Cultural Displacement in the fictional Narration of Waciny Laredj Kingdom of Butterfly a model

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Abstract

Narration is a major element in the novel, as it is one of its strong pillars, so we had to pay attention to it, question it, re-read it, and understand it as a new understanding according to what dictates the requirements of the age and its continuous changes. This can only be done by defining the remote goals and objectives precisely, then reviewing our inherited cultural stock with its literary and artistic perceptions, and questioning the place this legacy occupies in light of the quantitative accumulation of narrative texts.

We are trying, based on the integrative approach, to question the fictional writing of Waciny Laredj in his novel The Butterfly Kingdom, and to stand on the linguistic, artistic and cultural levels. In its portrayal of all of the living political stake. How did this writing aspire to polarize the implicit cultural systems and postmodern perceptions produced by contemporary thought?

Keywords

Novel;
Poetic;
Displacement;
Genres;
Cultural criticism.

الانزياح الثقافي في أدب واسيني الأعرج -مملكة الفراشة أنموذجاً

ملخص

يعدُّ السرد عنصرا رئيسا في الرواية فهو أحد أعمدتها المتينة، لذا وجب علينا الاهتمام به ومساءلته وإعادة قراءته، وفهمه فهما جديدا وفق ما تمليه متطلبات العصر وتحولاته المستمرّة. ولا يتّم لنا ذلك إلّا بتحديد الغايات والمرامي البعيدة تحديدا دقيقا، ثم إعادة النظر في مخزوننا الحضاري الموروث بما يحمله من تصورات أدبية وفنيّة، والتساؤل حول المكانة التي يحتلها هذا الإرث في ظل التراكم الكمّي للنصوص الروائية؛ والكشف عن سياق تفاعلها مع عصر يتميَّز بالشمولية والانفتاح والتنوع الثقافي.

وبالاعتماد على منهج تكاملي في الوصف والتحليل، يحاول البحث مساءلة الكتابة الروائية لدى واسيني الأعرج في روايته مملكة الفراشة والوقوف على المستويات اللغوية والفنية والتجنيس الثقافي؛ في تصويرها جميعا للراهن السياسي المعيش. وكيف تطلَّعت هذه الكتابة إلى استقطاب الأنساق الثقافية المضمرة وتصورات ما بعد الحداثة التى أنتجها الفكر المعاصر؟

الكلمات المفتاحية

رواية؛
شعرية؛
انزياح؛
أجناس؛
نقد ثقافي.

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Introduction:

We may wonder about the significance that the author aims to reach through writing the novel, and about the content of the personal messages that he is trying to convey to the recipient. How does this author deal with the fundamentals of human and cultural life in its various forms, political, social, religious and ideological? How does he embody it in a narrative character that has his own?
Culture is in its simplest concepts "a general vision of life and society embodied in the intellectual, emotional, moral and taste behavior of the human being"([1]). It summarizes individual experiences or collective experiences of any people. Various including literature, art, ethics, economics, politics and others. The novel, as a fictional art, possesses the foundations of social life through the functional roles played by its characters - even if on paper - it is able to convey these transformations with all honesty.

I. Manifestations of cultural criticism in the narrative discourse:

The novel was transferred to us from its Western world by the act of intellectualism, just as modern criticism in all its forms, schools and doctrines was presented to us, and in pursuit of knowledge, we have integrated all our intellectual capabilities and our cultural gains into a single template that is compatible with the newcomer. We did not search for ourselves or try to build a new edifice in line with our old crop of science, art, literature and criticism. It is the responsibility of cultural criticism today to examine the aesthetic and poetic values embraced by texts in their various contexts - whether on the level of form or at the level of contents - as it is necessary to uncover the direct formulas and suggestive contexts in order to interrogate the forms contained in literary texts. When we say the record, we are referring to the things that are kept silent, or that combine the duality of presence and absence.

I. 1. Cultural patiency:

In the theory of the implicit system, Al-Ghadami added a seventh element to Jacobson's linguistic model (the sender - the addressee - the message - the context - the code - the communication tool), which is the pattern that is formed through the cultural and civilizational structure. Or non-literary, and he refers to it in his saying: “We must open the fields for other discourses forgotten and exiled far from the kingdom of literature, such as types of narration and other non-traditional and non-institutional systems of expression”([2]), as this theory relies on a total metaphor and a cultural pun. Its implication is not focused on the aesthetics of literary texts, authoritarian or otherwise, as much as it is concerned with what these texts conceal in terms of implicit patterns.

I. 2. Transformation of the social project in novelist discourse:

The Algerian novel shed dust from it and got rid of its socialist project and its unified authoritarian orientation, and when signs of political openness appeared after the events of 1989, the novel wore a new dress that reflects the transformations and changes of society. It is at a crossroads that embraces different ideological currents, which have tried to adopt a dialogue based on pluralism and freedom, and to create a wide cultural space that accepts all. But soon the papers were mixed up, and the columns crumbled in the next decade of the 1990s. The bloody events that the Algerian society lived through had a prominent impact on social, political, cultural and literary life.
The Butterfly Kingdom is one of Waciny Laredj 's novels that broke all barriers to delve into new or perhaps bold topics that shed light on contemporary cultural themes that go beyond the ordinary. The Butterfly Kingdom depicted contemporary scenes that reflect the realities of political, social and intellectual life during the black decade. At the same time, we find writing in it begging to reveal distinct artistic and narrative representations, and with a cultural perspective that tries to delve into various topics, including: intimacy and alienation, exile, love and hate, identity and difference, the ego and the other, sex, taboos and the control of authority, the silence about it and others ... The novel, as a literary genre, represents reality, and draws from it its artistic foundations, trying to delve into such issues. The novelist may adopt a certain position or tend to the opinion of one of his paper characters. However, the urgent question remains: How is the subject of culture determined between the author and the content of the discourse and the reader? What is the project on which we build our cultural criticism? Is it a system of values and standards that regulate the life of the group and control the behavior of individuals? Or is it intellectual production that is the result of the creative culture that he acquired through his human experiences?

I. 3. Embedded patterns in cultural landscape:

Culture is the summary of knowledge accumulation in quantity and quality. This accumulation is indescribable in nature and has no limits. Perhaps culture, as a general concept, embodies the template of values and knowledge that civilized systems have gathered together with their oneness, or their intermingling with other civilizations in ancient times and times.

As for cultural work, it is a demolition and construction aimed at cultivating values that are compatible with the principles of the new society, as it is a struggle that erupts in the theoretical field and in the field of literature and art. On a question about theorizing and establishing culture; We start from the work of T. S. Eliot in his book entitled "Towards Defining Culture", in which he believes that "the culture of an individual depends on the culture of a class or class, and that the culture of a class or class depends on the culture of the whole society, to which that class or class belongs"([3]). This saying includes three pillars upon which the concept of culture is based, namely: the individual, the class, and society.

He wants in the class culture to restrict a field of knowledge in which a limited group of people may or may not reach acceptable general results. This field of knowledge concerns everything that promotes the human mind and the spirit of humanity. As for the first pillar of the saying, it is everything related to the individual from the understanding he realized or from the effort he exerted. The entire individual culture is purely an imagination. We cannot search for culture in the individual or in the group. Rather, the scope of searching for it must be in a wider field, and "finally ending by finding it in the body of society as a whole"([4]). Elliott asserts that culture does not lie with the individual as much as it is a characteristic of society.

Among the researchers who were interested in intellectual works in which culture was associated with the concept of society was researcher Raymond Williams, in his book entitled: “Culture and Society,” published in 1956. He reaffirms the idea, saying: “The history of the idea of culture is a record of our definitions and meanings that should not be understood except through the context of our actions”([5]). With this definition, he combines thought, history, and human behavior that can be observed and interpreted. However, the issue remains controversial and unresolved between sociologists and cultural theorists. Is culture that makes society or society that makes culture?

After we presented a general perception of the cultural expatriate, we try to uncover the manifestations of the cultural images and their artistic shifts in drawing the scenes of the Butterfly Kingdom. How was this novel written? What are the formats included in it? And when we say the embedded texts, we are referring to the forms that are silent or the things that combine presence and absence. They are the secrets of the text and its metaphors that it adopts by suggestion and inclusion.

The series of the Butterfly Kingdom revolves around a group of young people who establish a musical group called Depo Jazz. The social conditions and the state of political turmoil separated these youths during the black decade, and most of them emigrated to European exile. However, some of them remained connected via Facebook. The events of the novel are based on the social life of Maya, who is the protagonist of the novel, and the large part of the narration is located to delve into the social, political, intellectual and emotional life of the characters of the novel, in her family environment that lived through all kinds of dispersion and marginalization.

II– Social and ideological in the cultural discourse:

The Butterfly Kingdom reflects the depth and diversity of the author's culture, and his exposure to the global heritage of artistic creativity. We find him using the titles of some famous novels and timeless works of art, including music, drawing, and others, to enrich the text.

And to convey the lessons and images that he wants, artistically. However, the reader finds himself obliged - sometimes - to return to these literary monuments, in order to see them and fill in the blanks and complete the picture carried in the new discourse. The author invokes the names of heroes for famous and distinguished works of fiction in order to re-exploit them as artistic symbols. These symbols increase the aesthetics of the text and intensify it and move it away from crude and directness, thus achieving wealth through its artistic and semantic displacement.

II .1- Artistic symbols and meaning:

1- Intimacy:

Talking about intimacy is a talk about how daring the writer is in describing moments of whispering and revelation, so it is either an expression of a mutual feeling fueled by the passion of love from its absolute certainty, or an expression of a fleeting relationship that achieves pleasure and ends with its end. Maya addresses her lover Faust, saying: “My beloved is everything to you, I have nothing without exception, and I only have a rose from your hands and a stolen kiss in the absence of killers, and running with you in the cities of wandering before death with the lover in your arms”([6]).

This is how the lover’s giving is free of charge, and thus the path of alienation and wandering in love is two ways. Faust is present in the blue space of Facebook with his voice and image, and the absent Faust with his scent and blood. Maya sends a text in which she says: “I want you for me, you with your flesh and blood, I want to kill this hypothetical man ... and I believe in a man who gives me love ... I smell his perfume and his sweat, hear his loud giggles and feel every touch of his touches ... I want to satiate your anxious breath. It breaks off on my chest for a craze for pleasure”([7]).

It does not seem hidden that the character suffers from emotional deprivation, as it reveals what rocks its emotions with all sincerity and transparency. It is no secret from the lovers how to ignite the fire of longing for the beloved by connecting and meeting.

In describing the intimate relationship between Maya and her lover, the author expressed in a beautiful, emotional language that is far from vulgarity. This is evident in her constant insistence: “I do not need anything extraordinary, just a coffee with you and some rest, to tell you the ashes that are inside me and the suns that only need a soft hand that

removes the cloud of fear from them. Are you ready to give me this moment?"([8])Maya spontaneously discloses things that she shares with those she loves, and expressing her expression constitutes free repercussions, as she reveals her disappointments, failures, frustration and jealousy. Disclosing and complaining in the language of psychology is a purification of the personality, as it removes the heavy burden from it.

2- Alienation:

As for the alienation experienced by the character, it is a social, psychological and emotional alienation, as a result of the calamities of family disintegration, loss of loved ones, states of anxiety, instability and lack of security. And it all ended with the emigration of the only person she loved, upon which hopes were pinned All these tragedies echoed in the heroine's escape from real life to the virtual world, the world of Mark Zucker Berg (Facebook), in which he received some outlet for her vivid emotions.

3- About the authority:

About the civil war and its parties, Baba Yama asks:

- "Is there, my love, other than the history of the victors?"

- O Pope, they are all victorious, and they are all defeated"([9]).The cultural context often governs some situations in which the author uses the construct to the unknown and does not state the truth, just as the third person pronoun he, they, or who may be used, all of which are used in reference to the unknown, Are they the killers? Are they traitors? Are they rulers or those with power? "Maya says:" After the killing of Baba Zouba, the police came to us with all their arsenal, and they read to us a new report on the circumstances of my father's killing ... Mr. Zubair was not shot dead as in the first testimony, but he died of a stroke Heartfelt ... could the official lie be that far? Even in lying, they are not smart ... and I saw the black mark on his forehead and the back hole at the exit of the bullet ([10]). On the other hand, she blames her father for his death, because he stood up and faced the current and was courageous and decisive in his positions.

He did not abandon Saidal's laboratory for the manufacture of drugs, "he died in vain, did not choose any side, and for this reason he paid dearly. Baba signed his assassination document. They tolerated everything except for those who were harassing them in their murderous and incendiary projects"([11]).

Waciny Laredj is considered one of the writers who lived through the political and social path in Algeria from the seventies of the last century to the post-black decade. He is one of the sons of the house who know its secrets and secrets. He believed in the principles and ideas of real socialism in building a society that embraces patriotic principles. His critical and cultural discourse was serious, and he tried to reveal in a distinct artistic way the reality of the local political and social reality and its correspondence with the cultural and civilizational reality known on the opposite side of the sea, describing the Western model as a model to be emulated in adopting the components of the democratic project and deliberating on power.

The author's portrayal of fictional characters, with their social backgrounds, cultural level, and their position on the world and the ideology they adopt, is nothing more than an image that repeats itself. Here is backwardness, terrorism, injustice, conflict and death, and there is freedom, love and peace. This is an observation that we find in many of his other writings, as cultural patterns that distinguish his characters in the novel, and often implicit in their nominal loads, and achieve its semiotic dimension. We may find many cultural patterns that are reflected in Waciny 's speech, all of which are salient signs with specific connotations. However, the problem lies in how to excavate and expose the patterns. For example, the character bears a name, and the name often refers to its level and social position, and it may also indicate the psychological makeup and level of civilization that you live or think of.

The reader cannot go beyond the aesthetics of writing and the distinct stylistic and cultural shift adopted by the author in order to avoid direct discourse, by invoking the names of immortal personalities and the titles of famous novels, "including the novel Big Brother 1984"([12]), written by George Orwell published The year 1949, and it embodies the tyranny of the regime, government deception, secret surveillance, the state's manipulation of historical facts and falsification.

Once the author uses the title of the novel in the text, he gets rid of delving into its contents, and the burden of interpreting these contents falls on the reader either by returning to this novel and reading it again, or by recalling it if he had previously read it.

4- wandering:

We often hear the word wandering, but we cannot be certain of its intended meaning or its true meaning unless it comes in the context of what distinguishes it and defines its semantic limits. Almost wandering is walking in all directions without a destination, it is a search for the entity of the self or a search for the other, or it is a search for a place, history, or existence. This term has many functions in literary discourse, so the writer may employ it to describe the psychological state experienced by the character, as it may indicate wandering about the cultural and social reality, and the distance between them. It also indicates the character's separation from reality or its rejection of the present, and its relentless search for alternatives to emancipation and liberation.

Waciny Laredj used this theme to shift away from the direct connotation of the discourse and to reveal the underlying cultural patterns behind it. Maya expresses her longing and spiritual emptiness, while she waits for the return of her lover Faust, and addresses him by saying: "If you know how much your presence fills me and how much your absence steals some of my life, I write to you with no specific goal except for a reckless desire to feel you here and because I miss you so much I know that you are not Godo and that you will come one day ([13]).

The author invoked in this speech the title of the Irish writer Samuel Beckett's play Godot, which is considered one of the ranks of international works. This play, which departs from the rules of the traditional play, revolves around two destitute people standing on the side of the road in a barren land near a barren tree, waiting for a long time for a person named Godo in the hope that he will rid them of the state in which they live, the state of despair, frustration, sadness, wandering and loss. They know that Godo will not come, but they are hopefully waiting for him. Perhaps the previous speech constituted a brief glimpse of the word Godo, which achieved an excellent precedent in the character's poetic discourse.

The narration extends in the third section of the novel to depict scenes from the life of Fergie, who is the mother of Maya, the central character and the protagonist. The author called this part the title "The Alphabet That Drenched My Mother" Maya talks about her mother, who has become fragile, as she remembers her son Ryan, who was taken to prison, and her daughter's migration, which was in harsh conditions. Fergie blames her husband Waciny Laredj after his death, for not giving her the care and love she deserves. Instead, he was cheating on her with the secretary who accompanied him on his travels. "Your father made me sick, I spent my whole life waiting for his return, which often goes on ... Every time he travels with his mistress ... Zopier is obsessed with beautiful women, and I found in his files their pictures"([14]) This void prompted Fergie to indulge in reading The novels of Zavon and Boris Vian, where Boris Vian became her only truth. Forget her everything. "I have never betrayed your father not once in my life, but with Boris I am sure… I felt that she was practicing betrayal of some kind, something of a madness that drove her to become very attached to Boris. Frankly, I missed my beloved Boris a lot. "([15]) Fergie assumed the character of Virginia Woolf and they became one entity lost between vice, dream, betrayal and love, to end between madness, wildness and emptiness until Virginia's death filled Virgie's furniture and clothes, so the difference between them is that Fergie instead of filling her pockets With stones and going towards the city river she filled her heart with books by Boris Vian. And she let herself fall into the depth of calm and tranquility.

In the language of the heroine, the narrator blames the war for guiding the destinies of people and was the only reason for their dispersal and lostness ... "She was totally convinced that the war that ended had ruined the country financially and the inner silent war ruined the people internally and the next war would tear the country and the people apart, and the people would enter into absolute brutality of killing Finally destroying all the tapestry of past centuries"([16]) Perhaps we believe in our reality, our pain, and the devastation that befell us, so what destructive war does the narrator anticipate and prophesy? Why is responsibility not rested on the freedom of choice and decisions made by us or by our pseudo-masters? And she is the one who drove everyone to these ends? And why is this society, with all its groups, not a partner in the situation that has come to it, because it has not resolved its matter from the beginning? And why this anticipation of destruction that affects the people and the country, and ends in ruin?

III- Identity and nation :

Identity, in its linguistic aspect, denotes congruence and conformity. It was mentioned in the tongue of the Arabs, meaning: "The love of conquest falls, that is, it falls from above to the bottom. The meaning of identity in the tongue of the Arabs revolves around the fall from a high place to a low place, and the meaning differs according to the different syntactic movements.

The dictionary of literary terms deals specifically with the concept of identity, stating that identity in literature "is a distinctive feature of the writer and is imprinted on his character and determines the course of his work and the personalities of his production, and the writer knows his literary identity, and literature knows the characteristics and identities of writers"([17])

The literary or personal identity derives its legitimacy from the spirit of society and its culture, describing a common culture that is common to the different and composed of human thought. As for the components of identity, they are: thought, belief, homeland, sovereignty, ethnicity, language, and belonging.

We can provide a classification that defines the domain of identity and its functioning:

1- Personal identity:

It is the identity of the ego, the psychological identity that any one of us carries, including its emotions, emotions, secrets and behaviors, it is an emotional feeling whose truth resides in the self that does not change with the change of time or place, it is fixed in us, and is often closely related to its family environment and place Growing up on Gaston Bachelard opinion.

2- Identity and National Position:

In it, the concept of identity expands to a wider space, which is the space of the homeland, where jealousy is manifested in the place where the person belongs, as it is his dignity that defends it. He does not hesitate to respond to any threat to her. It is through these positive attitudes that sincerity of belonging and sacrifice is evident. However, patriotism as a sense of belonging and in the conditions of abuse and prejudice imposed on the individual, has become a vulgar song that everyone who goes and tears in the authoritarian ladder employs to achieve his personal ends. Free hearts became absent from all squares, so they were negative because they were stationed towards emptiness.

3- Identity and its cultural impact:

Culture was only known when a person knew how to refer to things and define the interrelationships between them. Culture often denotes the level and way of life in a society. Algerian society has a firm affiliation with Arabism, Islam, Arabism and Amazighness. It is not isolated from the culture and language of the other, as it has proven its cultural, civilizational and deliberative status in the past and the present. That culture that transcended boundaries in various

types of arts, literature and tournaments. Malik Bennabi considers that “culture is a human heritage inherited from mankind since his inception, while civilization is a historical specificity. Each of the characters in the novel experiences an alienation that removes it from his identity, an internal emotional alienation, and an external alienation caused by the civil war. “The most dangerous thing in silent wars is for a person to lose the colors that are in his depths and his living heart, and turn into a mere worm that fatal and carrots of mankind of the strongest and strongest bones”([18]) Social, financial and psychological setbacks are capable of changing visions and attitudes.

4- Poetics of artistic and cultural naturalization:

Some literary genres no longer respond to the requirements of the current era in their usual forms, although most of them have preserved their being. However, literature did not get rid of these races or make them from its waste when it made for it the narrative text and the novel a vast edifice that hosts it and wears it with clothing and clothing befitting it. Whereas today we acknowledge the openness of the novel, and we live its continuous transformations as an artistic phenomenon that has flexibility in dealing with language and subjects. Perhaps we do not contradict the analytical logic as we said: Narration is the first law that establishes the novel and makes it possess our age and carries within it structural laws that guarantee its transformation and dealing with other discourses that have the characteristic of literary genre.

Therefore, Wasini seeks to destroy the narrative model that is no longer able to keep pace with the requirements of the times when it investigates the centers of displacement and heterogeneity to break the gap between races and linguistic levels. We discuss arts in its various forms, including music, drawing, sculpture, Bali, and others. All this is identical to a linguistic symphony that combines eloquent and commonplace, and combines the Arabic tongue and the French tongue.

The narrative path included the narration of many stories that connected in their entirety to the actors in the novel and occupied a wide space in them, and these stories came very close to being a life story or a biography that each member of the family or friends lived. Yama recounts how she bonded with Dave, and how a group of young people co-founded Depo Jazz. "We call the place where we train the jazz band in the Makhzen ... So we gave him a soul, we are the seven vaginas before he killed Dave ... His friends still put his red tawarruq shawl in his usual place as if he was present with them, and on his small chair on which he put his right leg on it the moment he played the day he was assassinated ([19]). In the context of the narration of the novel, the story of the life of the mother, father, brother and sister is mentioned, and the place cannot be mentioned all of them unless the process is to rewrite the novel.

The narrator dealt with the story of the Spanish grandfather and how he came from afar to Oran after the massacres of the Civil War of 1936, and how he worked in viticulture, then established the Orange company, and then died leaving his daughter Clementine, who was born in Oran and who remained hanging between the two cities and the graves of her family. " Dave goes to Oran, towards the remains of a Jewish cemetery that has become in ruins”([20]). The story tells of the life of generations of a Jewish family that settled in Algeria, worked in the vineyards, practiced trade, and established companies with French nationality. The narrator presents this story in a dramatic and tragic way as he expresses his dissatisfaction with the situation that the cemeteries of Jews have become in Algeria at a time when the story spreads emotional features of the wealth of sadness full of resentment and oppression towards these Jews.

This story was not woven into the narrative in vain, as it came to reflect a specific human experience and ideology, so how can we read the scenes with their true face through a double mirror and not polished properly, because the real question is the one in which the origin is defined and the branch is defined in it! If the story comes, it deals with a tragic situation in which the dead Jews lived in Algeria, even if it was from the past anyway.

So, what is the situation of the Algerians who are dying today in France? Unless they buy a finger and four fingers at the most exorbitant price, to be buried in a land to which they do not originally belong, or to choose an alternative, which is their decay between the paths to return to the homeland. What emotion and humanity are we talking about? And still the Arab Muslim and Christian to this day suffer the oppression of deportation and settlement.

Between Yama and her friend Serene, a narrative dialogue takes place that infuses the imagination to the utmost limits. A dialogue in which the narrator combines multiple paradoxes between awakening and dreaming, between commitment and freedom from all restrictions, and between what is defiled in belief and what is permissible. Yama lives all pleasures with her lovers, her desires are unlimited. Yama is liberated from all the ABCs of moral or religious restraint. She does not see a problem in the exchange of love, the bed and the desires when she says: “Where is the problem if the women exchanged love and the bed and the desires of the beautiful world”([21]). We do not find this story in the course of narration except that it questions many of man's doctrinal, moral and libertarian certainties, as if the question revolves around how to achieve pleasure and the way through which we find a justification or justification for the wild desire. Yama then summarizes the story of her life and that of her friend by saying: “She was a woman who was imprisoned herself and I was without chains”([22]).

The novel calls for stories and novels from the history of world literature. It also hovers in the realm of living reality. When talk about the blue kingdom “Facebook” occupies a good space on its pages, the heroine says: “I hide in the depth of Facebook, so that I see everything, and I follow everyone, and he does not see me. A person… It is beautiful to be transformed into a small deity, to see the deeds of all creation, and no one can see you ”([23])

The writer derived his primary material, which he employed in the narrative formation, from the depth of his culture and his proficiency in diving into the heritage of fictional and dramatic creativity. He also made Fergie a mirror image of the life story of British novelist Virginia Woolf, who had committed suicide in a river next to her home. The author

dealt with a part of the life of the French writer Boris Vian, the author of the famous novel, "I will go to spit on your graves." The heart, the dead have the same skin, we will kill all the hideous ones, they do not care. "([24]).

Waciny Laredj evokes the novelist Marcel Proust through a passage from his famous novel "Searching for a Lost Time". In a scene in which Yama's imagination hovers over what is created by the similarity of words whose meanings differ. I vigorously remember Marcel's words in which he wanted to say: "Beautiful things cannot fade or disappear from a person's memory. The largest installment without forgetting the memory"([25])

Among the accounts mentioned was the novel: Big Brother 1984. It is written by George Uriel. This novel was published in 1949. The word elder brother is used as a synonym for abuse of power, all kinds of oppression, tyranny, tightening of the screws and control of freedoms. The story of Big Brother is set in Britain as it unfolds the tyranny and tyranny of the regime. All the stories were related to the general narration, and the author did not intend to employ these texts simply because they would occupy a wide space in his narration to the extent that he wanted those narrative or narrative texts to reflect the human experiences these writers lived through, or their paper-based characters' experiences on their behalf. By naturalizing his novel with well-known international novels, the writer sought to convey, pass and match yesterday's experiences with the experience that Yama lived in the depth of its emotional, social and psychological crisis.

Waciny Laredj employed in his artistic naturalization of the novel the genus of the message, and it does not carry the formal, stylistic and semantic elements recognized by the good introduction, the introduction, the care of the presentation and the conclusion. The intended messages in the narrative text are nothing more than the carrier of a news or a response to a speech or an idea. This message was imposed by modernity, technological developments, and the development of modern means of communication, as the message was emptied of its old form and the methods of conveying it changed. Today, we find the message by mail, by fax, and through Facebook, and we find the short email message. "Cosette divorced the family after the death of my father, and she only cares about her near marriage to her boyfriend Thomas, and she does not reply to regular messages, not even to Facebook mail, from time to time she sends us a short phone sms on the run: Don't worry; I'm fine. We are just busy with the preparations for our wedding, me and Thomas. Do you well.([26])

IV- Conclusion:

Waciny Laredj makes the butterfly kingdom novel a rich and interesting text, He worked in it on important aspects of human life, He spoke about society, power and politics, It delicately touched upon the inner human worlds ; And his language and culture declared different Literary races varied in the text of the kingdom; which was filled with a bouquet of fine arts ; The latter combines painting and theater with music and literature, With the text of the kingdom, the writer eased the burden of reality and the social and political accumulations and paradoxes that his paper and real characters live; And his poetic language shifted away from the superficial dialogue to plunge into the plural and free worlds of cultural communication; And the technical necessity called for crystallizing and building the narrative discourse through diversification in drawing the graphic forms of the contents ; We find his speech rich and varied, Perhaps the emergence of new literary races in the narrative discourse results from individual conscious practices that move the literary genre away from its inherited restrictions. Likewise, the literary genre does not enable its owner to communicate with the developments of the current moment.

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