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Comité de Rédaction de la revue IMO-IRIKISI, NOUVELLE SERIE
01 BP 526 COTONOU
République du Bénin

imo.irikisi@gmail.com
flavien.gbeto@flash.uac.bj

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Title: Interculturality, Marriage and Home: An intertextual reading of some D. H. Lawrence's novels.

Hergie Alexis SEGUEDEME
E-mail : heraicalexiss@gmail.com
Université d'Abomey-Calavi/ Bénin

Résumé

Le présent article est une lecture intertextuelle du contraste du mariage et la maison. Il part du constat que malgré toutes les précautions du jeune garçon et de la jeune fille avant leur union, des problèmes enveniment leur vivre-commun. Mais il ressort de cette recherche que beaucoup de facteurs socioculturels conduisent à cet enfer aux conséquences incalculables, présentes comme futures. Le recours à l'inter culturalité me paraît un atout certain pour éviter ce piège sans fin.

Mots clés : Mariage - contraste- Illusion - inter/culturalité – réalité.

Abstract

This essay is an intertextual reading of the contrast of marriage and home. It is noticed that despite all the precautions by the young boy and girl before their union, many problems occur and handicap their living together. This article reveals that many socio cultural factors lead to this hell of today's and future's uncountable consequences. The recourse to interculturality seems to be recommendable solution to avoid this endless trap.

Keywords: Marriage - contrast - Illusion - inter/culturality - reality.

Marriage and home are two important concepts in human beings' minds. Although they seem to be complementary, all people do not view them in the same way. For some (people), getting married and live in the same home is the most interesting life whereas others support the opposite. But social, economic or cultural reasons could lead to the contrast of marriage and home. Even in these new societies constituted of many multi socio cultural groups, it seems difficult for a man and woman to live together without being confronted sometimes with some misunderstandings. The contrast of marriage and home is obviously an illustration. This intertextual reading of some D.H. Lawrence's writings tries to culturally study the basic problems which can be the sources of this contrast of marriage and home. To reach my goal, I have used the cultural study as literary theory with special reference to Williams (1961, p.236), basing on "structure of feeling" and "knowable community"

However, before all, it is important to say a few words about marriage, home, and culture and answer the following research questions of my paper:

- 1- What are the possible difficulties in marriage and home affairs through the main partners in these Lawrence's literary productions?
- 2- How can an intercultural marriage regulate the contrast of marriage and home?

1- Marriage and home: Attraction and illusion

1.1- Marriage, home and culture

Marriage is often the basis of a new nuclear family. According to Leach (1985, p.186) "Marriage is a union between a man and a woman so that the children born to the woman are recognized as legitimate offspring of both partners". It may be intra or intercultural in nature.

In the same line of thought, home is perceived as a nest, a place where man and woman together with their children live. As such, it should exert a kind of attraction on its members. But Hall (1966, p.1) defined culture as: "that complex whole which includes knowledge, belief, arts, morals, law, custom, and any other capabilities and habits acquired by man as a member of society". Hall's definition focuses on a belief and behavior that people acquire not through biological heredity that people acquire not through biological heredity but by growing up in a particular society where they are exposed to a specific cultural tradition. It also offers a good overview of the subject matter.

1-2. Attraction and illusion

Young people, especially young lovers consider marital life as a paradise. They feel in high spirits when they think that one day they will get married and live together like husband and wife in their homes. They will never be fed up with each other. All over the world, no matter what the colours of their skin may be, lovers behave almost the same way.

For two lovers, nothing on the earth is better than marriage. They are very pleased to reach that goal they have been hankering after for a long time. They are happy to find that their dream has come true and they are now definitely living together as husband and wife. She is glad to live with her "angel" and he finds life delightful with his "fairy queen". In the early years of marital life, home looks like Eden Park and the honey moaners are very fond of one another. They are pleased to live together and to find out they now truly belong to each other and have become one. But what is the reality?

2- Reality

2.1- The woman and her husband in the home

When they live together, they often find out that home life is quite different from what they have expected because the initial bliss gradually dwindles. Illusion vanishes and the harsh reality appears thoroughly. The sweetness of the beginning gradually turns to bitterness. Therefore, each partner discovers that the other is not an angel as such.

In *Sons and Lovers*, for example, for three months after her marriage, Gertrude Morel had been perfectly happy. Then she discovered that Walter Morel who seemingly was the image of a perfectly honest man and a strict teetotaler was in fact a mere drunkard and a liar who had already started to come back home late even before his wife gave birth to their first baby : "They're working very late now, aren't they?" she said to her washer-woman. David Herbert, Lawrence, (1979, p.22) "No. later than they always do, I don't think. But they stop to have their pint at Ellen's, and they get talking', an' there you are! Dinner stone cold - an 'it serve' me right,"

Despite what the woman told her, Gertrude Morel did not believe that her husband was one of those men who squander their money and their time drinking and staying with bad companions.

David Herbert, Lawrence (1979, p.23) "But Mr. Morel does not take any drink". The woman dropped the clothes, looked at Mrs. Morel, then went on with her work saying nothing'.

*At this point began the discovery of the real character of the man she was living with. Walter Morel who seemed to be an honest man was up to the ears in debt. He had not settled the bill for their wedding cost and yet he had told his wife that **all** was paid. People squandered **an** important sum of money (six pounds) in eating and drinking at his parents' house at his expense. They were even living on credit in the house, which she thought **was** her husband's one, for he had told her the house they were living in and the next one were his own. However, the houses belonged to his mother who had rented one to them, and her husband always concealed those facts from her:* David Herbert, Lawrence

(1979, p.21) "They're my houses, those two", said the mother in law. Gertrude sat white and silent. *The poor woman was flabbergasted. She could not believe that the new married couple was living in a rotten financial condition, whereas her father had paid a substantial amount for her wedding. Such a plight is demoralizing for her:* David Herbert, Lawrence (1979, p.21) "She sat rigid with bitterness and indignation."

This incident constituted the starting point of the painful discovery of the dreadful reality. At this rate, I can easily understand Gertrude's feeling for her husband: David Herbert, Lawrence, (1979, p.23) "She said very little to her husband, but her manner had changed towards him. Something in her proud, honorable soul had crystallized out hard as rock'.

Henceforth, battle and hatred developed in the bosom of the family. The former lovers became foes to one another. This bloody and fearful battle between husband and wife would probably end through the death of one partner. This type of suffering and pain within the family was sometimes worsened by one partner's friendship with people who were devoid of morals such as Jerry Purdy in Sons and Lovers. Jerry was Morel's bosom friend and Mrs. Morel hated him because she knew his wife. The latter had died of consumption, and at the ultimate stage, she had developed such a violent dislike for her husband that she was having hemorrhage anytime her husband would come and visit her in her room. Yet Jerry did not care about that. Then his eldest daughter who was fifteen, kept a poor house for him, and looked after the two younger children when their mother died.

In addition, D.H. Lawrence continued to describe their mutual hatred: David Herbert, Lawrence, (1979, p.23) "They were now at battle - pitch. Each forgot everything save the hatred of the other and the battle between them. She was fiery and furious- as he... "The house is filthy with you", she cried."

Walter Morel was a regular customer of Moon and Stars, a bar where men got drunk on beer and shouted like crazy men. This upset his wife very much and she was always far away from her husband as soon as possible. The former honey moaners who were so happy to live together became strangers to one another.

Each partner felt lonely and ill at ease whenever the other was near, and they were happy when they were far from each other. It was torture for them to live side by side. Mr. Morel sitting there, quite alone, and having nothing to think about would be feeling vaguely uncomfortable. He felt a sort of emptiness, almost like a vacuum in his soul. He was unsettled and restless. Soon, he could not live in that atmosphere, and he affected his wife. Both felt an oppression on their breathing when they were left together for some time.

Mrs. Morel was happy when her husband left her by herself downstairs and went to bed. She was relieved and sat down to enjoy herself alone, working, thinking and above all living, for life seemed to leave her when he was nearby. The miner used to get out of bed early in the morning and his wife often lay beside him, waiting for this time as a period of peace. The only real time of rest seemed to be when her husband was out of the house. Walter Morel's state of drunkenness was so loathsome that his wife felt sorry for having ever loved. Him, and the angel she used to marvel at looked such a fool that she had even ceased being angry with him.

All she felt for him was indifference. Moreover, when Gertrude Morel sometimes seemed kind to her husband, it was not because she loved him, but it was because her love for him was ebbing. Yet the foolish husband was rather happy, depending on his wife almost like a child, not knowing that her feelings for him had utterly changed David Herbert, Lawrence, (1979, p.62) : "*She laughed to herself, but her heart was bitter, because she had loved him... he was rather happy. Neither knew that she was more tolerant because she loved him less*".

Gertrude was very unconcerned with her husband. Mr. Morel had a serious accident while he was working in the pits and he was quickly brought to the hospital." Yet his suffering did not affect his wife. It roused in her every feeling, but love. Of course, the woman was grieved and bitterly sorry for the human being who was so grievously hurt. All her pity was roused to full extent. Indeed, she did not bother about nursing him and saving him. Instead of suffering from her husband's pain as a wife should do, she was unconcerned David Herbert, Lawrence, (1979, p.62): *"She felt indifferent to him and his suffering. ...In her heart of hearts, where the love should have burned, there was a blank "*

The sweet love the woman felt for her husband at the beginning of their married life ebbed little by little and ended up in hatred. She carried this hatred in her heart until the end of her life. Mrs. Morel was suffering from cancer, a disease from which she was never to recover. Nevertheless, she hated her husband more and more every day and told her sons about all she had endured with him David Herbert, Lawrence, (1979, p.469):

*"Now she hated him. She did not forgive him. She could not bear him to be in the room. And a few things, the things that had been most bitter to her, came up again so strongly that they broke from her, and she told her son." The disappointment and bitterness related to the reality of home life for the woman and her husband as I have seen so far in *Sons and Lovers* is not different from that of *The White Peacock*.*

In fact, in *Sons and Lovers* Gertrude Coppard who used to dream of home life as a nest overflowing with sweetness and happiness was completely disappointed by her husband, a totally irresponsible and vulgar drunkard. This disillusion had hardened her heart so tightly that her love for him turned to hatred. In the same way, in *The White Peacock* Frank Beardstall disappointed his wife in such a way that she felt for him nothing but ruthless hatred and indifference. D.H. Lawrence described this through their son Cyrill as follows David Herbert, Lawrence, (1982, p.76) :

The marriage had been unhappy. My father was of frivolous rather vulgar character, but plausible, having a good deal of charm. He was a liar, without notion of honesty, and he had deceived my mother thoroughly One after another, she discovered his mean dishonesties and deceits, her soul revolted from him, and because the illusion of him had broken into a thousand vulgar fragments, she turned away with the scorn of a woman who finds her romance has been a trumpery tale. When he left her for other pleasures. Let tie being a baby of three years, while I was five - she, rejoiced bitterly. She had heard of him indirectly - and of him nothing good, although he prospered - but he had never come to see her or written to her in all the eighteen years.

That man's wife did not care about him because of his foolishness and his bad behaviour. She did not feel sorry when he died and she did not mind his funerals. She behaved as if the dead man were a stranger to her. She went to see his corpse in the ruinous old house where he was dead, and the doctor who had looked after her late husband before he died tried to discuss with her about his funerals David Herbert, Lawrence, (1982, p.85):

"But what about the funerals? " Then he noticed the weariness of my mother's look and he jumped up, and quickly seized his hat... We turned to go. My mother hesitated in her walk; on the threshold of the room she glanced round at the bed, but she went on.
"

Although calmness and peace are sometimes apparent in the home because the woman and her husband seem to be happy together, in her heart of hearts, the woman, the wife often feels bitterness for her husband and both of them are ill at ease when this feeling emerges.

The doctor who looked after the late Frank Beardstall, and his wife apparently were a happy couple. The husband, a merry man was very kind to his wife. However, he had a tragic flaw, which disappointed her and made her wince. He drank a lot. She was miserable and she avoided her husband who was unable to withstand this state of affairs. Therefore, he fled from home. The woman was the lonelier since she had no child. In addition, Cyrill describes this plight David Herbert, Lawrence, (1982, p.86): "Then he became a trifle uneasy; I think she was shaken with horror when she saw him drunk. They had no children... He rattled away, and she nervously twisted her wedding ring."

Therefore, her husband was loathsome. She wished she could be far from him. She despised him and yet she was tied to him.

Poor Meg did not escape this plight either. She too had to undergo the woes that a drunkard's wife was almost unavoidably condemned to suffer. Her sweet George, who she said, was too good-hearted to do anybody any harm at the beginning when life seemed an Eden, turned out to be a dreadful husband. He usually got drunk on brandy and when he was stone drunk, he was often snappy. This dreadful condition often made his wife thrill with horror. Meg said about her husband: But what is the atmosphere between.

2.2- The mother and her children in the home

In the end, when the mother discovers that her husband is an irresponsible man, a mere drunkard who does not care for his family, nor for his own pride and manhood. The woman's love thus turns to hostility and resentment.

The relationship between the mother and her children gives her the necessary courage to proceed with the moral and material struggle of home life. She tries to achieve for her children what she had not been able to achieve for herself.

In *Sons and Lovers*, Gertrude found out that there was nothing at the back of Walter Morel's show and love display. Eventually she despised her husband and scarcely desired him. She stood aloof from him, not feeling him any more part of her life, but merely part of circumstances. One day, as she was quarrelling with her husband, the latter asked her to go, that is to say to leave the house, but she refused categorically David Herbert, Lawrence, (1979, p.33): "No she cried loudly... I've got those children to see to"

She did not mind so much, what he did. Therefore, she started casting him off, half regretfully, but relentlessly. She turned from her husband, the father of the family, to her children for love and life.

..

She often sat and ate with her children while the father was out. At night, when her children were in bed, she would sit and sew her clothes whereas Morel would be out and about his business. Mrs. Morel enjoyed being alone with her children in David Herbert, Lawrence, (1979, p.12) "her home" "So, it seemed, her home was there behind her, fixed and stable."

Her children who were very devoted to her became her potential lovers. They constantly stuck close to her and admired her. For them, it was always a pleasure to watch her David Herbert, Lawrence, (1979, p.12): "Nothing she ever did, no movement she ever made, could have been found fault with by her children."

Unfortunately, William died of pneumonia in London while his mother, after hearing about her son's illness, went there to nurse him. William's death was as if a dagger was plunged in the unhappy mother's heart. All her hopes in life had long dwelt on her sons, particular William and Paul. What she really wanted for them was to achieve financial success in business. William's death brought Paul more closely to his mother, and he became her faithful companion. She had always been a lonely wife, having never enjoyed the affection of a husband in her home. She said to her son 'David Herbert, Lawrence, (1979, p.262): "And I've never -you know, Paul - I've never had a husband - not really"

D.H. Lawrence described their feelings like a sweet love poem, which drives the reader into a wonderful dreamland. Paul's attachment to his mother clearly goes beyond the normal relationship that should exist between a son and his mother. Indeed his case can be ascribed to an Oedipus complex. Now let us briefly look at the father and his home.

2.3- The father and his home

In the normal course of events, the father is God's representative within the family. He is the symbol of strength and security at home. He is the protector of all the members of his household. However, in *Sons and Lovers*, and *The White Peacock*, the fathers I am confronted with, seemed far from playing the role, which has been imparted to them by God. Since the husband and the wife could not get on with each other in order to have a peaceful home life, they were always quarreling. Life at home became unbearable for its members. The image we have of the father is that of a drunkard who roamed aimlessly like a wild beast. The only way he could get his message through was by useless threats and acts of violence. He was a real terrorist for his wife and children. Moreover, he was an unconscious father who did not care at all about the education of his children and the happiness of the members of his family. Conversely, the mothers in these two novels were sweet mothers and their sons' best friends, whereas the fathers were described as bad husbands and ill-natured fathers whom always-created troubles in the core of harmony within the family circle. Therefore, their presence was not desirable at all. They were unable to comfort their wives or to cater for their children's needs. They just reacted like brutes, thus disgusting their wives and children, which lead their wives and children to set them aside in the first place and eventually to hate them.

In *Sons and Lovers*, Walter Morel was stone drunk almost every day when he came back home. He often quarreled with his wife whom he would beat in front of their children. The latter were terrorized witnesses of a woeful home life. Therefore, the father is coming back his wife felt home like a heavy burden. David Herbert, Lawrence, (1979, p.52): "She sighed, hearing him coming, as if it were something she could not bear. » Gertrude Morel was reluctant to wait on her husband whose state of drunkenness and irascibility she did not like. She was therefore unable to hide her feelings from him much longer. David Herbert, Lawrence, (1979, p.53) declared: "Never, Milord I'd wait on a dog at the door first."

Her attitude drove her husband into a frightful anger and one day he threw a drawer at the mother who clasped Paul, her crying child, tightly to her bosom. The baby who was crying plaintively was not hurt, but the drawer caught the mother's left brow, which bled rather profusely, and some drops of blood even fell on the baby. This violent relationship between their father and mother upset the children very much, although their mother tried to hide this from them. David Herbert, Lawrence, (1979, p.55): "Her two small children looked up at her with wide, dismayed eyes. They said nothing, but their parted lips seemed to express the unconscious tragedy they felt."

Walter Morel was unable to soothe his crying children. On the contrary, he shouted at them and threatened them. Therefore, instead of loving their father and feeling secure when he was at home, the children hated him and wished he would be far away since his presence brought about a feeling of terror and anguish. The father was never on good terms with his home. His wife hated him; his daughter who should be kind and motherly to him hated him. David Herbert, Lawrence, (1979, p.76): "Annie had never liked him, she merely avoided him." All the children were peculiarly against their father and were miserable because of his stupid treatment of their mother. It is a real tragedy when a man's own children and wife feel secure only when he is in bed or when he is away.

Walter Morel was this kind of man and husband, and father. There was happiness and peace in his home only when he was outside. Life seemed to come to a standstill for the other members of the family whenever he was around, and they were relieved when he was away. His family rejected him. No one wanted him. The father was a stranger in his own home. His children hushed into silence and

shrank when he moved towards them. Nobody cared for him. Consequently, he was only happy with his fellow miners and alcohol.

As a result, he was eager to stay out and the members of his family waited for this time to become happy again David Herbert, Lawrence, (1979, p.57): "When he had gone, they sighted with relief".

The father was shut out from all family affairs. The children used to tell their mother all about their feelings. She was their confidante. The father would certainly have liked his children to talk to him but they just could not.

D.H. Lawrence depicted Walter Morel' as a heartless husband and a bad father. At the end of the novel, when Mrs. Morel was ill and on the verge of death, her husband did not worry at all, although he knew that she was suffering from cancer at its terminal stage. He did not even minister to his dying wife's needs; he just gave her up to the care of the children as if he were not concerned with the misfortune that was going to fall on the home.

3- Perspectives

Lawrence's conception of marriage and home is typically western and romantic. Perelli-Harris (2015, 33, 35, 25, 701-732p. 720) uses focus group research to compare social norms relating to cohabitation and marriage in eight (8) countries in Europe and concluded: *The UK article challenged the individualization thesis by focusing on commitment: the authors found that personal commitment appears to be growing for many cohabiting unions and in some cases is becoming similar to marriage.*

It means that many couples in the western culture behave as if they were cohabitating but not in marriage and divorce is too rapid. For the westerners, marriage has then become a personal choice and its symbolic value has become even more important as a way to demonstrate love. This idea of romantic love symbolizes this individual relationship.

Lawrence is describing modern marriage; marriage arrangements disregard the above orthodoxy. Moreover, married couples composed of educated, career-oriented and financially independent wives and husbands, however, make their own decision regarding critical moments of their marital life without involving members of the extended family; thus, a crisis can lead to a long separation.

However, the African view of marriage and home is different. In Africa, and generally in nonindustrial societies, marriage and home affairs are between two families/cultures. People do not just take a spouse; they assume obligations to a group of in-laws. The fiasco I notice elsewhere will be difficult in black Africa because African marriage is a communal business. It goes beyond the spouses to include two families and even two communities or tribes and family members were fully involved. Cultural marriage can stand because as Kottak (1991, p. 43) said "traditions define specific rules that husband and wife should obey". The White and the Black, the Yoruba and the Fon, the Ghanaian and the Togolese or American once together (married)for instance should observe a mutual cultural respect to avoid cultural conflicts that can lead to the destruction of their home.

The question of marriage in this case would satisfy the members of the home unless they looked for the promotion of the peaceful cultural coexistence because culture is essentially the discovery and description, in lives and works, of those values, which can be seen to compose a timeless order, or to have permanent reference to the universal human condition. However, to really overcome, the traditional and political leaders should settle an ethical code in the field of marital affairs between two people of different cultural backgrounds. Then, we will all refer to it as a universal culture for a cultural dialogue. This kind of conception can participate to the promotion of interculturality contrary to S. Badian (1973, p. 93) through his character, Père Benfa, who refused to

his children "d'aller à leur école" "to go to their school" (my own translation), the whites' school although school is a very important place where for a cultural intermixture.

Moreover, the lack of cultural interdependence of the wife and husband should obviously engender a misunderstanding. The intercultural practice can help to avoid nowadays' social calamities people observe throughout the world and which do not promote the planetary social welfare. Thus, the notion of interculturality would start from home to other places. As such, the mutual cultural respect in the process of marriage can be the leitmotiv of all marriages.

Doing this, the contrast of marriage and home people observe nowadays could be reduced. The African concept of marriage and home is a good example because the family link obliges the couple to take the culture as a referee. It is also important to stress that there cannot be sweetness in a home where one culture absorbs the other. This absolutely leads to a cultural alienation though we are in a worldly dynamics where the promotion of interculturality has become a panacea, for the wellbeing, not only of the home but also that of the world as education for the nation's building starts form home. That is why Banks (1981, p.25) recognized that:

for most people, education begins in the home, long before they enter school-through conversations about ethnic people or ethnic groups, through offhand remarks (including ethnic epithets and stereotyping), and through observation of actions of family members and friends. Multiethnic education also comes from the neighborhood peer group through conversations and the spreading of children's "knowledge" about ethnic groups.

Moreover, schools exist to prepare young people for the future.

In conclusion, the problem of contrast of marriage and home is a very complex one. The incompatibility of characters of the very people who decided to create a family makes it sometimes split into two parts. The mother and the children are on one side and the father, who is often cast off, stays on the outskirts. Overall, there is no hope for Peace about marriage and home life viewed from these Lawrence's two novels. To overcome this contrast. I suggest that the couple takes into account cultural tools to solve their marital problems because I might not crucify anybody in the family for the discussion that (no couple can avoid forever) that occurs in a home between its members especially the husband and his wife since no human being is perfect. As S. Badian (1973, p.181) recommended " La maison n'est belle que lorsque chacun y reconnaît sa part de labeur" the house will be nice unless every one contributes (my own translation) "Labeur", labor to mean a precept of dialogue of cultures to avoid the cultural clash. This even promotes national unity and harmony. Intercultural union is a strong and powerful fuel to regulate a contrast of marriage and home.

As I can notice, the point of cultural studies is particularly pragmatic. It is a means of generating knowledge about the structures we live in, and the knowledge it generates is meant to be used. For Graeme Turner (2005, p.230):

Cultural studies does present a radical challenge to the orthodoxies within the humanities and social sciences. It has enabled the crossing of disciplinary borders and the reframing of our ways of... doing in order to change our lives for better. It is then clear that cultural study plays a prominent role in our daily life because, as Emmanuel-Juste Duits (2016), concluded:

Le multiculturalisme a échoué. La postmodernité a failli. Le libéralisme a succombé. Comment en sommes-nous arrivés là ? Comment s'en extirper ? Comment ressusciter du relativisme moral, social et religieux ? Comment retrouver notre héritage, réapprendre notre histoire, se réconcilier avec notre passé pour mieux affronter notre avenir ? (Multiculturalisin has failed. Postmodernity has missed. Liberalism has succumbed. How have we come there? How to extirpate oneself from? How to rescue from the moral, social and religious relativism? How to find out our heritage, to learn again our history, to reconcile ourselves with our past to better fight for the future? " (My own translation).

In this case and all in all, international culture or Interculturality is the answer to Duits' questions because as P. C. Kottak (1991, p.43) defined, international culture is the "term for cultural traditions that extend beyond national boundaries because culture is transmitted through learning rather than genetically, cultural traits can diffuse from one group to another". Interculturality is then an important lifestyle to safeguard human living conditions: **the case of the contrast of marriage and home.**

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