

دراسة الجوانب التاريخية والسيرة الذاتية لشاول بيلو مغامرات أوجي مارش ومحمد شكري للخبز وحده : قراءة تاريخية جديدة

هدى حامد هادي (ماجستير)

alkinanihuda26@gmail.com

قسم اللغة الإنجليزية ، كلية الآداب والعلوم الإنسانية ، جامعة فردوسي مشهد ، إيران

الدكتور رجبعلی عسکرزاده طرقيہ (الكاتب المسؤول)

asgar@um.ac.ir

قسم اللغة الإنجليزية ، كلية الآداب والعلوم الإنسانية ، جامعة فردوسي في مشهد ، إيران

The study of Biographical and Historical Aspects of Saul Bellow's The Adventures of Augie March and Muhammad Shukri's For Bread Alone : A New Historical Reading

Huda Hamid Hadi (M.A)

**Department of English , Faculty of Letters and Humanities ,
Ferdowsi University of Mashhad , Mashhad , Iran**

Dr. Rajabali Askarzadeh Torghabeh (Corresponding Author)

**Department of English , Faculty of Letters and Humanities ,
Ferdowsi University of Mashhad , Mashhad , Iran**

المستخلص

تتناول المقالة الحالية دراسة مغامرات أوجي مارش لمؤلفه ساول بيلو ، وكتاب محمد شكري للخبز وحده من منظور التاريخ الجديد ، لا سيما كما تصورهما ستيفن جرينبلات. من وجهة نظر جرينبلات ، فإن التاريخية الجديدة هي نهج للأدب يربط الأخير بالثقافة والخلفيات التاريخية. تتضمن هذه النظرية تحليلاً شاملاً للأعمال الأدبية ؛ السماح بعدسة واسعة يمكن للقراء من خلالها استكشاف معاني مختلفة. تستكشف هذه الدراسة مغامرات أوجي مارش ساول بيلو ، و محمد شكري للخبز وحده العثور على عناصر السيرة الذاتية المدرجة في هذه الروايات ؛ فضلاً عن الخلفيات التاريخية المهمة لكتابة هذه الروايات. عند قراءتها ضمن هذا النطاق ، يتم تقديم الروايات كأوعية ديناميكية تحمل الكثير من مصائب وألم الكتاب ، وهم يحاولون إيصالها. بالإضافة إلى ذلك ، تطبق الدراسة مفهوم جرينبلات عن "الطاقة الاجتماعية" على الروايات من أجل تحليل أفعال الشخصيات في الروايتين. يكشف المقال كيف تحاول هذه الشخصيات تدمير واقعهم من خلال الاستجابة بتحد لضغط هذه الطاقة. تظهر نتائج الدراسة أن مفهوم جرينبلات عن "الطاقة الاجتماعية" يفسر الحالة المزاجية للروايات التي تخاطب حاجة القراء المستمرة إلى التحرر من أي فرض. في كلتا الروايتين ، يقدم أبطال الرواية للقراء نماذج من الحياة المستقلة ليتبنوها القراء أنفسهم. وبذلك ، قام بيلو وشكري بتسليم رسائل الحرية المضمنة لقراءهما. علاوة على ذلك ، تناقش الدراسة الحالية مفاهيم جرينبلات عن "التخريب والاحتواء" فيما يتعلق بروايات بيلو وشكري. مع تطبيق هذه المفاهيم من قبل جرينبلات على الروايات ، تظهر الدراسة أنه يمكن قراءة هذه الروايات على أنها تعبيرات عن عدم توافق الكتاب مع معايير مجتمعاتهم.

الكلمات المفتاحية : بيلو مغامرات أوجي مارش ، شكري للخبز وحده ، التاريخية الجديدة ، جرينبلات ، الطاقة الاجتماعية ، التخريب والاحتواء .

Abstract

The present article is concerned with studying Saul Bellow's The Adventures of Augie March and Mohammed Shukri's For Bread Alone in terms of New Historicism, especially as conceived by Stephen Greenblatt. In Greenblatt's view, New Historicism is an approach to literature that attaches the latter to culture and to the historical backgrounds. Such a theory ensures a comprehensive analysis of literary works; permitting a wide lens through which readers can explore various meanings. This study explores Bellow's The Adventures of Augie March and Shukri's For Bread Alone to find the biographical elements included in these novels; as well as the historical backgrounds inspiring the writing of these novels. Read within such a scope, the novels are introduced as dynamic vessels carrying much of the writers' calamities and anguish, they attempt to deliver. In addition, the study applies Greenblatt's concept of 'social energy' to the novels in order to analyze the characters' acts in the two novels. The article reveals how these characters attempt to demolish their realities by responding defiantly to the pressure of such an energy. The results of the study show that Greenblatt's concept of 'social energy' explains the moods of the novels which address the readers' persistent need to be free from any imposition. In both novels, the protagonists provide the readers with models of freelance lives to be adopted by the readers themselves. In doing so, Bellow and Shukri delivered embedded messages of freedom to their readers. Furthermore, the present study discusses Greenblatt's concepts of 'subversion and containment' in relation to Bellow's and Shukri's novels. Having these concepts by Greenblatt applied to the novels, the study shows that these novels can be read as the articulations of the writers' unconformity with the norms of their societies.

Key words : Bellow's The Adventures of Augie March , Shukri's For Bread Alone , New Historicism , Greenblatt , Social Energy , Subversion and Containment .

1. Introduction

There are many points of similarities between Saul Bellow's *The Adventures of Augie March* (1953) and Muhammad Shukri's *For Bread Alone* (1973). Both novels are autobiographical stories unfolding intimate details about their writers. The novels also narrate the writers' reluctance to conform to the values of their societies. Generally, the novels can be read as the writers' articulation of revolt against the social conditions and the writing norms of their time at the same time. Based on literary views, they both tended to break the rules of novel writing in focusing their novels on the rogue characters. Both Bellow and Shukri made efforts to become members of the novel writing community.

In addition, the two novels revolve around stories about boys growing in severe conditions and taking mostly the same path to get rid of the calamities by seeking high ranks in the social hierarchy. In such a pursuit, they both keep leaving one job after another. Besides, these two novels involve endless journeys in which the protagonists keep exploring various milieus. Also in both novels the motif of moral degradation is highlighted. The characters encounter drunkards, prostitutes, gangsters and drug dealers. There is also the candour exposition of sex scenes in these novels. Furthermore, both novels employ the themes of love, death, poverty, and the motif of travelling.

In his writing career, Saul Bellow (1915-2005) had to go through many obstacles before he was able to establish his reputation as a novelist. The tough task for Bellow was that he began writing with the heavy legacy of Jewish culture. The writer suffered racial discrimination being practiced against Jews in America. The time during which he began writing is also represented by another hardship for the writer: the period after the WWII, which is marked by a state of chaos at all levels. At the literary level, this period witnessed a severe clash between objectivity and subjectivity, and between man and society. Bellow, however, is able to settle the clash of cultural attitudes. In his writings, he is careful to include the other side of debate. According to Halldorson (2007), Bellow "could not embrace such idealism without giving equal argument to pragmatic irrationalism" (p.31).

Muhammad Shukri (1935-2003) is a well-known Moroccan novelist whose writings were considered challenging Arab values, and thus banned in Arab areas until 1983. At the social level, Shukri experienced a life marked by a mixture of poverty and cruelty under the harshness of a

tough father. After the murder of his younger brother by his own father, Shukri left home as a child of only eleven years. As a child, he remained homeless in Tangier, jumping from one job into another. He became “a petty burglar, an occasional smuggler, a male prostitute [experiencing] extreme misery, violence, drug abuse” (Nasalski, 2016, p.18). It was only at the age of twenty that Shukri could read and write, and then he went forward in education to become a teacher. In Tangier, Shukri met prominent names in novel writing, such as Jean Genet, Tennessee Williams and Paul Bowles, who deeply affected him.

1.2. Statement of the Problem and the research question

Since 1953, the year in which *The Adventures of Augie March* was written by Saul Bellow, and 1973, the publication year of Muhammad Shukri's *For Bread Only*, there have been many studies separately done on these novels. The lack of a comparative study of these two novels is the point of consideration in the present thesis.

To date, however, the lack of concentration on cultural and social aspects of both novels, and the social, cultural and economic conditions including race, gender, and religion in which the novelists, Bellow and Shukri were raised, leads to the present study. This thesis aims to study Saul Bellow's *The Adventures of Augie March* (1953) and Muhammad Shukri's *For Bread Alone* (1973) in the light of the New Historicist approach particularly those proposed by Stephan Greenblatt. Greenblatt's concept of 'social energy' will be highlighted to explore the socio-cultural setting of the novels. Besides, New Historical concepts of 'subversion' and 'containment' will measure the novelists' and their main characters' resistance to power.

The question that will be discussed and answered in this article is: According to New Historicism and Greenblatt, how do Bellow's and Shukri's biographical and historical backgrounds inspire them to write *The Adventures of Augie March* (1953) and *For Bread Alone* (1973) respectively?

1.3. Methodology

To answer the question of the research, we can say that Bellow's and Shukri's novels, *The Adventures of Augie March* (1953) and *For Bread Alone* (1973) respectively, are going to be analyzed in terms of New Historicism which highlights the novelists' biographies and historical backgrounds. Bellow's and Shukri's novels will be studied through social, cultural, political and economic lenses. In such a process

of analysis, the events in the two novels will be measured in relation to their contemporary societal, cultural, political and economic codes in order to point out the factors that inspired the writers to write these novels. The deviations in the characters' acts will assume the writers' subjective views towards the surrounding cultural, social, political and economic actions.

The biographical facts and the historical backgrounds will be discussed in order to show their effects on the novelists through highlighting the novels' characterization and setting. In terms of the biographical conditions, the writers' race, social class, identity, culture are concentrated on. For instance, both writers belonged to minor communities who suffered from cultural and political discrimination that deeply affected them. On one hand, Bellow was a Jew living in the United States in the period preceding the Second World War. During that time, he strived to affirm his Jewish identity as well as his literary one. On the other hand, Shukri belonged to Amazigh minority in Morocco, who found it difficult to cope with the Arab culture. Shukri suffered the poverty that he witnessed in the Rif area, where he was born, then the discrimination in Tangiers, where he spent the rest of his life. He struggled to keep his original Amazigh culture and to reveal the moral degradation of his society.

The two writers' miseries are reflected in their novels in the episodes of struggling performed by the characters. In both novels, there are people neglected by other community members because of their ethnicity or social class. In the light of the historical background, both Bellow and Shukri's novels deviate from the writing norms of their times on several levels. The two writers employ rogue characters as heroes, rather than employing characters with decent background.

2. Discussion

2.1. Introduction

New Historicism, opposing other schools of criticism, puts great significance to the biographical and historical backgrounds underlying the literary work. Its advocates believe that this school works to create a thread between literature and culture and, therefore, it is a theory that can reflect more aspects about literature than others. They, therefore, set out to explore the times in which the literary works are written, revealing the writers' relationships to their own age in terms of social, political or

cultural levels. In establishing the conventions of New Historicism, the founders rely on at least two beliefs.

On one hand, the New Historicists argue that the production of the literary work is highly affected by the writer's personal life. The writer's feelings and beliefs represent the seeds that produce the literary work and then reproduced in the literary work itself in the form of tropes. They believe that a writer, as a member of a larger community, will react to the persistent issues surrounding him and ultimately causing him to reflect them in a literary form. In most cases, the writer will write about his refusal to his reality. According to the New Historicists, on the other hand, the interaction between the writer's subjective views and the general atmosphere of his age, crystalizes the essence of the writer's literary production. There is always a conflict between the writer's beliefs and the political conditions which he witnesses in his own age. Such a clash is latent needing the critics to reveal in order to provide readers with a comprehensive version of analysis.

In the pursuit of analyzing the literary works, a critic should take into consideration the writer's personal facts compared to the historical background of his age in terms of various levels, such as political, cultural, social and economic, to mention the least. For Saul Bellow, on one hand, the Jewish legacy of suffering and persecution is inescapable, both in personal terms as well as the literary one. His people have witnessed a process of mass killing in the hands of Nazis just because they were Jewish. On the hand, Mohammed Shukri belonged to the Amazigh minority who striving to retain their own culture and language. This chapter talks about the effects of biographical and historical aspects on the two novels

2.2 The dilemma of Jewish and Amazigh in twentieth century

The religious and cultural minorities have experienced a long history of struggle for recognition. According to Stephen Greenblatt (1980), New Historicism is concerned with presenting a scope of literature that will "practice a more cultural or anthropological criticism" (p.4). The anthropology he conceives, is the one that looks at "the facts of life [as] less artless than they look, that both particular cultures and the observers of these cultures are inevitably drawn to a metaphorical grasp of reality" (Greenblatt, 1980: p.4). In this way, little attention is given to the objective realities of the age in which the literary work is written. On the contrary, the subjective views and attitudes are treated as the

cornerstones of the interpretive process. The practitioners of New Historicism often view the literary work as part of the overall culture of a particular society. In this view, the minorities will have the space to lay down its suppressed culture and deliver their calls to the public properly.

The minorities are always at fight against everyday segregation in the territories. Everywhere, they live with dominant cultures of some sort which they are obliged to adhere. They are often hesitant to speak their languages or to practice their religions or cultures in the public. This condition leads them to live in closed communities within larger ones fearing the members of other cultures. They are always separated from the world about which they feel raged. Writers belonging to minorities often attempt to maintain their original cultures by focusing on aspects unique to their people and showing the unjust they are experiencing in return. These aspects are evident in the writings of Saul Bellow and Mohammed Shukri.

Saul Bellow, baptized Solomon Bellow, was born in 1915 to Russian-Jewish parents who migrated to Canada before they move to America in 1924. Bellow's works show special interest in human conditions and cultures. He is a highly talented novelist winning many prizes for his outstanding achievements. He won the Noble Prize for Literature in 1976 "for the human understanding and subtle analysis of contemporary culture that compiled in his work" (Aarons, 2017: p.3). He also won the National Book Award in three occasions. His *The Adventures of Augie March* won this award in 1954, whereas his *Herzog* and *Mr. Sammler's Planet* won it in 1965 and 1971 respectively. The Pulitzer Prize was given for his *Humboldt's Gift* in 1976. He also received the National Medal of Arts in 1988 and PEN/Malamud Award in 1989 and other prizes in the following years. Ultimately, the United States launched the award "PEN/Saul Bellow Award for Achievement in American Fiction, a prize named in Bellow's honor" (p.3).

Belonging to the Jewish ethnicity, Bellow represented the survived generation of the most catastrophic event in the twentieth century, the Holocaust. In 1934, Hitler announced himself the 'Fuhrer'. He "had two goals in his mind, the racial purity and territorial expansion" (Kumari, 2017: p.2). In 1939, Poland became the stage for Hitler's cruelty acted against the Polish Jews. There, "the German army forced tens of thousands of Polish Jews from their homes and into ghettos" (p.2) to become the prey of various diseases and brutal acts. With Hitler's

advance towards the rest of Europe, more Jews were detained and transferred to the ghettos in Poland. In 1942, “the first mass gassings began at the camp of Belzec, near Lublin” (p.3).

People belonging to the Jewish ethnicity witnessed “dispossession, terror, degradation, humiliation, starvation and systematic annihilation” (p.4). With such number of wounds, people feel that humanity is eliminated and replaced for an animalist aspect. The Jews lost track of any goodness and they believed in the imperfectness of the human values. According to Kumari (2017), “The Bellow[s]...were influenced by the nihilistic philosophy of Schopenhauer and existential theories of Jean Paul Sartre and Albert Camus” (p.6). It was a huge shock resulting in placing precedence above essence and looking at truth as an illusion. The human “mind and soul lost its transcendental appeal” (p.6) and became machines for manipulating and falsifying.

In the process of overcoming the traumatic effects of the Holocaust, the Jewish rely on the truth they made themselves rather than the cultural or national one. In an interview with Roudane (1984), whether or not he employed existentialist themes, Saul Bellow recalls a meeting with a Holocaust survivor who denied any environmental connections to any homeland:

I visited one of the heroes of the last days of the Warsaw ghetto, a Jewish cardiologist in the Polish city of Lodz, a place reminiscent of Chicago, a manufacturing town. I asked him why he had settled in such an unattractive spot. His answer was, "What difference do surroundings make?"... In a ghetto, a slum, a hole in the ground, a tenement, your spirit lived independently. You had no need of a supporting culture. Your soul made-no, burnt-its own clearing. (p.267)

The Jews were also subjects to the anti-Judaism highlighted by racist western writers who kept pitting against the Jews. This further deepened the Jews' wounds of the Holocaust and rose the sense of threat within the Jews. Saul Bellow describes how much he has been affected by Spengler's writings about the nature of Jews. According to this writer, “Jews were Magians, descendants of a disreputable human type...hopelessly at odds with the Faustian spirit responsible for the great civilization of the West” (Atlas, 2000: p.65). Bellow recalls how deep these words hurt him making him feel useless. He explains that he “envied the Faustians, and I cursed my luck because I had prepared myself to be part of civilization, one of whose prominent interpreters told

me that I was by heredity disqualified” (Atlas, 2000: p.65). There is, therefore, the sense of disappointment about how community looks at such a minority that forces them to suppress their cultures and beliefs.

In mid twentieth century, the Jews received the public consolidation they wanted to free themselves from the wounds of history. Only then they started to endear their own cultures and practiced their civil rights. From 1950s onwards, as Martin (2009) reveals, the “American Jews began claiming the Holocaust as part of their ethnic group’s history and wanted their community to make this tragedy an important part of their group identification” (p.4). They began to embrace their wounds of the past in order to lead new era of reconciling with their original heritage.

Only when the Jews do depend on themselves, they could find the peace and serenity required for going on in life. Fuchs (1974) best shows this condition when he explains the Jews’ state as they are struggling to cope up with the modern life. He sees that “The Bellow protagonist often bears the most intense feelings through an arena of the most palpable cultural props. Survival depends equally on how he feels and what he thinks, which are inseparable” (Fuchs, 1974: p.67). In Saul Bellow’s *The Adventure of Augie March* (1953), the writer presents his readers with an apt example of the Jewish strife to cast off blurrily feeling caused by this era. It was written in the period that directly succeeded the Second World War and gave its writer the reputation of a well-known American novelist. This novel is a bildungsroman dealing with the daily adventures of Augie.

With the Jewish legacy of a mixture of shame, guilt, fear and nihilism, Augie sets out to establish his identity. From the very beginning of the novel, Augie, the “American, Chicago born” Jewish boy, shows his emptiness of any background values. He states that he has to build his own record, history, since he has no own history in the age of nihilism: “I...go at things as I have taught myself, freestyle, and make the record in my way” (Bellow, 1953: p.1, *subsequent references to this resource will be abbreviated as AM followed by page number*). This idea is supported in Bellow’s choice of the protagonist’s name as Augie. This name “is derived from *auger*, the name for any Roman priest who foretold the future by watching the flight of birds” (Smithpeters, 1994: p.28). Augie also appears in a scene with an eagle called Caligula, which “has the same name of a Roman emperor” (p.28). The bird is described as representative of the ancient times which are characterized with

savagery but nonetheless having their powerful, captivating impact on man. In addition, the eagle alludes “to antiquity that point[s] to an experience of self-recognition” (Smithpeters, 1994: p.29). Man’s relationship to his heritage and old values is complex and simultaneously cannot be avoided.

Augie explains how badly others treat them in the neighborhood because they are Jews. He states that they being punished for something they have in fault with, they were just born with. For man to live as a member of minority is to be ready to handle the disgust he receives from the superior-culture members. When he describes Grandma Lausch’s ceremonial event, Augie mentions that they are few Jews living among huge number of people relating to other culture. This aspect throws the heavy burdens of discrimination upon Augie’s people. Nonetheless, Augie shows that his people are not respected in the society in which they live, and they treated as criminals. These aspects summarize the Jewish dilemma as minority members, who have to deal with mean acts as part of their daily life based on their background cultures not on their citizenship rights.

Mohammed Shukri also experienced suppression and persecution as Saul Bellow did. Shukri was born in a family belonging to the Amazigh (Berber) minority, the word means ‘free people’ with the plural form of ‘*Imazighen*’, which “is preferred over the term Berber,” (Jaafari, 2019: p.125). The Amazigh people settled in Africa in a region that extends through several countries. They spread in the area “from the Siwa oasis near the Egyptian and [Libyan] borders to the Canary Islands in the Atlantic Ocean and from the southern coast of the Mediterranean to the Northern areas of Mali, Niger and Burkina Faso” (Elaissati, 2005: p.60). In Morocco, as was the case in other countries, these people were subject to a long process of cultural suppression. They were denied recognition as a distinct group of people. Those living in Arab African countries, were accused of being ignorant with profane cultures that must be eliminated. Shukri describes his people “an oppressed group of people that included me and my family” (Khazaal, 2013: p.148).

When Morocco was under the French colonialism, the Amazigh were given unprecedented chance of recognition. In 1930, the Berber decree, ‘*dahir berbère*’, was issued by the Moroccan king authorizing the use of the tribal laws practiced in the Amazigh territories. It was a spot of light extinguished shortly after being finally seen. This decree was faced by the

Arab population in Morocco who declared that it was only an attempt by the colonizer to tear the country out. It was also thought of as a conspiracy by the Amazigh themselves to break the unity of the people of the country and it was not signed by the king. Further, the “activists will have to face charges of attempting to recreate this decree whenever they claim their identity as different from the (pan-) Arab one” (Elaissati, 2005: p.62). From this time on, the Moroccan authorities tightened the chains on the Amazigh and toughening the suppression processes against them.

During the years of resistance, the Amazigh case was made to melt within the national struggle against the colonizer. They accused the Spanish and French authorities of acculturation. However, they suffered marginalization the process of ‘Arabization’ in 1956, the year when Morocco attained its independence. Though “45% of Moroccans were native speakers of an Amazigh language” (Khazaal, 2013: p.150), the country declared that it was an Arab country with Arabic identity and language, which was a shock for the Amazigh population. Elaissati (2005) sees that it was “strange that not a single mention is made of Berber, either as a language or as a part of the identity of the country” (pp.62-63). This condition led the Amazigh to feel displaced in their land. This aspect is reflected when Mohamed explains how he feels different than other boys of his age. Mohamed states that “I began to be aware of certain differences between myself and the other boys of the neighbourhood, even though some of them were poorer than I (Shukri, 1983: p.7, subsequent references to the novel will abbreviated as *FBA* followed by page number).

The Amazigh lived with distorted identity, which was a mixture of their legacy and the then dominant-culture ones. They were forced to learn languages other than their mother languages. In Morocco, there were at least six languages used interchangeably by people. The official language was Arabic, which was itself had two variants: the Classical and the *Darija*. There was the Amazigh, which also had three variants: Tamazight, Tashelhit and Tarifit. In addition, there were the languages of French, English and Spanish (Jaafari, 2019: p.125). Among these languages, the Amazigh one was always looked at as inferior and not encouraged to speak. From the mid twentieth century on, “Imazighen felt marginalized and they started a campaign to gain recognition of their culture and of their language” (Jaafari, 2019: p.129). In his *For Bread*

Alone, Shukri hits upon how people look at the Amazigh people with scorn and disgust. This is expressed when Mohamed, the protagonist of the novel, says that the people in Tangier disdain them because they Riffian who “can’t even speak Arabic” (FBA, p.8). They are described as rotten and treacherous people.

Shukri, later on, puts the culminating question of all Amazigh people before his readers when he lays the futile existence of his people. Out of hunger, Mohamed steals the pear from the neighbor’s farm who ultimately catches Mohamed and imprisons him in a dark room. Mohamed then has the chance to question their coming to Tangier believing that someone should belong to his land if they are to save their dignity:

Why did we come all the way from the Rif when others stayed behind in their own country? Why does my father go to prison, and my mother go to sell vegetables, leaving me alone and with nothing to eat, when this man stays at home with his wife? Why can’t we have what other people have? (FBA, p.9)

Mohammed Shukri wants to make it clear that the Amazigh people are deprived from their basic right of living in their country in peace as other people do. He tries to deliver the message that his people are suffering dehumanization and discrimination because they belong to a distinct culture.

Even when they died, people belonging to the Amazigh ethnicity will not be given the respect of the dead. They will pass silently and without even an epitaph or a trail to be remembered of or grieved by keens. They die as if they have not been once alive at all unnoticed and unfelt. This is what Shukri expresses with Mohamed’s speech about his brother’s death as the former leaves for Tetuan:

The day we left for Tetuan, I remembered Abdelqader’s grave. No one would put water on it, or sprigs of myrtle, and there were still no tiles around it. His grave will be invisible among all the others. It will get lost, the way little things always disappear among the big ones (FBA, p.14).

The sense of exile is part and parcel of the life of minorities. In Shukri’s *Fro Bread Alone*, this feeling continues to be hinted upon throughout the novel. In chapter four, Shukri returns back to this idea when Mohamed is meditating going back to the city of Tetuan from Oran. He explains how hard it is to live in an exile and prefers to stay in his land even if he is imprisoned there rather than being exiled: “Oran is

exile and Tetuan is imprisonment. And since I am happier in Tetuan than in Oran, that means I prefer jail in my native land to freedom in exile” (FBA, p.41).

This condition leaves the minorities in on-going rage. They keep protesting against the tyrannical acts practiced by the major-culture people. This aspect is expressed in Shukri’s *For Bread Alone* in a conversation between Mohamed and el Kebdani over the protest in Tangier. The latter explains to Mohamed that the people participating the protest are the Amazigh of the Rif:

Most of these people are from somewhere else, said el Kebdani. They’re not from Tangier.

Where do you think they’re from?

The Rif, most of them. Can’t you tell by their faces? Look at them! They’re Riffians! Aren’t they Riffians?

You’re right. They certainly look like it. They’re from our country (FBA, p.73).

Therefore, in the cases of Jews and Amazigh, there is a long history of struggle on the sides of these two ethnicities against their precursors. The Jews, on one hand, lived as neglected, followers of old-fashioned religion and culture, and they are therefore disdained by other cultures. For decades, the Jews lived in closed communities shattered along western and eastern countries to avoid hatred acts. When they have to mix other people, they often hide their identities. The Amazigh, on the other hand, are also silenced in their countries where they are seen belonging to pre-historical times. They are often called ‘Berber’ or ‘savages’ because they embrace their original cultural practices. They are not allowed to speak their language. The limits put over them make them question their humanity.

2.3 Yarning the personal experience in the Two Selected Novels

The writings of Saul Bellow and Mohammed Shukri are shaped with autobiographical elements. They tend to universalize their own stories by fashioning their people’s crises. According to Stephen Greenblatt, the self-fashioning process was common in sixteenth-century literature. Greenblatt (1980) explains that there is a firm relationship between the self and sense; the former refers to “a sense of personal order, a characteristic mode of address to the world, a structure of bounded desires” (p. 1). Whereas the latter refers to “the elements of deliberate shaping in the formation and expression of identity” (Greenblatt, 1980:

p.1). The idea of 'self-fashioning' is not new, but it has its roots in Chaucer's manipulations of 'persona'. As far as the sixteenth-century literature is concerned, it is affected by various factors to which the writer has to yield. The process of self-fashioning is subject to the influence of "family, state, and religious institutions [which would] impose a more rigid and far-reaching discipline upon middle-class and aristocratic subjects" (Greenblatt, 1980:p.1). These imposed burdens upon the process' results in the loss of autonomy in self-fashioning because it submits to determined procedures. As Greenblatt (1980) has put, "the power to control upon oneself is an aspect of the more general power to control identity – that of the others at least as often as one's own" (p.1). However, the relationship between the writer and his persona has been developed in later times due to the changes in attitudes.

In modern eras, the self-fashioning aspects has taken further steps towards autonomy benefitting from the newly earned freedom. There was "a change in the intellectual, social, psychological, and aesthetic structures that govern the generation of identities" (Greenblatt, 1980: p.1). However, there is always a reciprocal relationship between the appearance of one aspect of the self-fashioning and the power attempting to suppress its revelation. In other words, if the writer affirms an aspect in his writings, there must be certain persecuting power causing him to stress this aspect. Therefore, "if we say that there is a heightened awareness of the existence of alternative modes of social, theological, and psychological organization, we must say that there is a new dedication to the imposition of control upon those modes and ultimately to the destruction of alternatives" (Greenblatt, 1980: p.2). Therefore, the writer in fact is fighting with words against the erroneous values which he believes needing to be changed. Such values have been imposed and well-fastened by the political, religious or social authorities. They are perfectly tailored to make man submit to the herd will.

Within the crowds of powers trying to control man's will and self-fashioning, the writers are able to take a path that revealing their subjective views. Their works are the manifestations of the calamities of their people caused by the supreme powers in their countries. Therefore, literature can be read in three dimensions reflecting the era in which it is produced. It is understood as a type of an "expression of the codes by which behavior is shaped, and as a reflection upon those codes" (Greenblatt, 1980: p.4). This view shows that most, if not all, literary

works can be experienced as autobiographies documenting the writers' attitudes towards the general atmosphere in which they have lived as well as their reactions to its aspects.

In their writings, Saul Bellow and Mohammed Shukri often hit upon the suffering they have experienced while establishing their names as writers starting from the scratch into famous novelists. In addition, their novels document the feeling of guilt which traumatizes them because of belonging to minor ethnicities in their countries. The feeling appearing in their writing is often "attached to the characters' ethnic identifications, creating a situation in which guilt can never be erased" (Martin, 2009: p.5). In other words, the guilt represents a unifying aspect that a Jew must be born with. As a result, "guilt, because it is always present in interethnic interactions, plays an immense role in shaping the ways in which ethnic groups identify themselves as well as each other" (Martin, 2009: p.5).

From the very beginning, Saul Bellow's *The Adventures of Augie March* provides the readers with its author's biography and personal experiences in his home city, Chicago. The writer starts with making the protagonist, Augie, declare that he is a free-lance young man with free style of living. He appears reluctant to accept his realities and so that announce his revolt against all the values of his society. Augie explains that though he is from Chicago, but nevertheless he does stick to the city standards: "I am an American, Chicago born -- that somber city -- and go at things as I have taught myself, free-style" (AM, p.1). For Augie, it is no matter what he in fact does, but what most matters for him is the manner in which he practices his daily business. He feels that he is trapped within certain curbing objectivities which he is trying hard to get rid of them all. In this way, Augie is able to write a subjective version of history challenging the objective one is witnessing by making his own acts. He resorts to experimentations rather than to imitation, and this is a decisive step towards independent individualism. Though what Augie is doing seems only absurd acts, but they are significant because they are free and spontaneous.

Afterwards, Bellow unfolds gist of the novel when hits upon the idea of self-fashioning when he acknowledges the importance of building one's character and, consequently, his own fate. The writer believes that man can change his fate by refusing his realities and establishing subjective attitudes. Bellow sees that man "may choose to oppose...his

character and so alter the seemingly determined sequence” (Phillipson, 1977: p.4) of establishing his personality. The process of the “voluntarily causing a sequence of events brings serenity rather than a feeling of being trapped by cause-and-effect circumstance” (Phillipson, 1977: p.4). It is therefore a series of conscious procedures in which man aims at enhancing his future by fleeing his bitter present.

This idea is further stressed as Augie states that “man’s character is his fate” (AM, p.1) showing the firm relationship between the two. He explains that when one mentions either character or fate, he in effect recalls the other likening them to the door’s handles. Bellow tries to explain that each act by man will affect his own later life in some way, because for every action there is a reaction. Now the issue becomes clear: man’s fate is determined by man himself, he can choose a better fate if he follows his whims rather than what is dictated by social powers.

This idea is further developed as Augie proceeds to narrate facts about his social environment. He explains that he lives among a family which he is not familiar with: “My own parents were not much to me” (AM, p.1). This is also a suggestion that Augie’s connection to his ancestors is being lessening or even diminishing altogether. This is intensified by the fact that Augie cannot even recall his father’s presence. He explains that barely remembers how his father looks like. Therefore, Augie aims at creating a new world with values and standards of his own choice, rather than handed from the old generation.

In describing his family, Augie shows special sympathy towards his mother, who he sees “simple-minded, and what I learned from her was not what she taught, but on the order of object lessons” (AM, p.1). All the family members, Augie’s Mam and two brothers, are chained with his Grandma’s dictatorship, that is symbolized with the wire fence surrounding the backside of the house. Augie’s elder brother, Simon, does not speak much about his condition, whereas the younger, George, is not conscious about the case because he is an idiot-born poor young man:

I speak for them both; for the elder it is safe enough; for the younger one, Georgie, I have to answer - - he was born idiot -- but I’m in no need to guess, for had a song as he ran dragfooted with his stiff idiot’s trot, up and down the curl-wired fence in the backyard. (AM, p.1)

To initiate a new style of living, Augie has to pass all the fences that curb him from being a free discoverer. Running down the wired fence will result in futility only.

The one who steers Augie's life, as well as whole family, is Grandma Lausch, the old lady with no blood connections to the family. She is a representative of the bygone generation with all its antiquated values. Her "hands and feet were small; she wore a shriveled sort of lisle on her legs and her slippers were gray – ah, the gray of that felt, the gray despotic to souls – with pink ribbons" (AM, p.1). The whole family appears at service to Grandma Lausch and Winnie, her "pursy old overfed dog" (AM, p.1). Lausch's tyrannical behavior is further stressed by Augie when the latter explains that all the family members must submit to Lausch's will. Augie's mother in particular always has to feed the dog under the feet of the old lady. Grandma Lausch is also linked to Timur in toughness and stubbornness with the frightening gaze of her eyes.

In the course of establishing oneself, they may come across many ups and downs, and they should accept them all. In addition, in early stages, morality is less questionable, especially when society preaches only materialistic values. Therefore, Augie appears stealing just to cope with the social need of befriending Stashu Kopecs, the thief and son of "a midwife graduated from the Aesculapian School of Midwifery on Milwaukee Avenue" (AM, p.1). Augie explains that "to run with him I stole too: coal off the cars, clothes from the lines, rubber balls from the dime store, and pennies off the newsstands" (AM, p.11). Even though, Augie is unable to merge the community which he considers the stratification of his setting out journey towards making something of himself. The boys kick him and even his supposed friend, Stashu joins the other boys to beat Augie.

Nonetheless, it is only a battle in bigger war for building a unique personality for Augie. He has to fight in order to gain his own victory. As the novel proceeds, Augie makes several attempts to achieve this goal. He works as handbill-boy for old Sylvester, whom he leaves in the end and tears all the tickets together with Georgie. Then he goes to another job with a relative, Anna Coblin who works in distributing newspapers and whose son has recently joined the army and has been transferred to Nicaragua. Then, after many years, Augie finds himself a job as hot-dogs seller at football games. Nonetheless, Augie is confident that he is walking the right path towards the self-building process. Later on in the

novel, he declares that everything is already planned and all things lead to the ultimate fulfilment of his goal. He states that “All the influences were lined up waiting for me. I was born, and there they were to form me, which is why I tell you more of them than of myself” (AM, p.42).

However, Bellow makes clear that man should accept the challenges he might face even if he feels that he is not talented. Man should believe in the amount of skill he has to become able of presenting himself properly to community. Therefore, Augie presents himself to Mr. Renling as a man with super endowments. He says that he owns all the talents that man can have in life referring to the state of being experiencing various places. Augie believes that man will be more qualified to life if he commits himself to as many experiences as he can. Look at me, going everywhere! Why, I am a sort of Columbus of those near-at-hand and believe you can come to them in this immediate terra incognita that spreads out in every Then it is a matter of what man can see of himself and the amount of confidence he has, rather than what skills he has. It is necessary that one builds himself on the credential he sees appropriate to the situation he lives. In this way, he will have the respect he needs to enter the social group he aims to be a member of.

Finally, Augie concludes that for someone to build himself a suitable personality, he must believe in oneself and work hard. Man, in Bellow’s view, should always be on the move to realize a better living condition. In addition, others can think of someone’s pursuit negatively, but he nevertheless must believe of what he is doing. Here, Augie makes reference to Columbus’ experience of discovering America which involved taking Columbus as a prisoner. To sum up, each experience has two sides, positive and negative, and it is man who determines which scope is used to observe: “Columbus too thought he was a flop, probably, when they sent him back in chains. Which didn’t prove there was no America” (AM, p.563). Schaub (1991) sees that “Bellow made use of his immigrant upbringing in creating the first person voice of Augie, thus closing the distance between himself and his fiction” (p.80). In so doing, Bellow is able to unfold his untold details about how difficult for a Jewish descendent to realize a personality in American society. Augie helps the author “to develop his voice and his vision of how one might relate to American society, at a time when both writing and social vision were severely cramped” (Schaub, 1991: p. 81).

For Mohammed Shukri's *For Bread Alone*, the process of self-fashioning is also made clear from the very beginning of the novel. This novel is about the building of its protagonist's, Mohamed, personality, who is the narrator of this novel. Mohamed begins with encountering the readers with the misery of his people, the Amazigh: "Surrounded by the other boys of the neighborhood, I stand crying. My uncle is dead" (FBA, p.1). Mohamed realizes that the catastrophic event that he is witnessing, his uncle's death, is part and parcel of a larger calamity experienced by his community in the Rif region, which is poverty. Though huge, Mohamed's loss seems to be melted within the extremer loss, the loss of public dignity: "Some of them are crying, too. I know that this is not the same kind of crying as when I hurt myself or when a plaything is snatched away. Later on, I began to see that many people cried. That was at the time of the great exodus from the Rif" (FBA, p.1). Then, it seems vain to stay and wait for the total decline, instead one should look for better opportunities for establishing oneself.

The promising land to which the Rif's community can resort is Tangier, which can afford them a new beginning of a better life. It is however not that easy to reach this city, the journey is too long and sheer dangers. Mohamed describes the way to Tangier as being terrifying path filled with "dead donkeys and cows and horses. The dogs and crows were pulling them apart. The entrails were soaked in blood and pus, and worms crawled out of them" (FBA, p.1). In addition, death is an expected destiny for those who venture the journey and the dead are buried along the road. Mohamed states that "When someone died along the road, his family buried the body there in the place where he had died" (FBA, p.1).

This aspect can allude to the idea of scapegoat that the primitive peoples practiced as a sacrifice ceremony to get rid of the evil spirits. Therefore, Mohamed's brother, Abdelqader, is in fact scarified for the sake of the family. This opinion is supported by Herodotus' (1996) account on the Berber's ritual practices. He states that "The rites the wandering Libyans use in sacrificing are the following. They begin with the ear of the victim, which they cut off and throw over their house: this done, they kill the animal by twisting the neck" (p.371). This what Mohamed's father does to Abdelqader: I see my father walking towards the bed, a wild light in his eyes. No one can run away from the craziness in his eyes or get out of the way of his octopus' hands. He twists the small head furiously. Blood pours out of the mouth" (FBA, p.3). Then,

Abdelqader is killed by having his neck twisted by his father, as a sacrificed animal is.

However, this event leaves a deep wound on Mohamed, who appears struggling to be in terms with his father. He can never this scene and keeps repeating “He twisted his neck around, and the blood ran out of his mouth. I saw it. I saw him kill him” (FBA, p.4). The fear of his father’s presence is vanished when the latter is imprisoned by the Spanish soldiers. The father was denounced as thief by a Moroccan soldier who wanted the former to sell him a blanket in half its price. The family are left alone struggling and the mother therefore goes to the market to earn their living. She has to leave Mohamed at home to watch the house while selling vegetables.

Mohamed’s first chance to contact with his surrounding occurs when his mother sends him to bring some rosemary for her. Along the road there, he gets a blow by the police who have been chasing a boy. All he does is watching what is going on and suddenly he receives a strong hit by a policeman. Consequently, he leaves the place heading the graveyard to visit his brother’s grave and collecting rosemary for his mother from the graveyard. Mohamed begins to value the freedom he is experiencing without his father mediating the possibility of having his own way of living. He states that “It was a great relief not to have my father in the house, but the small amount of money he had left there was soon gone” (FBA, p.7). Now, Mohamed has to take care of his newly born sister, Khemou, whose birth casts some hope on his own life by filling the emotional vacuum caused by his brother’s death. He begins thinking of venturing to learn about the world around him.

The first adventure Mohamed makes is to steal pears from the neighboring farmer, which is an adventure ending with him locked down in a dark room begging for his freedom. He is there for a while until the farmer’s daughter saves him. Nonetheless, he earns a friendship with this girl who takes care of him and provides him with some food and tells him to come back when feeling hungry. In the first occasion they meet, she gives him some white bread and honey. Later on, when Mohamed is going to travel for Tetuan, the girl takes him home with her, cleaning and giving him more food and fruit:

I told her about the trip we were going to make. She took me home to her house with her. There I ate brown bread with butter and honey. And she gave me a large apple, and filled my pockets with almonds. She

washed my face and hands. Then she combed my hair for me and cut it, rubbing her fingers over my cheek as she did so, and put eau de cologne on me. (FBA, p.13)

Mohamed in fact makes an attempt to step into a wider community. The social relationship with higher class people increases the possibility of earning new opportunities of self-building. To model his personality in terms of the people's with a successful mold, Mohamed needs to maintain the contact with them. Nonetheless, the short freedom he has been enjoying is smashed with the father's release and the family go to Tetuan.

In Tetuan, there is a new milieu and a bigger community that Mohamed has to cope with. They find themselves a house in a field where Mohamed's father befriends an ex-soldier who has been wounded in the Spanish war. In the meantime, Mohamed is enrolled in a job in a café by his father. He has to work for a long time in the café, but he nonetheless receives nothing because his father takes all the money he deserves: "Soon my father found me work in a nearby café. My day lasted from six in the morning until after midnight. Each month my father went and collected the thirty pesetas I had earned with my work. He did not give me any of it" (FBA, p.15). This situation opens Mohamed's eyes on people's greed and moral destruction. He learns if he remains submitted to people's will, they will keep exploiting him. Therefore, there should be a reaction against the unjust he is witnessing: "He was using me, and I hated him for it, as I hated everyone who used others in this way. My father uses my mother and me. The man who runs the café uses me, too, since he makes me work longer than I should" (FBA, p.15). This leads Mohamed to think of regaining what is his by stealing: "I began to think of stealing as a way of regaining that which had been taken from me" (FBA, p.15).

In addition, in the café, Mohamed experiences his first encounter with smoking. He also begins having drugs: "I smoked in secret. The first time I ate a piece of *majoun* I fainted. Later I vomited what looked like moss" (FBA, p.15). This is only a beginning; because Mohamed indulges in all what people in this community do. He starts with smoking then he moves to having drugs, *kif* and *majoun*, ending with drinking. Though it is immoral to have, but these practices give Mohamed the communal life with the drinkers and smokers who he believes to be always right: "Then when I drank wine for the first time, and was immediately ill, they told

me the same thing about wine. The smokers and drinkers are always right” (FBA, p.15).

The next station in Mohamed’s pursuit for establishing himself is Oran, which is city where Mohamed relatives live. He resorts to this city after he has a fight with a boy, called Comero, who has slapped her. Mohamed “was smoking *kif* in a café when a friend came and told” him (FBA, p.29). Though Comero is stronger than Mohamed, but the latter is able to defeat him after he cuts his face with blades: “I pulled out one of the razorblades and began to slash his face and hands and chest. My friends and I ran off, leaving him yelling and dancing in circles” (FBA, p.29). Since it is unsafe for Mohamed to stay in Tetuan, his father takes him to Oran where Mohamed stays and the father returns back.

In the new city, Mohamed continues his self-effort to build himself a personality that can earn him respect in the community in which he lives. Staying at his aunt’s house, he is enrolled in a new job found by the former’s husband. This time he works in a farm belonging to a French woman for whom the husband works. He nonetheless does not like this job because it is hard and the working time extends from the morning to the evening: “I was in the vineyard from five in the morning to six in the evening. The pause at midday for eating and resting lasted only an hour, but often we managed to prolong it another hour more, if nobody came by” (FBA, p.32). His job is to guide “two mules along the ploughed tracks in the earth” (FBA, p.32). He also works in the landlord house washing dishes and preparing food. Anyway, these are not the jobs one can take to advance in life and Oran itself is not the right place to do so.

Mohamed decides to go back to Tetuan when his mistress suggests that he takes a vacation for a month: “Listen. We’re going to give you a whole month’s vacation. A month is enough for you to go and visit your family, and get back here” (FBA, p.41). He realizes that staying in Oran is only a waste of time and he has to go back to Tetuan: “The only time Oran looked pleasant to me was the day I left” (FBA, p.41). In addition, for Mohamed Oran is only an exile which he does not prefer though he may be imprisoned if he goes back to Tetuan: “Oran is exile and Tetuan is imprisonment. And since I am happier in Tetuan than in Oran, that means I prefer jail in my native land to freedom in exile” (FBA, p.41). Therefore, Mohamed has already made his mind for leaving this city which does not provide him with the social advance he aims at.

Mohamed also works with two pickpockets, whom he meets while smoking *kif*. He explains that he needs money to spend a night at a brothel. However, Mohamed is caught by his father, but this time the two pickpockets beat the father before Mohamed's eyes. He does not interfere to save his father, on contrary he tells them that they need to beat him more: "Yes, my father. But you should have hit him harder. He's a pig" (FBA, p.44). This act alienates Mohamed from his family leaving no chance of returning home for a while. Therefore, he goes home with Abdeslam, one of the pickpockets. As they arrive, Abdeslam's mother comes out drunk and she takes Abdeslam in side. The other two, Mohamed and Sebtaoui, follow Abdeslam. The house is just a brothel run by Sida Aziza and the three boys have enough money to spend after stealing a purse containing three thousand pesetas. However, in the fourth night, Abdeslam and Sebtaoui do not come back and they are perhaps caught by the police and locked down. Mohamed goes back home after the neighbors fix things with his father and he is forced to help his mother in daytime and stays home at night. This stay does not last so long before Mohamed leaves home after arguing with his father heading for Tangier.

In Tangier, Mohamed has various hardships such as the finding a resort to stay in and a source of living. In the first night in this city, all the money he owns is stolen while sleeping in a park. He is advised by a young man he has met there not to stay in the park lest being raped and suggests that Mohamed goes with him. The two has a quiet night in the graveyard, where Mohamed's brother has been buried. However, Mohamed's biggest adventure is to work with the smugglers. The boss is Qaabil, who accepts that Mohamed works for him after receiving assurance from el Kibdani that the former trustworthy. When it is time, Qaabil tells Mohamed to get ready: "Expect to work tonight. There'll be three other *cargadores* going with us, and we'll be using two cars, one to hold the stuff and the other for the men. I'll be bringing the stuff in from the ship in a rowboat. You'll be on the shore with the other three" (FBA, p.91).

Mohamed feels that he finally can realize the personality is after by working in such a job because this job affords both the sense of courage and money simultaneously. Therefore, he thinks that this job is better than the works he has had before and it represents a turning point in his life: "Better than any of the work I've had. It's an adventure, and I feel

like a man. In any case, I am seventeen. I feel on this early morning that I am entering into a new phase of my life” (FBA, p.95). Nonetheless, this adventure ends when one of the smugglers is killed and the other is arrested by the secret police and Mohamed goes back to streets. He is also locked down in jail where he first learns about letters and words from Zailachi, his prison mate: “He began again to write on the wall, asking me at the same time as he formed the first letter: What’s this? It’s *alif*, he said. Then he made another letter. And this?” (FBA, p.121).

In the utter silence of the prison, Mohamed begins meditates his life in a matured mind. After weighing all the experiences, he has been through, he believes that one should make meaning of his own existence rather than sitting awaiting his death: “What would life be like, I wondered, if all of it had to be spent sitting like this here in this room?” (FBA, p.120). Then, he realizes that life without doing concrete leaves man trapped within his own memories until he dies alone: “We would all have to exist only in our memories, acting out the parts we play here until we were so bored by both them and the memories that we came to rest in a silence like this one” (FBA, p.120). These ponderings lead him value the communal life where one can contact his ideas and feelings to other people. This condition makes him wish to die first if the others have to die all so that he may not be left alone:

We would disappear one by one, until all of us were gone, and the unluckiest of us would be the one who disappeared last. I prefer to be with people, even though they may be my enemies. I would rather be shut up in a place like this with others than be free and solitary. It would be better to be the first rather than the last to disappear. (FBA, p.120)

Mohamed becomes more and more interested in education, which would be a good means for enlarging his understanding of life. As he is freed from jail, he begins looking for books to read and joins others talking about politics written in newspapers. He realizes the importance of mastering reading and writing to cope with his community. He buys a book about learning Arabic: “In the morning when I returned from the port I went into a bookshop in Oued el Ahardan and bought a book that explained the essentials of writing and reading Arabic” (FBA, p.144). Zailachi’s brother, Hassan, suggests that Mohamed should go to school at Tetuan to continue learning and Mohamed accepts.

3. Conclusion

Bellow's *The Adventures of Augie March* and Shukri's *For Bread Alone* are apt examples of self-fashioning narratives. The two authors seek the modeling of a personality that would render man a successful life. Both novelists privilege the indulging in self-experiences over the objective standards and values in establishing man's position in his community. Their novels hail the freedom of thinking and making of decisions for one's life. It is no matter whether the decision is wrong or right, but being made by man himself is what matters most. In the next chapter, chapter three, we will talk about the effects of socio-cultural settings on the heroes in Bellow's *The Adventures of Augie March* and Shukri's *For Bread Alone*.

Bellow and Shukri's biographical aspects and the historical backgrounds represent the gist of their novels tackled in this study. Much of the novels is taken from the writers' private lives and the historical events that they witnessed. They writers as if retell both their own suffering as well as their own people. Being Jews and Amazigh respectively, the writers narrate the history of struggle to be recognized as nations with complete rights. On one hand, the Jews were always neglected by others on practicing old religion and culture. The culmination of such a hatred against them was shaped with Holocaust which killed millions of them. On the other hand, the Amazigh suffered discrimination because they are different from Arabic culture. They were forced to socialize and to learn Arabic. Otherwise, the Amazigh are a small ethnicity who live on the mountain areas across several African countries. They have their own distinct culture which they endear. The Amazigh were treated like animals and left to die out of hunger and diseases because they want to stick to their culture and language.

References

1. Aarons, V. (2017). (ed). *The Cambridge companion to Saul Bellow*. Cambridge: Cambridge University Press.
2. Alejo, A. E. (2000). *Generating energies in Mount Apo: cultural politics in a contested environment*. Quezon: ADMU Press.
3. Atlas, J. (2000). (ed). *Saul Bellow: a biography*. New York: Random House.
4. Auberlen, E. & Murguia, A. (2004). Testing Stephen Greenblatt's New Historicism. *ZAA*, 52.2 (2004): 167-177.
5. Baumgarten, M. (1993). Urban rites and civic premises in the fiction of Saul Bellow, Grace Paley, and Sandra Schor. *Contemporary Literature* 34 (3), 395-424.

The study of Biographical and Historical (634)

6. Bellow, S. (1953). *The Adventures of Augie March*. London: Penguin Random House.
7. Booras, B. (2014). *Sex, drugs, and exotic fantasy: Tangier and orientalism through Paul Bowles and Mohamed Choukri*. (Undergraduate's senior thesis, Department of Political Science, University of New England).
8. Brannigan, J. (1998). (ed). *New historicism and cultural materialism*. New York: Saint Martin's Press.
9. Cantor, P. (1993). Stephan Greenblatt's new historicist's vision. *Academin Questions* 6 (4), 21-36.
10. Choukri, M. (1973). *For Bread Alone*. (P. Bowles, Trans.). London: Telegram Books.
11. During, S. (1992). (ed). *Foucault and literature: towards a genealogy of writing*. London: Routledge.
12. Elaissati, A. (2005). A socio-historical perspective on the Amazigh (Berber) cultural movement in North Africa. *Afrika Focus*, 18, Nr. 1-2, 2005, pp. 59-72.
13. Fineman, J. (1989). The history of the anecdote: Fiction and fiction. In Veesser, H. A. (ed.), *The new historicism* (pp. 49-76). New York: Routledge.
14. Fuchs, D. (1974). Saul Bellow and the modern tradition. *Contemporary Literature*, Vol. 15, No. 1 (Winter, 1974), pp. 67-89.
15. Gallagher, C. (1989). Marxism and the new historicism. In Veesser, H. A. (ed.), *The new historicism* (pp. 37-48). New York: Routledge.
16. Gear, M. A. (2012). Chicago and the contemplative process in Saul Bellow's *Adventures of Augie March* and "Looking For Mr. Green". *Saul Bellow Journal*, Vol. 25 (2), pp. 43-67.
17. Greenblatt, S. (1980). *Renaissance Self-Fashioning: from More to Shakespeare*. Chicago: University of Chicago Press.
18. Greenblatt, S. (1988a). Invisible Bullets. In Payne, M. (2005) (Ed.), *The Greenblatt reader* (pp.121-160). New York: Blackwell.
19. Greenblatt, S. (1988b). Shakespeare and the exorcists. In Payne, M. (2005) (Ed.), *The Greenblatt reader* (pp.197-228). New York: Blackwell.
20. Greenblatt, S. (1988c). *Representing the English Renaissance*. California: University of California Press.
21. Greenblatt, S. (1988d). Martial Law in the Land of Cockaigne. In Payne, M. (2005) (Ed.), *The Greenblatt reader* (pp.229-260). New York: Blackwell.
22. Greenblatt, S. (1989). Towards a poetic of culture. In Veesser, H. A. (Ed.), *The new historicism* (pp. 1-14). New York: Routledge.
23. Greenblatt, S. (1990). Culture. In Payne, M. (2005) (Ed.), *The Greenblatt reader* (pp.11-17). New York: Blackwell.

The study of Biographical and Historical (635)

24. Greenblatt, S. (1991). *Marvelous possessions: the wonder of the New World*. Chicago: Chicago University Press.
25. Greenblatt, S. (1997). *Shakespearean negotiation: The circulation of social energy in Renaissance England*. Oxford: Clarendon Press.
26. Greenblatt, S. (2001). Racial memory and literary history. *Modern Language Association*, Vol. 116, No. 1, Special Topic: Globalizing Literary Studies (Jan., 2001), pp. 48-63.
27. Greenblatt, S. (2010). *Cultural mobility: a manifesto*. Cambridge: Cambridge University Press.
28. Halldorson, S. S. (2007) (ed). *The hero in contemporary American fiction: The works of Saul Bellow and Don DeLillo*. New York: Palgrave Macmillan.
29. Helin, J., Hernes, T., Hjorth, D., & Holt, R. (2014). (eds). *The Oxford handbook of process philosophy and organization studies*. Oxford: Oxford University Press.
30. Herodotus. *Histories*, Book 4 (G. Rawlinson, Trans.). Hertfordshire: Wordsworth Editions Limited.
31. Jaafari, T. (2019). Language debates and the changing context of educational policy in Morocco. *Journal of Global Initiatives*, Vol. 14, No. 2, 2019, pp. 125-142.
32. Khazaal, N. (2013). Re-evaluating Mohamed Choukri's autobiography *Al-Khubz al-Hāfi*: The oppression of Morocco's Amazigh population, the 'Saālīk', and Backlash. *Middle Eastern Literatures: Incorporating Edebiyat*, 16 (2), 147-168.
33. Kumari, P. (2017). Excavation of the inner landscape: perspective of a survivor in the select novels and memoirs of Saul Bellow, Primo Levi, Elie Wiesel and Charlotte Delbo. [Ph.D Dissertation, Lovely Professional University].
34. Kurth, P. (2014). Daily bread and the normative ascription of cultural value in ahistorical Morocco. *Independent Study Project, (ISP) Collection*, 1796 (pp.1-28).
35. Lentricchia, F., & McLaughlin, T. (eds.) (1995). *Critical terms for literary study* (2nd ed). Chicago: University of Chicago Press.
36. Lilja, M. M. (2021). (ed). *Constructive resistance: repetitions, emotions, and time*. Maryland: Rowman & Littlefield.
37. Marcus, J. (1989). The asylums of Antaeus: Woman, war, and madness –Is there a feminist fetishism. In Veaser, H. A. (Ed.). *The New historicism* (pp. 132-153). New York: Routledge.
38. Marrouchi, R., Nazri, M., & Ismail, H. H. B. (2020). Madness and the alienation of intellectuals in Saul Bellow's world of fiction. *International Journal of English Linguistics*; Vol. 10, No. 1; 2020.

The study of Biographical and Historical (636)

39. Martin, J. (2009). "Victims and Aggressors: Black and Jewish Interethnic Relationships in Contemporary American Literature. *All Theses*, (584).
40. Montrose, L. (1989). Professing the Renaissance: The poetics and politics of culture. In Veenser, H. A. (ed.), *The New Historicism* (pp. 15-36). New York: Routledge.
41. Montrose, L. (1996). (ed). *The purpose of playing: Shakespeare and the cultural politics of the Elizabethan theatre*. Chicago: University of Chicago Press.
42. Nasalski, I. (2016). Unwanted literature: A case of the Moroccan writer Muhammad Šukrī. *Studia Litteraria Universitatis Iagellonicae Cracoviensis* 11 (1), 15–26.
43. Phillipson, D. (1977). A Study of the words character, fate and reality, as used in Saul Bellow's *The Adventures of Augie March* and Henderson *The Rain King*. [Bachelor's Thesis, University of California].
44. Prendergast, C. (1999). Circulating representations: New historicism and the poetics of culture. *Substance* 28 (1), 90-104.
45. Ristoff, D. I. (1980). *The misplaced urbanite: a study of the urban experience of Saul Bellow's protagonist*. [M.A thesis, University of Santa Catarina].
46. Ristoff, D. I. (1980). The misplaced urbanity: A study of urban experience of Saul Bellow's protagonists. [Master's thesis, Federal University of Santa Catarina].
47. Schaub, T. H. (1991). (ed). *American fiction in the Cold War*. Madison: The University of Wisconsin Press.
48. Smithpeters, J. (1994). Significant affinities between James Joyce's *Ulysses* and Saul Bellow's *The Adventures of Augie March*. [A Thesis presented for Carl Goodson Honors Program, Ouachita Baptist University].
49. Sternlicht, S. V. (2007). (ed). *Masterpieces of Jewish American literature*. Westport: Greenwood Publishing Group.
50. Taaffe, B. J. (1966). The quest of the hero in the novels of Saul Bellow. [Master's thesis, Texas Technology College].
51. Veenstra, J. R. (1995). The new historicism of Stephen Greenblatt: on poetics of culture and the interpretation of Shakespeare. *History and Theory*, Vo. 34, No. 3 (Oct., 1995), pp. 174-198.