



# Moroccan Literature in English

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The debate over literary writing in a foreign language has prompted quite numerous dichotomous points of view in the Moroccan academic circles. During the last two decades, a number of Moroccan writers have emerged either in Francophone, Anglophone, or Castilian (Spanish) literary spectrum and have been widely acknowledged not simply because they have embraced foreign languages but because they have touched upon very thorny issues, such as the question of identity construction and the dilemma of modernity. In fact, expressing the self by using a foreign language puts into question notions such as cultural identity, power, nation-building, and otherness. In this sense, it is a prerequisite to look into the reasons that may drive some Moroccan writers to try their hands at foreign languages other than their own mother tongue. Hence, the aim of this article is to excavate some Moroccan literary writings in foreign languages and lay bare the different attitudes these texts would raise. Furthermore, its focus will be to look into the reasons and ways in which a language can empower or disempower its user, and thereby lead to either its use or rejection.

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In trying to unravel the multilayered uncertainties that cloak the Moroccan literature written in English, different interrogations and puzzles are going to be met with regard to what horizons could be predicted to such attempts of writings. In fact, suffice it to contend with the dominance of the English language in the present time to draw some quick conclusions prophesying a birth of a new Moroccan literature in English as an offshoot of the current global modernity. However, Morocco is the stage on which things at once seem to be clear and unclear; within reach and farfetched or accessible to understanding and complex in shape. Morocco as a history has witnessed the birth and death of different languages and literatures, whereas Morocco as a society is a hybrid and ambivalent entity where masses and elites alike are swept into the vortex of different waves of change. It is enough to speak of the change witnessed in the use of languages in Morocco through the years. Many writers and critics would describe the Moroccan linguistic scene as complex basically for its miscellaneous ethnic and linguistic make-up as well as colonial history. Elabbas Benmamoun (2001) explains that,

There are four main languages that occupy the linguistic space in Morocco. Some are in direct contention for the same space, others occupy a different space or are trying to make their own space. The four languages are Classical Arabic, Moroccan Arabic, Berber, and French. (1) Classical Arabic is a written language used mainly in formal

education, media, administration, and religion [...] Classical Arabic cannot be claimed to be anyone's native language on par with, say, Moroccan Arabic. It is learnt only through formal instruction. (2) Moroccan Arabic is the native language for the majority of the population. It is the language of popular culture [...] Like other colloquial dialects of Arabic, Moroccan Arabic shares many properties with Classical Arabic that point to a common background [...] (3) Berber is the language of the original people of Morocco. It is the native language of about 40% of the population (estimates vary) [...] (4) French is not an official language, but it is dominant in higher education, particularly in the sciences, in some sectors of the media, and in some industries, such as banking. (Benmamoun, 2001, p. 97)

Having quoted Benmamoun at length is purposefully done to explain the linguistic situation in Morocco before the introduction of English as a potential language claimed to have the ability to supersede the existing languages for Moroccan writers as a medium of expression for their literature. Generally, to speak of the Moroccan texts written in English is like throwing a dangled bucket in a well, after which a very scarce amount of water is retrieved. This is so with regard to the very little ink that has been spilt on such a thorny issue. Some Moroccan writers have opted for the English language as a medium of expression, which has the ability to read or translate their cultures and voices to the very remote corners of the world, and thus clear up the peculiarities and stereotypes that have always occupied the Western mind about Africa and its people. To deny the ever-lasting existence of Alterity-based misconceptions, travesties or value judgments is to deny the very existence of a whole post-colonial theory in which celebrated critics and distinguished writers from all walks of life have said much. In so doing, several questions come to the fore as to the extent to which one can include such Moroccan literature voiced in an English language among post-colonial literature. Besides, can we hold such a rare amount of writings in English as representing a force which shall, one day, prevail and dominate or otherwise have its young flames easily put off?

In effect, different are the questions which instigate the mind to delve deep into the mysteries of the Moroccan literature in English. Thus, the more the questions about such a dilemmatic issue are, the efficient and outstanding the results can turn out to be. To that effect, this article shall question the feasibility of a potential future for the Moroccan texts in English. While doing so, a brief study of the current situation of such literature would be taken into consideration by having recourse into some of the Moroccan writers' view about adopting English as a language of their literary expressions. As well, an investigation into some present facts either infirming or confirming the ascendancy of the English language worldwide shall be conducted in an attempt to clear up the confusion surrounding whether or not there is a future for such attempts of Moroccan expressions in English. As such, probing such a question would hopefully lead to paving safe trajectories according to which the reader of such Moroccan literature will be positioned to progress along a line of dimness and uncertainty towards clarity and conviction.

As a medium of communication, the English language has been spread out across the globe just like a seriously contagious disease, which takes less than a minute so as to inflict all that happens to be around. This language has maintained a tight grip on most of the other worldly languages, especially as an adequate communicational device that fits in education, economic transactions or intercultural interactions. (Crystal, 2003; Tinger, 2003; Nguyen, 2008) In fact, the hegemony of the English language is inherent in a colonial legacy during centuries marked by the British Expansionist ambitions around the whole world. The British Empire always sought to entrench English in its colonies. These colonies, in turn, have appropriated the colonial language and maintained it as an official communicational device serving to put off the flames of inter-ethnic disputes about, for instance, which language to be used in a multilingual setting such as Africa.

Added to the spread of English in the British erstwhile colonies is an inextricably riddled Moroccan reality, so to speak. Morocco as an ex-colony of the French protectorate is posited to have

French or Arabic as a language of its resistance literature. Still, English is undeniably of paramount significance in a Moroccan context where openness to the outside world is among the pre-conditions of economic, cultural and educational maturity and improvement. The Moroccan literature written in English, therefore, testifies to the dominance of the English language which has been stretching out its reach by means of globalization or the potency of the supposedly 21<sup>st</sup> Century American modern Empire. In what follows, the discussion of the English dominance would take on two different contentious paths, one of which is to account for the English accessibility to everyone on this terrestrial ball, while the other will be centered on Moroccans as well as some African writers as either accepting or rejecting the influence of English.

One can well notice the great deal of interrogations triggered by the use of the English language. Different are the arguments brought into play by groups of peoples or individuals trying to prove their legitimate right in claiming English to be theirs. In fact, the global reach of the English has made of it a language whereby most people across the globe come to be identified. It is a language that facilitates communication between different people from different linguistic backgrounds. Besides, English has become the international language par excellence by virtue of its presence in science, medicine, computer sciences or international university curricula. To that effect, Robert Phillipson (1993) in his *Linguistic Imperialism* explicates that:

English has a dominant position in science, technology, medicine, and computers, in research, books, periodicals, and software; in transnational business, trade, shipping and aviation in diplomacy and international organizations in mass media entertainment, news agencies, and journalism, in youth culture and sport, in education systems, as the most widely learnt language can estimated 115 million learners at school level by the early 1970 s [...] this non-exhaustive list of the domains in which English has a dominant, though not exclusive, place is indicative of the functional load carried by English. (Phillipson, 1993, p. 6)

Long is the list of positions in which English is predominantly present across the globe to the extent that one may think that no other domain is missed out. English has become inextricably intertwined with several aspects, the weird of which has also been welcome with open arms. Ironically enough, such an Anglophone tongue has become a euphemistic transition in some situations wherein it is embarrassing or obscene to say some words. A case in point is the phrase “I love you” that has become much easier to be articulated by some lovers in English than its equivalent in, let us say, Arabic (see, e.g., Pavlenko, 2005; Dewaele, 2010). To confirm this latter idea, Samantha David (2017) writes that, “in some cultures, people never say “I love you” to their parents, lovers, no-one [...] but once they are speaking English as a foreign language, they use it much more freely. So they’ll have an entire conversation in Japanese and then finish with “love ya.” Switching to another language gives them the freedom to say things they otherwise feel too inhibited to express.” (David, 2017) In further support David’s idea about the freedom ensued from the use of an English other than a native language expression of love, Aneta Pavlenko (2005) summarily maintains that,

Arguments are not the only emotion speech act where bilinguals may want to gain distance. Some also favor LX [LX to refer to their later learned languages other than the native one] for expression of positive emotions, including flirting [...] or saying “I love you.” English emerges as a popular choice in this area: Several respondents noted that in English it is much more common to express ‘love’ for anyone and anything, from one’s children to movies to ice cream. Therefore, it is much easier for them to say “I love you” in English than it would be in their native Finnish, Chinese, or Russian, where such statements would be exceedingly rare and unusual. (Pavlenko, 2005, p. 136)

Furthermore, it is of remarkable significance to look at how some people can lie to others and still have the ability to swear not in an Arabic form of oath but in an English one. It is also amazing how people can switch codes when cursing or expressing negative emotions. The use of a foreign or second language comes, most of the time, as the first choice for most people to render a delicate situation a little bit milder. This has been further accounted for by Pavlenko (2005) while analyzing the respondents' statements from a web questionnaire. The study concludes that a second language enables emotional expression in at least two ways,

First, by offering speakers new emotion terms and affective repertoires that may best capture feelings 'unnamed' in the native language (such as the English terms 'frustration' and 'excited' and Spanish diminutives), and, second, by offering speakers a degree of emotional distance, whereby they don't feel as bad about swearing, as concerned about being angry or assertive, or even as committed when they express love. (Pavlenko, 2005, pp. 139-140)

It looks like the reduction of emotional intensity which the use of English enables helps with the spread and thrive of such language. Now, perhaps more than ever before, the domains which English occupies or even the situations in which the use of English can render much easier are multiplying by dozens. This is further exposed by the Australian poet Peter Porter (1995) in the prediction that:

Everything will be exposed in English  
So delegates and lovers understand (Qtd. In Walder, 1998, p. 44)

It is crystal clear that the number of the English speakers around the world is escalating day by day. For many people, English has become a necessity that cannot be done without, for it is the language that fits with the current global changes. As the amount of information needing to be processed comes to exceed human capabilities, computers, for instance, have appeared on the scene so as to reduce the tensions which could be accrued to the human mind. Likewise, as a number of conflicts have appeared on the African stage over which African ethnic language to use, English has been elected as a potential communicative device most likely to take on the function of solving these and other ethnic quarrels. This way, English has come to be perceived as everyone's language, the lingua franca of all those who seek to have international interactions. Accordingly, Dennis Walder (1998) in his *Post-colonial literatures in English* assumes that:

[...] whatever English now represents, or has represented over centuries of colonization, it belongs to everyone. It is a global language, the first of its kind. (Walder, 1998, p. 44)

Retaining the phrase "global language" can be pertinent to the context of literature. In effect, literature is a fertile field of imagination which is nurtured first and foremost by a global language. Arguably, "writers across the globe tend to translate their cultures, worries and aspirations to the rest of the world in a language that can have the capability of carrying the voice of its users into the remote corners of the world instead of letting them down half way. People, therefore, tend to put their trust in a global language whose reach transcends the naturally established borders of states and continents." (Belamghari, 2016, p. 15) Besides, this global language, which is enigmatic of all that is omnipresent, potent and within-reach is the magic-stick-like to which Chinua Achebe (1975) in his collection of essays entitled *Morning Yet on Creation Day* confirmed his support, for he has been given

the English language, and thus he intends to use it. (Achebe, 1975, p. 62) Accordingly, Chinua Achebe (1975) explains the reason of his choice of the English language by saying that:

... I feel that the English language will be able to carry the weight of my African experience. But it will be a new English, still in full communion with its ancestral home but altered to suit its new African surrounding. (Achebe, 1975, p. 62)

In fact, Achebe (1975) is fully aware of the wide reach of the English language, but he was, at the same time, resolute on remaining committed to fusing his writings with African experiences that are infused through an Anglophone tongue. Altering the English language so as to suit the changes taking place in Africa is a technique that is not only adopted and adapted to by Achebe alone, but along with this technique of abrogating the language write many other African writers, such as Ngugi Wa Thiong'o and V. S. Naipaul among many others.

Just as the Sub-Saharan writers expressed their attitudes towards the English language under two main camps, the first of which believes in the importance of writing in English, headed by Chinua Achebe, and the second camp headed by Ngugi Wa Thiong'o, who is for writing in an African language such as Kiswahili, Moroccan writers have also had the same debate over which language to utilize in their writings. To explain, as an erstwhile French colony, Morocco has established French as its second language while Arabic is the official language by virtue of its long inherent roots first established with the arrival of Muslims to North Africa. Accordingly, the literature written in Arabic and French has gained a wide approval in the Moroccan social milieu. People write in Arabic since it is the language with which they are identified and the language they, most of the time, feel at ease trying their hands at. Comparatively, French has been a communicational tool that lacked no universality and which most Moroccan writers have used so as to fulfill a national duty which is incarnated in a sort of writing back to the French metropolis. Therefore, the spread of English in Morocco has generated inquiries demonstrating the extent to which such a newly spread language can/cannot overthrow already established languages, such as Arabic and French.

In fact, varied are the concerns which Moroccan writers have included within their French writings. These writings that are voiced in an equally universal language have also enjoyed feasibility in dispatching the writer's cross-cultural messages or those of the people that he/she seeks to represent. Not far from such objectives, the Moroccan writer in English is keen on opting for another universal communicational apparatus that is tuned to the most remote corners of the world's receptive grounds. By virtue of its global dominance, English is widely used by writers who look forward to translating and reading their worries, aspirations and the true depiction of their culture and religion to the outside world. Therefore, "confronted with the hegemony of this growing discourse of globalism and universalism [of English]," Mr. Salah Mokhlis (2004) explains that, "it is almost impossible not to be drawn into its vortex." (Mokhlis, 2004, p. 74)

A fairly good number of Moroccans seem to go for learning and writing in English because it may not be a choice to make after all. Rather, choices are sometimes conditioned by the socio-economic circumstances of a given country. Accordingly, English is being learned by many people not just in Morocco but in many other places worldwide, for it is imposing and proving itself to be dominant as a global discourse. Suffice it to contend that English has been transported to every corner of the world and has also been made at every one's disposal: Masses and elites alike.

Furthermore, some Moroccan writers have channeled their voices through English on the grounds that its use in inter-cultural communications helps in maintaining and, indeed, reinforcing peoples' separate cultural identities. This can be the case seeing that people yearn for preserving their own culture by using English to communicate with peoples of other cultures, thereby reading their differences in an accessible and global language, so to speak. (Huntington, 1998, p. 62) Added to the weight or significance of the Moroccan works in English is their emphasis on drawing clear-cut distinctions between their culture and the cultures wherein their works could be received.

Correcting cultural misconceptions that lead to cultural shocks is a preoccupation that looms large in the Moroccan writer's mind. This is why a universal language such as English can emphasize such cultural distinctions, thereby leading to a cross-cultural dialogues.

The rapport between both the Moroccan writer and the English language, I believe, is based on a propensity towards such a language, for a writer is always prone to fulfill his/her linguistic skills in a universal language which would spare them the worry not to be read or inter-culturally misunderstood. Besides, Chouroq Nasri (2004) explains that, "English is a space of freedom within an alienating medium which helped him [a writer] to come to terms with a new identity that transgresses national boundaries." Therefore, she goes on writing, "it is a coded language he uses to escape restrictions characteristic of our national literature in Arabic." (Nasri, 2004, p. 27)

In other words, in the Moroccan context, there exists something labeled as "Hchouma" (taboo), which, in a way or another, refers to the existence of a plethora of restrictions which, as an Islamic country, Moroccans are supposed not to transgress. A case in point is the theme of sexuality which is a taboo topic that is inappropriate to be discussed explicitly in Arabic literature, and hence, it is believed, the writer who uses English can explore topics related to sensuality with much freedom. Following the same thrust of argumentation, it becomes, then, very important to bring into limelight another category of writers who have been freed by their appropriation of foreign languages. To that effect, Hassan Zrizi (2004) explains:

The appearance of women writers on the literary scene is a turning point in the literary periodization of Moroccan literature in general and a historical marker of the repressed other, [thus] trespassing the frontiers long set by patriarchy. Their appropriation of language and narration is part of a symbolical process of decolonization. Access to the writing means adopting new forms: multiplicity, variety and openness as a response to monotonous, repetitive and linear forms. (Zrizi, 2004, p. 65)

The appearance of English in women's writing played a major role in the assertion of their emancipation. Relatively, English served for creating a bridge through which Moroccan women writers have crossed from the period that was marked by their suppressed voice and curbed will to an emancipating period wherein they have acquired a voice characteristic of a variety of aesthetic forms. Deductively, writing in a foreign language is emblematic of a magical power whereby particularly the oppressed can have the chance to obtain a voice and, more than that, have it heard and echoed in faraway places.

Mindful of the importance of writing in English, it has been argued that many Moroccan writers are for using English in their writings. Still, there are other writers or users of the language who only fulfill their duty as trainers or teachers of the language. It should be noted that most of Moroccan works written in English are those of teachers or professors at universities. This is probably attributed to many reasons, one of which Chourouq Nasri (2004) mentions that the, "writer is probably more at ease with it [English] because it is the language of his professional training." She goes on wondering, "is it the language of his emotional make-up as well? Is there any risk of maltreating one's identity in an alien language?" (Nasri, 2004, p. 30)

If we take into consideration the meagerness of most of the literary works available in English in Morocco, then we may understand that the Moroccan writer opts for English, probably, since it is the language which he/she masters more than, say, Arabic. Emotionally speaking, some Arab writers, be they Moroccans, Algerians or Tunisians, always sense evincing nostalgic feelings towards their mother tongue, which inexorably links them to the happiest moments in their life and which is reminiscent of all that is "pure", traditional and even aesthetic. Writing, then, in foreign languages for these people can be no more than a professional duty or vocational creative activity after which they seek to enhance their writing skills and literary stylistic techniques.

Having debated at length the dominance of the English language worldwide and its use by Moroccan writers, we now turn to some realities that may refute the claim of an emerging Moroccan English literature. It is a reality which might appear to disprove all that have been said. Still, it contributes to accounting for either a possibility or impossibility of having Moroccan writings written in English taking the lead, and hence overthrowing their counterpart French or Arabic written texts. Indeed, predicting a bright future for the English language in Morocco can be a slippery venture and like stepping on a quick sand. Multiple are the Moroccan socio-economic conditions that allude to the impossibility of envisaging a future for the Moroccan English texts. Added to that is the universal status of the English language which is being meticulously interrogated and put under analysis. In an attempt to argue for an impossibility for the triumph of the Moroccan texts in English over the Arabic or French ones, the following sections will be a delineation of some of the major changes through which English is perceived to have crossed. As well, an investigation of the Moroccan socio-economic conditions will be considered to see whether the Moroccan literature or context can be a satisfactory ground for English to safely step and be nurtured, or it might be a sweeping vortex of change that can cast this language into a state of oblivion after a potential resurgence of a new global medium of expression.

The Universalism or globalism of the English language has always been conceived of as a power that has been accruing some weight to its hegemony all over the world. The hegemony of English has placed different people and nations in a magnetic field wherein they are easily swept into its vortex. (Hamann, 1986) While there are some people who tend to cast the English with an inherent eye of animosity, others are mesmerized by their edification of such a language. A curse or a bliss has always been a question that occupied the attention of the public with regard to the English ascendancy. It is by taking into consideration some present-day facts that we can understand whether English has contributed to, mainly, the richness of writers' thoughts or the exacerbation of an already aggravated situation wherein a writer feels estranged both linguistically and geographically. To that effect, Anouar Majid (2005) in his *Si Yussef* explains that, "the language [English] itself is becoming an unresolved nightmare, precipitating all kinds of dilemmas and generating a guilt whose redemption speaks in a shy stuttering voice." (Majid, 2005, p. 83)

The exoticism of English seems to drag the Moroccan writer into a vicious circle in which there is no way out and which generates within him/herself a sense of guilt. This sentiment is what makes a writer live all kinds of nightmares which are reminiscent of a bitter reality embodied in the use of an unfamiliar Anglophone tongue. In fact, such was the stance of many African writers, among whom Ngugi Wa Thiong'o (1986) is an eminent example. Wa Thiong'o (1986) recounts his story with English as it has been an asset with which he has been traumatized since his early days of childhood. For him, the idea of imposing English as an alternative language to other African languages was structurally laid down, especially in education. Since their day one at school, students are corporeally punished if they happened to use their local languages instead of English. (Wa Thiong'o, 1986, pp. 16-18) Somehow such punishment resulted in making African students feel ashamed of using their own local dialects, and it also resulted in estranging them from their own culture, for language in general "is both a means of communication and a carrier of culture." (Wa Thiong'o, 1986, p. 13) Therefore, Wa Thiong'o (1986) warns against the use of English, which he refers to as a "cultural bomb," (Wa Thiong'o, 1986, p. 3) particularly as it carries the culture of those trying to spread it and force it on others. If at any point Africans start to embrace the English culture, they shall be alienated from their own culture and traditions. Therefore, Africans should stop using English as part of decolonizing and freeing their minds from their colonizers' control with the general aim of establishing their own rules and terms just like the other free world countries.

Viewed from another angle of vision, the English dominance itself is now being put under scrutiny. Statistics and people's views forfeit the contention that English is still dominant. As a transitional perspective, English is believed to have always been associated with modern technology. (Hjarvard, 2008) The universalism of such a language and its spread all over the world could be

transient, especially with the emergence of a new global language as economically powerful as English. Moreover, Walter D. Mignolo (1998) stresses that:

If English is becoming the universal language of scholarship, English is not carrying with it the conceptual weight and value of western scholarship. My contribution is that something similar to what happens in literature is happening in cultures of scholarship: a border genecology is emerging at the intersection of western epistemology and non-western knowledge, characterized as 'wisdom' by the former. (Mignolo, 1998, pp. 42-43)

Accordingly, even if the English language is becoming universal, it is devoid of the Western values and restrictions which could otherwise have had strong effects on its users, and hence rendering them Westernized pariahs. Having been colonized by the British Empire, some African countries appropriated the language, culture and values of the Western scholarship. Along this way, some Africans have become, more or less, a copy of their colonizers by emulating everything Western and "modern". After their independence, Africans started to regain control over their internal affairs. The decolonization of the African language and mind, so to speak, started by the time some Africans opted for writing in African languages, thereby aesthetically picturing the essence of their African cultures and colonial experiences.

Remaining within the same line of thought which seeks to disprove the English perpetual dominance, one can bring into focus some present facts and estimations, the most eminent of which is what Samuel Huntington (1998) mentioned in his book, *The Clash of Civilizations and the Remaking of World Order*:

The world's language is English, as the editor of the wall street Journal put it. This can mean two things, only one of which would support the case for a universal civilization. It could mean that an increasing proportion of world's population speaks English. No evidence exists to support this proposition, and the most reliable evidence that does exist, which admittedly cannot be very precise, shows just the opposite. (Huntington, 1998, 59-60)

Samuel Huntington (1998) is right when he pointed out to the fact that a language can be viewed as universal when a huge proportion of people speak it. Admittedly, there is no evidence as to the existence of a majority that speaks English simply because the Chinese language speakers outnumber the English language speakers. It is an undeniable fact that China is an economic power that is emerging and stretching out its reach to the remotest corners of the world. To that effect, the Chinese language can be of great importance for many to learn by virtue of the economic power which China enjoys and which, in turn, may necessarily require that its language should be learnt in case any country desires to have economic relations with it. In this way, it can be deductively patent that the universalism of a language is conditioned by its use by the majority as well as its close association with the economic booming of a country. As far as the present world's economy is concerned, China is a ferocious and competent adversary to the USA and is believed to be the world's next leading power. The resurgence of a new global power which would challenge the power of the USA undoubtedly augurs the emergence of a language which would later on be used as the world's universal medium of communication.

So far, it has been argued that the trick of assuming a language to be perpetually universal is fallacious due to the aforementioned reasons. It follows then to state some of the realities that can obstruct the process of the English hegemony, which is believed by some people to affect literature, thereby turning the attention of Moroccans into writing in English more than any other language. As far as technology is concerned, the internet has become a medium of communication that has



contributed to shrinking distances and compressing the whole world so that it has become a global village wherein information spread out in a matter of seconds. Faced with such challenges, some Moroccan readers opted for surfing the net to get their knowledge more sharpened, especially if they grasped what other writers or critics have produced about a book. In other words, to read people's analysis about a story has become the favorite dish which most readers, mainly passive ones, go for instead of reading or troubling themselves with reading a lengthy book. In fact, there exists a reading crisis not just in Morocco but in the whole world. Naoufel Cherkaoui (2010) references a survey conducted by the Ministry of Culture in 2001 and in which statistics paint a bleak picture of the state of reading in Morocco. The research estimates "that Moroccans read only 2.5 books per year, while 1 in 10 do not read books at all." (Cherkaoui, 2010)

Such statistics prove to be alarming, especially in the sense that a writer is discouraged by the reader's indifference and heavy reliance on the internet. In this sense, we may find that many Moroccan readers do not take notice of what their writers are trying to voice for them. Instead, they most of the time rely on the internet so as to get their assignments done on time and then pretend to write skillful analyses, summaries or texts that would weight them up a little bit in the eyes of their equals and teachers. Covertly, the internet has become a curse that stigmatized mainly writers, for their works are rarely read by their readership that, in turn, opt for an easy cross-cut into success rather than spending sleepless nights reading. This way, Moroccan writers could have felt discouraged not to have readership that would motivate them to write more. In his article, "Reading crisis' alarms Moroccan writers," Naoufel Cherkaoui (2010) writes that:

The internet is a "dilemma" in that it offers opportunities to interact with the world, but it also has "two dangers", writer Mohamed Moujahid told Magharebia. "The first is that knowledge comes to us through [the internet] in pieces, while book-based knowledge comes within the framework of a certain context," he said. "The second danger is laziness, because we've become addicted to copying and pasting." (Cherkaoui, 2010)

It is of capital importance to leaf through a book so as to understand the context of what is being debated. The internet provides summaries and critical readings of texts which are most of the time influenced by someone's political, religious or social backgrounds. Moreover, laziness is a drug that is taken via addiction to copying and pasting peoples' personal efforts. In this regard, plagiarism is the favorable technique for many lazy people that can get works done speedily in high quality without exerting mental efforts. In one of his articles, Nicholas Carr (2008) expresses his disappointment as regards the idea of reading which has been dwindled for him as well as many other people on a global scale. Such kind of abstaining from reading as compared to the past, when people used to be avid readers, has been, first and foremost, negatively affected by the addictive use of the internet, especially as people have, perhaps more than ever before, started to "Google" their way to any subject matter they research. His article makes clearer the fact that the internet has changed our habits about what read, how we read, when we read and how we think and look at the idea of reading generally. Carr (2008) therefore expresses his own dissatisfaction, since "[His] concentration often starts to drift after two or three pages. [He] get[s] fidgety, lose the thread, begin looking for something else to do [...] The deep reading that used to come naturally has become a struggle." (Carr, 2008)

In still another reason for why Moroccan writers find it a routinely long way to express themselves for a potential passive reader is the spread of what is conceived to be ruthless waves of piracy. It is widely believed that the most notorious enemy of a creative writer or an artist in general is piracy or plagiarism. Nobody is ready to produce a work that would later on be attributed to another person, or sing a song that would be within reach for everybody by means of even primitive techniques of piracy. Ironically enough, piracy has become analogous with the intoxicating poison

that can exterminate every insect in a matter of minutes, if not seconds. So is the case with the literary productions that can be put an end to by means of plagiarism and lack of readership among many other reasons.

Writing in English or in any other language is of vital importance thanks to its perpetuation of an epistemic legacy which promotes knowledge as well as ethics. Mindful of many Moroccan socio-economic conditions, it is very slippery indeed to argue for the spread of the English written works in Morocco at the expense of other texts in different languages. Still, life can bring into focus a plethora of changes that either refute or emphasize existing theories. In so doing, it remains of paramount significance to emphasize the importance of writing and reading, in general, in any language in pursuit of moral fervors and uplifting ideals. In brief, the question that remains is whether or not we can still predict a plausible future for a Moroccan literature in English.

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