethe's] husband [Halle] squatting by the chum smearing the butter as well as its clabber all over his face because the milk they took is on his mind. And as far as he is concerned, the whole world may as well know it" (70). Additionally, Morrison uses the tree on Sethe's back as untraditional imagery of pregnancy. Life is growing on Sethe's back, not inside her womb: "Schoolteacher made one open up my back, and when it closed it made a tree. *It grows there still*" (emphasis added 17). The tree on Sethe's back is the visible marker of former sexual abuses which, strangely enough, are brought to life and keep growing up along with the memory of rape. The Chokeberry tree is in full bloom on Sethe's back, cannot be removed, and grows up to be a permanent physical disability.

As far as revenging rape is concerned, both authors revenge their victims differently in both texts, using metaphors. While Morrison revenges rape with rape by reversing penetration in her novel, Djebar too revenges her rape victims by colonizing the colonizer's language, namely "French". She writes the memory of rape in French and by the same token appropriates the whole experience to serve her ends and condemn colonialism as rape. Her writing becomes a

rape-like act meant for revenge. Djebar says that "these new crusaders of the colonial era . . . wallow in the depths of concentrated sound. Penetrated and deflowered; Africa is taken, despite the protesting cries that she cannot stifle" (*Fantasia* 57). Djebar considers her use of French to write the memory of rape as colonizing the colonizer's language: "My memory," she says, "hides in a black mound of decomposing debris; the sound which carries it swirls upward out of reach of my pen. 'I write,' declares Michaux, 'to undertake a journey through myself.' I journey through myself at the whim of the former enemy, the enemy whose language I have stolen" (216). Like Morrison, Djebar revenges rape by a rape-like-act, and colonization by colonization. In this way, both authors return the gaze of the rapist and the rape motif on its ear. And that is what Edward Said calls "contrapuntal".

By creating untraditional rape imageries, Djebar and Morrison destroy the "phallogocentrism" of rape. To Djebar, any violent action is tantamount to rape, whether it is marriage or a military storming. While colonization is an act of rape for Djebar, for Morrison it is the subversion of the phallus and its replacement with the nipples of Sethe's breasts. The milk-faced nephews of the Schoolteacher and Halle's buttered face are as indicative of this crime as the semen-stained clothes of the traditional rape victim. As such, both authors unsilence the memory of rape, debunking the history of colonization and slavery and their legacies, and taking revenge on the rapist "the White colonizer". In so doing, they intermingle the remembering self with the remembered others.

In the face of the looming rape, women in both novels prefer to devise strategies to cope with its eventual occurring. In *Fantasia*, they prefer to die rather than be disgraced or raped by the White colonizer. Djebar shows in *Fantasia* how the Algerian women used to evade being raped by the French. They beg to be killed by their husbands or sons before they leave them to the battlefield, in case the French win, women are the first to be captured as the spoils of victory (42). Women may choose to leave their homes before the coming of the French colonizer, escaping to the valleys and mountains, leaving old women and children behind. One reminisces to Djebar saying that "[a]s soon as we young women saw the French coming we never stayed inside. The old women stayed in the houses with the children; we went to hide in the undergrowth or near the wadi. If the enemy caught us we never said a word" (206-7). By escaping from the colonizer to the suburbs, the women stay outdoors until the French leave the houses.

Similarly, in *Beloved*, the Black women avoid being raped by escape. For example, Sethe tells that she escaped from the life of enslavement in Kentucky to Ohio, crossing the river while she was pregnant; and, later in Ohio, she killed her daughter to survive being "dirtied" by the White schoolteacher and his nephews (215). Thus, memory in both texts shows that escape is the only means for women to avoid being raped by the White colonizer.

In case of capture, the Algerian women have their ways of resistance. They refuse to look at the colonizer's face and smear their faces with mud and excrement (56). As such, they protect

themselves from rape, and block out the colonizer's gaze. This memory shows that the colonized women use silence as a tool of resistance as well.

Regarding the remembrance of rape experiences, both texts show that the process of thinking of rape experience and silencing it is arbitrary, which evinces a continuous trauma that grows with time inside the victim. Lobna Ben Salem discusses the memory of rape and the deadly effects of silence over its victims' subjectivities. She aptly argues:

> If she [the raped woman] chooses to speak, she consciously sifts her buried memory to let out only what is less degrading. As evidenced in the novel, the hiding and deliberate self-effacement that female narrators opt for are not solitary activities, but are resorted to by women whenever the hurt is too deep and the trauma at its full: 'what trials shall I tell you about, and which shall I leave to be forgotten' (*Fantasia* 160). If forgetfulness or selective remembering helps to overcome traumas, it also alludes to a loss of personal identity, and the fragmentations of subjectivity. (72)

Ben Salem goes on to scrutinize the memory of rape. She postulates that almost all women victimized by rape, "avoid relating sexual violence and embrace a code of silence to save their identities as mothers, sisters and wives. . . . Memory becomes a site for struggle, not just of what to remember or forget but also of what to select and what to ignore" (72-3). Yet, silence is not a therapeutic approach to rape as the victims think. On the contrary, it splits the identity, and increases, hides, perpetuates pains. Thus, rape, its memory, and silence over it put the victims in continual, double and invisible resistance all her life. As traumatic aftermath, it causes an oscillation "between a crisis of death and the correlative crisis of life: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (Caruth, *Unclaimed* 7). It is obsessive and situated between survival and destruction (72).

When it comes to recovery from the trauma of rape, the two texts diverge. Djebar, in *Fantasia*, shows that the decolonization of Algeria has a cathartic effect and compensates for the victims' trauma of rape and humiliation. She also helps women heal from the destructive impacts of rape on their bodies and mind by showing cathartic ways of healing used by compatriots during the wars of colonization and independence. Through their journey of catharsis, the raped women find solace in visiting the marabous "Welli," making religious sing-song parties, confessing being raped to their mothers and husbands – reminding us of the story of the Algerian wife raped by French police twice while interrogating her about her husband's hiding place (Fanon, *The Wretched of the Earth* 185-9). Similarly, in *Beloved*, Morrison recovers Sethe from the effects of rape by freeing herself and her children from enslavement.

Finally, both texts show that the memory of rape is progressively "collective," not given but rather "socially constructed", transgenerational, and multidirectional (Halbwachs 23-34;

Rothberg 372). Thus, both texts are deemed a cultural site of the collective memory of rape during enslavement and colonization.

In conclusion, the memory of rape *is* the memory of silence. Both authors unsilence the memory of rape by translating pain into art and transforming the unspeakable into figures of speech, metaphorizing and euphemizing rape, and using it as a metaphor. Both texts show that rape is traumatizing and devastating as experience and memory. The motif of rape is based on racism that results from the difference generated from race, gender, and class. In both novels, rape assumes a political and racial dimension, a colonial tool used by the racist colonizer to subdue, conquer, embarrass, and dehumanize the “other”. Through rape, the White colonizer attempts to destroy the cultural identity of the colonized and Black, dislocating it from its origins and locating it in a space that is marked by victimization. The memory of rape in both texts also shows that the colonized and the Black are equal in experiencing and resisting the sexual victimization by the White colonizer. They raped women in both texts never give up resistance. They use escape as a means to evade being raped, and they use silence as a means of resistance and therapy after being raped. Nevertheless, they refuse to be dislocated and displaced into oblivion. This means that rape does not extinct resistance but ignites it. Both authors use their fictional power to subvert rape and avenge the victims while narrating the victims’ “*petit* recits” of rape, returning the gaze of the rapist and the rape motif on its ear. They target “the unspeakable aspects of the experience of rape” (Bal 137), turning the individual identity into a collective and healing its legacies. In so doing, they allow marginal voices to enter into the conversation on gender, race, and sexuality. Both texts show that the memory of rape is collective, “socially constructed,” multidirectional, transgenerational, obsessive, and located within the luminal space of survival and destruction (Halbwachs 23-34; Rothberg 372; Caruth 72). It reverberates inside the minds of the victims who try to release it but get traumatized in the process. While rape splits identity, remembering it intermingles the remembering self with the remembered others. Eventually, both texts are deemed a cultural site of the collective memory of rape under enslavement and colonization.

References

Bal, Mieke. “Reading with the Other Art.” *Theory between the Disciplines: Authority/ Vision/ Politics*. Eds. Martin Kreiswirth and Mark A. Cheetham. Ann Arbor: University of Michigan, 1990.

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics.* Ed. and trans. Caryl Emerson. Minneapolis: U of Minnesota P, 1984.

Ben Salem, Lobna. “Collective Memory in Assia Djebar’s *Fantasia: An Algerian Cavalcade*.” *Electronic Journal of Theory of literature and Comparative Literature* 4.68-80 (2011): 70-80. Print.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History.* Baltimore: Johns Hopkins UP, 1996.

Djebar, Assia. *L’amour, la Fantasia.* Trans. Dorothy S. Blair. *Fantasia: AN Algerian Cavalcade*. Portsmouth: Heinemann, 1993. Print.

Fanon, Frantz. “Algeria Unveiled.” *A Dying Colonialism*. New York: Grove Press, 1965.

---. *Black Skin, White Masks.* Trans. Charles Lam Markmann. London: Pluto Press, 1986.

---. *The Wretched of the Earth.* Trans. Richard Philcox. New York: Grove Press, 2004.

Gracki, Katherine. “Writing Violence and the Violence of Writing in Assia Djebar’s *Algerian Quartet*.” *World Literature Today* 70.4 (1996): 835-43.

Halbwachs, Maurice. *On Collective Memory*. Ed. and trans. Lewis A. Coser. London: The University of Chicago Press, 1992. The Heritage of Sociology.

Morrison, Toni. *Beloved.* USA: Vintage, 2004. Print.

---. “The Site of Memory.” *Inventing the Truth: The Arts and Crafts of Momoir.* Ed. William Zinsser. New York: Houghton Mifflin Company, 1995.

Rothberg, Michael. “Remembering Back: Cultural Memory, Colonial Legacies, and Postcolonial Studies.” The Oxford Handbook of Postcolonial Studies. Ed. Graham Huggan. Oxford: Oxford University Press, 2013. 359-79.

Said, Edward. *Culture and Imperialism.* New York: Vintage Books, 1993.

Sielke, Sabine. *Reading Rape: The Rhetoric of Sexual Violence in American Literature and Culture, 1790–1990.* United Kingdom: Princeton University Press, 2002.