

NATIONAL AND ETHNICAL IN THE INDIVIDUAL PICTURE OF THE WORLD OF THE HEROINE OF 'KIFFE KIFFE TOMORROW' BY FAIZA GUENE

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ABSTRACT

The author analyses the individual world view of a teenage girl for the purpose of defining the difference between the ethnical and national pictures of the world. The picture of the world forms an informative-emotional space in which an individual exists. The ethnical picture of the world correlates with the mentality of an ethnos, ethnical spirituality based on the objective commonness of origin from common ancestors. In a multicultural state, the national picture of the world is defined as homogeneity of moral values and behavioural stereotypes of the state's citizens regardless of their ethnical background. The novel by F. Guene "Kiffe-kiffe demain" is a private diary of a French girl whose parents are emigrants from North Africa. The book's text allows us to deduce how in the individual picture of the heroine two cultural systems correlate – ethnical (principles and values that her parents follow) and national (cultural values of modern France). The categories and implications in which national and ethnical are in a definite cultural distance (concepts of family, religion, the role of a woman in society) are of a special interest. The situations in which the ethnical component of the emotional-cultural space plays a leading role are determined. Quite often, the heroine uses two cultural-linguistic codes simultaneously: French and ethnical. To perform the set tasks, the connotation of sentences in which the heroine expresses her opinion are analysed, and it is defined which cultural code is dominating. The context of the use of linguistic units with a cultural component of meaning, in which ethnical and national world view systems are represented, is studied in the article. A special focus is made on cultural rhemes included in comparative constructions, as well as on situations of opposition or conflict of ethnical and national.

Any community is defined by the unity of cultural values and saves their integrity by means of homogeneity of behavioural stereotypes. The heroine's aspiration to change her life, not to be like her neighbours means that children of migrants do not belong to their ethnos. Functioning of national values in the mentality of a new generation of emigrants determines the difference between the new generation and the elder (first) generation of emigrants for whom national values do not have any personal meaning. This difference causes the new generation of emigrants to form a new sub-ethnos (bear) in the territory of a European state, and the elder generation saves their distinctive character and can hardly integrate in the European cultural space.

Key words: picture of the world, national picture of the world, ethnical picture of the world

1. INTRODUCTION

One of the key terms of cognitive linguistics, 'picture of the world', refers to processes that accompany human activity in processing information about the world and consolidating it in definite structures. The picture of the world performs the functions of categorisation and conceptualisation of the knowledge about the world, as a result of which an informative-emotional space is formed in which an individual exists. Cultural constants in this space act as moral and ethical values, reference points, meaningful symbols, notions of good, evil, beauty, etc.

The problem of differentiation of concepts 'ethnic picture of the world' and 'national picture of the world'

The problem of differentiating the terms national and ethnical pictures has recently arisen. Previously, these concepts were used as synonymic terms, which is not accidental. Research into distinctive character, cultural causality of the picture of the world was conducted on the example of nations that are in the state of passional rise (in terms of L. Gumilev), such as the Russians, French, Germans, etc. These are nations that went through stages of formation of a number of ethnoses, mixing of ethnoses approximately 1.5-2 thousand years ago. Of course, in this context ethnical and national are not distinguished.

But, in the modern world migration processes led to formation of numerous diasporas on the territories of these states, whose ethnical world view is culturally distanced from social, moral and other national paradigms of members of a state. If migrants have a distinct distinction between their, ethnical values and values of the state they live in, their children form their value reference points in the context of choice, and in some cases a conflict of ethnical and national.

Ethnical Russians who live in the republics of the former USSR have to make the same choice between ethnical and national. When the status of the title nation changes, national policy of a state becomes different, but new national is not perceived by Russian residents as 'theirs', native, while for their children who were born and grew up in new republics, these national contexts are natural. Thus, it is possible to study the interaction between ethnical and national on the example of the world view of Russians who live in Kazakhstan. Part of the national picture of the world (not ethnical) are Kazakh dishes, holidays accepted by Russian families. The study of the picture of the world of Germans living in Russia can serve as a similar example (Zeifert 2009).

The study of the interaction of the ethnical and national pictures of the world is up-to-date since in the modern world practically there are no monoethnic states. Consequently, there arises a problem of integration or non-integration of an ethnos in multicultural space. The study of the process of formation of the picture of the world of a separate individual in the situation of the conflict of cultures continues the research into the behaviour of a modern man.

Differentiation between ethnical and national pictures of the world is done according to similar principles as distinction between concepts 'ethnos' and 'nation' (Rumyantseva 2012, 193). The concept of nation is much wider than 'ethnos' and is connected with political formalisation, statehood. A nation is never monoethnic and is the result of historical mixing of many ethnoses, realisation of their common history of evolution, universal sociocultural values, formation of universal constants of the world view for all members of the nation.

The ethnical picture of the world corresponds with the mentality of an ethnos, ethnical spirituality based on objective commonness of origin from common ancestors. EPW is considered as a common cognitive orientation that is in fact a non-verbalised, implicit expression of realisation of 'rules of life' by the members of the community that are dictated to them by social, natural and 'supernatural powers' (Rumyantseva 2012). The ethnical picture of the world is the collection of basic assumptions and suggestions that are usually not realised and not discussed and that direct and structure the behaviour of representatives of a given community (Rumyantseva 2012). Thereat, researchers emphasise that the protective function of ethnical culture is the most important among all other functions.

The concept 'national picture of the world' has a somewhat different historical and cultural-philosophical content. National picture of the world is common, stable, recurring in pictures of the world of separate representatives of a people, regardless of their ethnical origin. In this connection, national picture of the world, on the one hand, is a kind of an abstraction, on the other hand – a cognitive-psychological reality that reveals itself in intellectual, cognitive activity of the society members, in their behaviour – physical and verbal (Popova and Sternin 2007). In a multicultural state, national picture of the world can be found in the homogeneity of the people's behaviour in stereotype situations, in following common principles of community life, in common concepts of a people about reality, in statements and 'common opinions'.

Peculiarities of the national picture of the world of the French

National picture of the world, in a varying degree, can be oriented at ethnical one, which depends on the path of the nation formation. When analysing the path of an ethnos to a nation, Francesca Poglià Miletì (2001, 152) mentions two opposite models of a nation formation: 'commonness of beliefs' and 'cultural commonness' ('la communauté de sens' opposée à 'la communauté culturelle'). She determined two types of state formations: civil nation and ethnical nation (la nation de type 'civique' et la nation de type 'ethnique'). According to Miletì (2001, 152), the type of statehood depends on the relationships between members of a state, on which criteria it is built: based on ethnical parameters or criteria of civic consciousness:

'Il s'agit de comprendre l'influence de ces deux conceptions dans le rapport à l'altérité car une société qui fonde la relation à ses membres sur des paramètres ethniques n'entretient pas le même rapport à l'autre que celle dont l'espace national s'organise autour de critères civiques.'

Ethnical parameters imply commonness of relation, blood, common language, folklore heritage; a person is born a member of a family-nation. Thus, she says that Germany is an example of an ethnical nation. To be a German means regarding yourself as a part of the German nation (Volk): 'Etre allemand, c'est appartenir au Volk, uni comme une famille, partageant une même histoire et une même culture' (Mileti 2001).

As contrasted to the commonness of origin, the second path of a nation formation is realisation of one's belonging to civil community, the choice based not on relation, but their own will. Universal rights of citizens and, as a consequence, inalienable responsibilities, the duty of each member before the society in the prejudice of individual, act as a main criterion of such society. According to Mileti (2001), France is an example of this:

'La France, bien que considérée par certains comme 'ethniquement homogène', représente l'exemple idéal-typique de cette conception civique de la Nation. Le droit de la nationalité fait une place plus ou moins importante au droit du sol. Dans ce cas de figure, le rôle des frontières est prépondérant.'

Belonging to a nation is perceived more as a place of residence. In this context, the borders play an important role. In this context, a nation is defined as a political community that is characterised by independence, reveals itself in the community in the integration of peoples living in it; for the outer world it is confirmed as a historical co-existence of people-nations. For such a model of a nation formation, the integration of peoples in the civil community comes to the fore.

According to the study of M. Golovanivskaya (2009), the world view of the French was formed under the influence of the following sociocultural denotations. Antiquity with its ideas of right, private property, public use, etc., admiration of reason and truth. The idea of the world development and its dialectics with direct participation of human will, and as a consequence, freedom as the supreme human value. Golovanivskaya refers France to a country of city civilisation, where supremacy of rational, anonymous, i.e., stemming from equality, secured a decisive victory. Family values of the French originate from Roman ideas of the role of a woman, a hostess of the hearth, educated and wise, a wife-partner in business who is able to become a full substitute of a husband and father in difficult times.

Massive infusion of the representatives of Maghreb countries, whose nation is built according to the ethnical principle, into the French society raised many questions. The mentality of the French is ready to accept new infusions, but it is important for them that 'the new French' can adhere to the same principles of community life and moral laws as they do. Immigrants from Maghreb countries who do not accept new knowledge, with their rural living habits (le bled), masculine culture, male dominance in family relationships, and, essentially, their community that is ethnically oriented, do not think about the laws of community life. Therefore, their integration in the new culture is slow.

What will be the result of this interaction of cultures and world view systems is not known, but this process is dynamic.

Interaction of two world view systems (French and that of immigrants from Maghreb countries) in 'beur' literature on the example of a novel by F. Guene

To study the issue of the interaction of two systems of world view – ethnical (immigrants from Maghreb countries) and national (French), Beur literary works can be used. 'Beur' is a political neologism that means people of Arab origin (a-ra-beu); after novels by Mehdi Charef, the term is used also for works by young writers – emigrants of the second generation. Works by 'beur' literature authors record the interaction of two cultural systems of children of emigrants (Harzoune 2001; Vitali 2013). The topic of the integration of their ethnos in the French society is the most important in this genre; disregard of the French to migrants, on the one side, and reluctance to accept the French mode of life, on the other side, is one of the fundamental topics of 'beur' authors (Aronsson 2012). These works describe a shocking poverty of the neighbourhoods, emphasise the contradiction of ethnical traditions and the French culture, intolerableness of this cultural uncertainty which immigrants' children, who were born and grow up in France, feel; a special attention is given to the status of a woman in such families.

The novel by Faiza Guene 'Kiffe-kiffe demain' is not an exception. It is written in a form of a diary by a teenage girl Doria who has been keeping her notes for about half a year. The girl tells about her daily pursuits, problems, impressions and feelings, dreams. Her father came back to his homeland, having left his illiterate wife who never worked and his daughter in France without any means of support. The novel's events show how the two women manage to survive and find their place in the society. The diary of a French woman, whose parents are emigrants, allows to trace the formation of the individual picture of the world under the influence of the two cultural systems – ethnical (her parents') and national (acceptance of the principles of life in modern France, whether conscious or not).

As the picture of the world performs the functions of categorisation and conceptualisation, it is the estimation of current events that includes the actualisation of basic cultural values. The estimation of the actions of other people, the interpretation of categories of good and evil, the concepts of the world organisation give a researcher the data, through the prism of which system of values an individual views the world. The issue of differentiation of national and ethnical pictures of the world concerns also characteristics of cultural constants, moral values that act as categories of the estimation of the daily behaviour of a person if they live in the situation of obvious distance between the values of their ethnos and the territory of actual residence.

Therefore, connotation of the sentences in which the heroine expresses her opinion, estimation, linguistic units with a cultural component of meaning, representing two world view systems, comparative constructions are to be analysed.

The role of television in the formation of the individual picture of the world of the heroine

First of all, it is necessary to note a great influence of television on the formation of her individual picture of the world. The names of actors and film heroes are included in most comparative constructions: Il ressemblait à Laurent Cabrol, celui qui représentait 'La Nuit des héros' sur TF1 le vendredi soir (Guene 2004, 17). These comparisons are alike, they have a developed form, become the basis for the further development of an image: '... me voient partir avec la doublure d'Antonio Banderas dans Zorro, en un peu plus balafre' (Guene 2004, 17).

Thereat, comparisons with the lexical unit of the topic 'télé' always have a positive connotation. It shows that in the television she sees an example to follow, unconditionally believes everything that is poured on her from the TV. TV shows mould her opinion and outlook: '...j'y connais pas grand-chose à la justice, les seules références... c'est l'épisodes de *Perry Mason*' (Guene 2004, 85). When the heroine thinks about divorce, she formulates her thought with the phrase 'la seule raison que je vois à ce phénomène, c'est *les Feux de l'amour*' (Guene 2004, 42). Usual events of life, conversations find their counterpart in TV shows: 'Ca me fait penser à cette émission avec Jacques Pradel' (Guene 2004, 92). TV serials give her and her mother a model of behaviour in a difficult situation: '...pour les mauvaises nouvelles, il faut s'inspirer de la télé, du courage et du tact de *Gaby dans Sunset Beach*' (Guene 2004, 93). A number of emotions are identified with the heroine through the description of music from the commercials: 'des musiques tristes comme dans des *pubs* d'assurance vie' (Guene 2004, 55). Telling about a negative event, after comparing with a fact from television, the connotation of the text changes, gets a positive tone; with the help of television she can estimate the situation with humour, find advantageous moments (excited about the love affair of her friend, perceiving it as a betrayal, her thoughts are immediately 'screened': 'J'ai eu l'impression de me trouver dans un reportage de la une, dans l'émission "*Sept à huit*"' (Guene 2004, 135).

She calls television 'the Koran for the poor'. In the novel, this symbol implies the idea that immigrants from Maghreb countries are undereducated, unemployed; for them television is both the source of knowledge and one of the few ways of integration. But how French do they become by means of television?

Names of TV shows, films and serials by means of which the heroine acquires opinions and concepts are in a way the part of the national picture of the world, but in its international, universal component. Only one reference has an importance as a cultural heritage of the French – professor Tournesol from 'The Adventures of Tintin' who reminds her of the dress code of a social worker (Guene 2004, 18).

Inclusion of Anglicisms in her speech shows that her picture of the world is more international than national-French. It is worth noting that Anglicisms are used in the description and characteristics of other characters, that is they are included in the contexts of estimation. It is necessary to mention that categorisation takes place with the use of non-French and non-ethnical units (pas la peine d'en faire tout un *cake* (Guene 2004, 40); Nabil est un nul... il se faisait *racketter* son gouter à la récré (Guene 2004, 46). Cosmopolitan nature of the individual picture of the world is intensified by the fact

that when the heroine dreams of a better life the descriptions include non-French geographical nominations (côte espagnol, plage italienne).

Their ethnos and citizens of France: 'At home among strangers, a stranger among his own'

The heroine does not identify herself with the French. The description of her opinion of the French has negative connotation; she deliberately gives a stereotype picture, thus emphasising that her life is absolutely different: 'Il passe avec sa camionnette bleu ciel dans les petits villages de la bonne vieille France, le dimanche après la messe, et vend du pain seigle, du Roquefort tradition et du saucisson sec' (Guene 2004, 18). There are stereotype descriptions about French family (Guene 2004, 26), preferences of the French (Guene 2004, 67).

In her discourse, Doria comments words she heard about herself which imply the distance between native French and immigrants from Maghreb countries 'les gens comme vous' (Guene 2004, 18), 'animateur socio-culturel du quartier' (Guene 2004, 51), 'ils ont du mal avec le bronzage' (Guene 2004, 128). Quite often, she talks about open dislike of the French to her: 'elle m'accuse de 'souiller notre belle langue ... Parrr votrrrrr faute, le patrrrimoine francais est dans le coma!' (Guene 2004, 152). On the other hand, when all the members of the neighbourhood discuss the boyfriend of one of the girls, a reader may find a large scope of nicknames for the French: 'Un toubab enfin un Blanc, un camembert, une aspirine quoi...' (Guene 2004, 131). That is why, the description of the wall between the neighbourhood of immigrants and houses of the French can be interpreted as a symbol of segregation, non-penetration of the two worlds: 'un mur de pierre tout le long. Pire que la ligne Maginot ou le mur de Berlin' (Guene 2004, 90). All French causes the heroine's rejection as a feedback to the attitude of the French to people like her (in her description of a doll – Françoise, 'c'est la poupée des petites filles qui rêvent pas'. (Guene 2004, 41). The French seem to her strangers, she feels an outlaw in the French society, realising that she takes the lowest position 'le destin c'est le misère, Parce que t'y peux rien'.

On the other hand, the heroine does not consider the country, where her parents immigrated from (Morocco), her homeland calling it le pays. This lexical unit is used as a common name for the countries of northern Africa (là-bas au pays (Guene 2004, 34), in this context - Algeria). Memories of the her mother's journey to the homeland also have negative connotation: '...j'étais égarée, bande de vieilles connes...' (Guene 2004, 21).

The heroine can see the difference between her and the elder generation of the residents of her neighbourhood, including pronunciation of French words. Spelling of the direct speech imitates the accent of the immigrants: 'Si vous prounez credit sur credit...' (Guene 2004, 77). The topic of the accent in speech of her tribesmen implies the idea of the failed integration of the immigrants of Maghreb countries: '...ça fait plus de vingt ans qu'elle est en France et elle parle toujours comme si ça faisait une semaine qu'elle avait débarquée à Orly' (Guene 2004, 35). The accent emphasises the difference between the generations in their families: 'Même ses fils se moquent d'elle. Ils disent qu'elle fait des remix de la langue de Molière. Ils l'appellent "DJ Zozo' (Guene 2004, 35). Wrong pronunciation of the words becomes the reason for misunderstanding and humiliation at her mother's workplace when she confused nasal vowels in the surname of patron M. Schihont (she said M. Schihant as present participle derived from the verb chier).

Rethinking of ethnical family values with categories of the national picture of the world

Family values of her ethnos are conceived in the context of modern French categories. The issues of family values of her ethnos are touched upon in the study of M. Arosson where on the example of the novel by F. Guene the category of 'masculinity' is considered with such characteristics as hypocrisy and treachery (Aronsson, 2012).

Surprisingly, Doria condemns her father not for leaving his uneducated wife with a child in a foreign country to the mercy of fate. The father explained the reason for such an action – he wanted to have a son, so Doria suffers because she was not born a boy. Nevertheless, hypocrisy of the father makes Doria see the customs of her ethnos from the point of view of national norms. When thinking about family values, there are always units reflecting the national picture of the world. Concerning preference for children according to the gender: disons que je correspondais pas tout à fait au désir du client. Et le problème, c'est que ça se passe pas comme à Carrefour : '...y a pas de service après-vente' (Guene 2004, 10). Views of her tribesmen on marriage and family seem to her medieval: Là-bas, il suffit que tu aies deux petites excroissances sur la poitrine en guise de seins, que tu saches te taire quand te le demande, faire cuire du pain et c'est bon, t'es bon à marier (Guene 2004, 22).

The men of her neighbourhood leave for their homeland to find a bride which reflects their aspiration to save the culture of their ethnos; they choose a girl who will follow ethnical family

behaviour habits. Doria does not understand this: '... qu'Aziz allait épouser une fille au Maroc. Je comprends pourquoi il y a autant de filles célibataires ici. Si maintenant les hommes commencent à se lancer dans l'import-export...' (Guene 2004, 109). Talking about the marriage of Aziz, she imagines a wedding ceremony like in the USA, that is, ethnical categories stand off.

Doria does not like the situation with her mother's friend (Tante Zohra) that her husband has another family in the homeland, but this fact does not shock her. She interprets the situation not with moral categories of Islam (possibility of bigamy), but with European concepts. Having a second, younger wife is another sign of hypocrisy and treachery of men: 'C'est une mode ou quoi? Tous, ils décident de se refaire une vie à l'âge de la retraite et de l'épouser une femme plus fraîche' (Guene 2004, 34). It only enhances her dislike to moral concepts of her people: 'C'est que le mari de Tante Zohra a su tempérer. Il fait du mi-temps...' (Guene 2004, 34).

Dreams of her family do not have units that refer to the ethnical picture. She wants to marry Superman: 'Je me voyais plutôt avec MacGyver' (Guene 2004, 41); dreams of a wedding ceremony in European traditions, a white dress, a bridal veil, a long train (Guene 2004, 41). Despite the example of large families of her tribesmen, the tragedy of her family, the heroine is not sure she wants to have children in future (Guene 2004, 48).

The ethnical component can be found in thoughts about family when the heroine tells about the other residents of the neighbourhood, their family drama. But, as a rule, lexical units referring to the ethnical picture of the world occur in the phrases in which she conveys the words and opinions of others, what her tribesmen say about it. The way the author introduces family stories of the neighbourhood in the text shows rethinking of ethnical categories in the individual picture of the world of the heroine. The phrases in which she talks about family values are given in the form of indirect speech and represent a paraphrase of what her neighbours gossip about: 'D'après Rachida (source sûre), beaucoup de gens voient ce mariage de mauvais œil' (Guene 2004, 149). Thus, she emphasises that these are the actions of her neighbours, not her opinion, which implies the distance between ethnical categories and the heroine's own beliefs.

But, on the other hand, she estimates her family with the categories of her tribesmen: 'demi-famille' instead of a full family (with many children and a father). And she thinks that the phrase 'la famille, c'est ce qu'il y a de plus sacré' (Guene 2004, 28) refers to another family, not hers.

The topic of 'family' takes the most place in the diary of Doria, comparing to various social problems, relationships with her classmates, love stories. It is caused by the betrayal of her father.

The phenomenon of ethnos is defined first of all by the stereotypes of its members' behaviour; everyday 'routine' behaviour becomes the foundation for differentiation of 'her own' and 'strange'. The neighbourhood residents belong to the ethnos that is in a 'strange' environment, and family becomes a place where they save 'their own'. That Doria does not accept such family customs as father's dictatorship, preference for children of a definite gender, possibility to beat the wife and child shows the change of family categories. She understands why she is an outcast for her tribesmen: her mother is divorced; she has to work, which also contradicts the customs of the ethnos. Absurdity of these reasons increases her distance to the ethnos. What her neighbours think is normal (to beat and lock a daughter lest she should date with 'toubab'), for her is dangerous obscurantism. Thus, in the categories of the concept of family, ethnical and national conflict with each other and the preference is given to national. Therefore, Doria opposes herself to the stereotypes of the ethnos, and thereby 'betrays' it.

Ethnical component in the individual picture of the world of the heroine

However, we cannot claim that the picture of the world of the heroine is devoid of ethnical categories. According to S. Lurie (1998), 'in a critical situation an ethnos with a well-run mechanism of psychological protection can unconsciously reproduce a set of reactions, emotions, actions'. The analysis of the context where it is possible to speak of a leading role of ethnical constants confirms Lurie's words. In a stressful situation, the heroine confuses the French name Karine with the Arab one – Karim, calling so a girl who is her rival (Guene 2004, 57). Feeling embarrassed because of a spot on her jacket which already looks miserable, she uses the word 'la hchouma' (a shame). Having seen her boyfriend with a blonde, she is thinking about magic and hexes (sorcellerie au Maroc, marabouter au souk (Guene 2004, 55). Her curses are also more appropriate for the ethnical picture of the world of her people, than the French: 'il ira tout droit au enfer' (Guene 2004, 64), qu'il crève au fond d'une cave, bouffé par les rats (Guene 2004, 14). The last curse is interesting, on the one hand, because it reflects a common concept of Arab curses as elimination of welfare, on the other hand, these phrases have a unit *rat*. Here, we can state the agreement of ethnical and national pictures. In both, a rat symbolises an inferior, scorned, immoral creature. It is widely presented in proverbs and idioms of both Arab (for example, a tiger is less dangerous than a thousand rats) and French cultures. Probably,

that is why in set expressions and comparisons, which the heroine uses in the novel, there are only two zoosemisms *comme un mule* and *comme un rat* (*tête de rat, comme un rat mort*). The word *rat* is a homophone of *ras*. And the expression '*ras-le-bol*' means difficult daily chores and is often used to talk about the life of immigrants.

The heroine is not very religious, but she keeps to a special diet during the Ramadan. She says 'Dieu', not 'Allah'. She dreams to stand with her fiancé 'à l'église', not 'à la mosquée'. She thinks that her mother and her friend have too much hope in God; she does not use such phrases as '*que dieu te vienne en aide*' (the expression of her mother). But at the moment of tragedy, she is with her ethnos: '*il pleuvait à très fines gouttes, comme si Dieu nous crachait dessus*' (Guene 2004, 70).

The facts of simultaneous functioning of two cultural systems in the individual picture of the world of the heroine

Such people as the heroine – the French in the first generation, who grew up in immigrant families, are often called 'Bipolaires'. Indeed, the heroine possesses two cultural systems; she sometimes thinks about something, firstly expressing her own opinion, then thinking what her neighbours, mother, mother's friends would say. Therefore, in her speech she can call the same phenomenon using units of two linguistic code systems (Tab 1). The first belongs to the system of her ethnos, the second – to her own system.

Tabel 1.

Ethnical picture of the world	Individual picture of the world	Context
Mektoub	Scenario	Chez nous on appelle ça le mektoub. C'est comme le scenario d'un film dont on est les acteurs. Le probleme, c'est que notre scenariste a nous, il a aucun talent.
Le bled	F2 (HLM)	Elle m'a dit que la premiere chose qu'elle avait faite en arrivant dans ce minuscule F2, c'était de vomir. Je me demande si c'était les effets du mal de mer ou un presage de son avenir dans ce bled
Chetan (satan)	Le diable, Filip (chanteur de rok)	«...y a le chetane la dedans, c'est Satan». C'est pas comme ça que je l'imaginai le diable mais bon...
Inchallah (si dieu veut)	Dire ni oui, ni non	Heureusement, ma mere n'a pas tout a fait dit oui. Elle a utilise le joker « inchallah»
La hchouma	La honte	... si Maman fait ça, c'est la honte. La hchouma.

The last example is interesting as Doria uses two linguistic systems mocking at the marriage of her mother. And in a stressful situation, which is humiliating for her, she uses only units of the ethnical system (see the above example).

There is an interesting fact that in a situation when Doria mocks at other characters of the book, in the mockery of her tribesmen the foundation for comparison is ethnical stereotypes: '*c'est elle qui nous a apporte les dernières nouvelles et quand elle en a de bien croustillantes, elle en est frière comme de son premier-né male*' (Guene 2004, 149). In mocking at the French, she uses the elements characteristic for the Western European consciousness: '*elle avait l'air heureuse l'assistante classe mannequin d'avoir eu se petite Lindsay, déjà predestine pour tourner des pubs Pampers dans quelques mois..*' (Guene 2004, 184).

When Doria describes a greengrocer Aziz, she uses cultural rhemes of the ethnical picture: '*il rale avec son accent de blédard*' (Guene 2004, 77). When she thinks about the possibility of him marrying her mother, in her phrases there are units of the Western European picture of the world: '*Bon, OK, c'est pas le parton d'une super industrie genre Tati mais on sais jamais, deans quelques années on trouvera peut-être des Sidi Mohamed Market à New York ou Moscou..*' (Guene 2004, 78).

Predominance of the national component in the picture of the world of the heroine

Still, in the novel there are lines in which the national picture of the world can be clearly seen. They reveal themselves by the middle and end of the narration. When her mother begins to learn reading, Doria says : '*on va lui apprendre à lire et à écrire la langue de mon pays*' (Guene 2004, 80). Telling about domestic violence in the family of a neighbour girl, she becomes estranged from her ethnos: '*Dans leur famille, les hommes sont les rois*' (Guene 2004, 91). The French language is her mother tongue, she experiments with French words, conceiving the interrelation of the form and content of the lexical unit: '*J'y comprends plus rien à cette justice pas juste*' (Guene 2004, 86). She can joke, play on words '*son sac Vieuthon*' (instead of Vuitton), '*En France, trois mots en "ist", ça suffit pour qu'on donne ton nom à un lycée*' (Guene 2004, 155), '*Moudit. Mais "Mou dit quoi?"*' (Guene 2004, 161).

Moreover, lexical units with the French component become the fact of metaphorical and metonymic interference: 'Tu nous as laissés tomber Rimbaud et moi' (Guene 2004,161), 'je me retrouve au milieu d'une trentaine de poufiasses décolorées, permanentées, et liberté, égalité, fraternité' (Guene 2004, 159), using 'sous' meaning money instead of 'euro'.

In the very beginning of the Doria's story, there are elements peculiar for the mentality of the French. In the description of characters, there are names of labels and brands. She uses pragmatic memes that characterise the belonging of the heroine to the definite layer of the French society, that is, she gives its sociocultural characteristics: 'Elle sent le Parapoux' (Guene 2004, 9), 'quand il ouvre la bouche ça sent le vin de table Leader Price' (Guene 2004, 13), 'c'est sa grande soeur qui vient le chercher en Safran rouge' (Guene 2004, 13). In the novel there are many examples like this.

In this novel, personal names (surnames of the heroes) are a part of the characteristics of the hero: M.Loiseau, Mme Lemoine, M.Lefevre and others. Doria in her diary also often makes up such surnames for those people whose names she does not remember: Mme Dumachin, Mme Dutruc, Mme Duquelquechose.

2. SUMMARY

The novel by Guene implies the idea that such people as Doria, children of the neighbourhood residents, are the new French, for whom France is a homeland, and they are a part of the modern French society. There is a scene when Doria looks in the mirror and finds her father's features; she remembers the words of the psychologist that she will grow up when she sees herself in the mirror, not her father. This scene can be interpreted in the context of the whole novel that children of migrants will become French when they stop living as their parents, fanatically following the traditions of their ancestors, when they accept the laws of the French society and become themselves, not like their parents.

The title of the novel *Kiffe-kiffe demain* implies the same meaning. Kif-kif is an expression that came from Arab, widely spread in the youth slang which means 'same old thing'. In the middle of the novel, the heroine talks so about the hopelessness of her life, conventionalism of her problems. In the end, when the life of the characters gets better kif-kif is transformed into another Arab word kiffer-kiffer meaning 'really like, love'. Kiffe-kiffe demain can be interpreted in the following way:

Kiffe-kiffe – I love my roots, my ancestors, I value them, accept the life as it is;

Demain – my future is connected with this country, I look forward, think about the future;

Kiffe-kiffe demain – I love my tomorrow, love my country as it is I who love it.

L.Gumilev (2002) in his work dedicated to the issue of the ethnos and how a community of people is transformed into an ethnos, emphasises the role of stereotype behaviour, common views on basic values. An ethnos exists on account of its self-consciousness of belonging to a social group. Since nobody hesitates answering a question about their origin: 'I am Russian' or 'I am French'. The reply signals to the interlocutor about adherence to certain moral principles expressed in the routine behaviour. From the point of view of the theory of ethnogeny, immigrants' children are in a dynamic stage of formation of their special subethnical group. We can clearly realise the difference with not only our fellow countrymen as a whole, but also with the views of the parents on the level of an accent, on the level of family values, on the level of life objectives. The new generation does not want to be like the previous one. A new subethnos affirmed itself, confirming a political neologism 'beur'. Cultural phenomena peculiar for the subethnos were formed: youth musical culture, literature.

In the first part of the novel, the heroine wants to leave her neighbourhood, which is expressed in the dreams to fly away (Guene 2004,71), turn out to be far away (Guene 2004, 48). It seems to her that if she had been born a boy, her father would not have left. But in the book, there are no lines in which it would be said that she dreams to have been born in a French family, delete the difference between herself and the French. She remains a member of her ethnos, but with different value (national) concepts.

But in the last pages of the book, there is a main topic. Having national values and concepts in her world view, the heroine understands the reasons for the current condition of her ethnos. The French do not perceive immigrants as equal because the neighbourhood residents do not exhibit political activity in the French conception of this term – not to organise riots, burn cars, but to fight for their rights with legal methods: to go to the polls, nominate their candidates. In the novel by F. Guene, through the view of a teenage girl a 'mature' thought is expressed, that should the neighbourhood be populated with potential voters, the authorities would treat them in a different way, fight for their votes. Wishing to change her life, Doria chooses political activity (Guene 2004, 98). She is going to vote and sees herself as a trade union leader (Guene 2004, 188-189).

Thus, we can see how the ethnical component and the national picture of the world are combined in the individual picture of the world. Ethnical values allow the heroine to understand the motives of the behaviour of her tribesmen. However, her actions and decisions, plans for the future are regulated by national values and concepts. Functioning of national values in the mentality of the new generation of emigrants determines the difference between the new young generation and the first (elder) generation of emigrants whose national values do not have any personal meaning. This difference leads to the fact that the new generation of emigrants forms a new subethnos (beur) in the territory of a European state, and the elder generation insistently saves their distinctive character and hardly integrates in the European cultural space.

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