

**Intellectual and Literary Language Controversies in the
Algerian Post-colonial Novel Written in French**

إشكالات اللغة الفكرية والأدبية في الرواية الجزائرية المكتوبة باللغة الفرنسية في
المرحلة ما بعد الكولونيالية

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Abstract:

This paper aims at nuancing the issue of French language in Algerian literature, as being considered one of the most-heated controversies with reference to other literary and intellectual debates between Algerian writers in the post-colonial period. The paper stresses the importance of the language to ‘universalize’ Algerian experiences and discourses, pertinent to the Algerian socio-historical context, through literature. The issue of language, therefore, calls for highlighting other matters pertinent to: audience, genuine socio-historical themes and valid Algerian-centric theoretical paradigms. Ultimately, the paper finds that the impact of the European criteria of literary critique inherited from the colonizer epistemologies and philosophies is so clear on the Algerian novel. We urge, then, a recommending call to ‘decolonize’ them as a prelude to ‘liberation’ of the Algerian literature. Writing the Algerian novel in French had better not to be ‘ideologically’ considered a curse, but rather booty.

Keywords: Intellectual, French language, Debate, Algerian, Novel

ملخص البحث

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يهدف المقال إلى التدقيق في معالجة إشكالية اللغة الفرنسية في الأدب الجزائري، بوصفها من أشد القضايا المثيرة للجدل ما بين الكتاب والأدباء الجزائريين في فترة ما بعد الكولونالية. تُركّز الورقة البحثية على أهمية اللغة الأجنبية إجمالاً بالتعريف بالتحجيرة الجزائرية ونشرها عالمياً مع التمسك بالخطية النابعة من السياق الاجتماعي التاريخي الجزائري. وترتبط قضية اللغة بإشكالات أخرى متمحورة أساساً حول القارئ، ومواضيع الرواية ذات الصلة بالمجتمع الجزائري، والنماذج والمقاربات الفكرية والفلسفية التي يتبعها الروائي.

يُستخلص البحث - في الأخير - أن معايير النقد يجب أن تحظى أيضاً بالنقد الدقيق، كونها مستوحاة من مقاييس أوروبية كولونالية مورثة من الفلسفة والإبستمولوجية الاستعمارية، و منه وجب تحريرها لتحرير الأدب الجزائري، من دون الإفراط الإيديولوجي في اعتبار كتابة الرواية الجزائرية باللغة الفرنسية مجتةً بدل منحة.

الكلمات المفتاحية: إشكالية ، اللغة الفرنسية، الرواية الجزائرية ، ما بعد الكولونيات



Introduction

Language is always considered a multidimensional issue in Algeria. It is a subject of reflection, debate and controversial discussions. The choice of language in literature is often regarded to be tightly linked to the issue of identity. Also, It often implies taking a cultural position with discrete linkage to a given political creed. Since the post-colonial period and still, language has been considered a crystallizing point of an ex-colonial conflict. The question of what language to choose in writing is thorny, if not explosive in some cases.

The choice of language has a political dimension which turns it delicate. Francophone writers are often doubted .They are seen as denying their own cultural identity and accused of being ‘alienated’, ‘uprooted’ and ‘westernized’. Therefore, they are regarded as not fully loyal to their own country problems and not entirely involved in their fellow men matters. Some critics believe that a foreign language may bring its realms and ‘peculiar’ scale of values. Taleb El Ibrahimi, Algerian writer and politician, said: “By borrowing the language of the colonizer, we also borrow,

unconsciously, his intellectual approach, even his scale of values¹". Defending or refuting what El Ibrahim said will be debated and demystified in this paper.

Some writers viewed the presence/use of many languages in Algeria as richness to be exploited and invested. El Tahar Djaout, Algerian Journalist and writer in French, declared: "Algeria is a trilingual country. She has the chance to open the world's three windows instead of one, to be able to eat three crops instead of one. But this chance was confiscated from the start²". Tahar Djaout³ viewed the issue of language from another perspective.

This paper works to observe this issue of language. It aims at doing so with the eyes of present to find a 'therapy' to the lingual symptoms and colonial germs left once as a legacy by the colonizer and join Assia Djebar to "put an end to the inner turmoil caused by a bilingualism which seems to limp with both legs. To one day stop speaking your native language like a child learning to walk and the language of one's education like a masked foreigner⁴".

This paper will answer many other questions such as: what does it mean to write (novel in our case) in a language which is not your own? Are languages inherited from the ex-colonizers 'really' used as 'proxy' for an ongoing conflict? What does it mean to have more than one language to write in? Four main Algerian writers in French will be emphasized in this study, namely: Assia Djebar, Kateb Yacine, Mohammed Dib and Malek Haddad.

I. Assia Djebar

Assia Djebar is the pseudonym or pen name of Fatima-Zohra Imalayène. She is an author, novelist, filmmaker and historian who had been frequently honored to be called the *Grande Dame* of Algerian/Maghreb Francophone Literature⁵ (Winkler, 2010). She was born in 1936 in Cherchell on the Algerian coast (on the neighborhood of Algiers). She wrote many novels, essays and scripts of films. Among her best known works: *La Soif* (*The Mischief/Nadia* 1957); *Les Impatients* (*The Impatients* 1958); *Les Enfants du nouveau monde* (*Children of the*

New World 1962); *les Alouette naives (The Naives Larks* 1967); *Femmes d'Alger dans leur appartement (Women of Algiers in their Apartment* 2002) *L'amour,La Fantaisie (Fantasia. An Algerian Cavalcade* 1985). She had been awarded many literary prizes in 1985, 1986, 1998 and 2000 for her literary masterpieces. She died in 2015.⁶

In her novel *L'amour,La Fantaisie (Fantasia.An Algerian Cavalcade)*, Assia Djébar's first autobiographical novel, she tried to demystify with a precise and meticulous voice the Algerian writers conflict in relation to history, language and identity. She demystified this conflict-ridden situation by offering a profound analysis to her own relationship to language.

Djébar described as well the atrocities of the French colonizer and unearthed its past horrors. One scene in her novel *L'amour,La Fantaisie (Fantasia.An Algerian Cavalcade)* revealed a letter written by one of the colonial officers who had participated in France's invasion of Algiers in July 1830. The officer described heartlessly the body of a woman whose foot had amputated in order to steal her jewels on her anklet " [a woman's foot that had been hacked off to appropriate the anklet of gold or silver, suddenly he inserts these words, they prevent the ink of the whole letter from drying, because of the obscenity of torn flesh that he could not suppress in his description⁷], for Djébar, this ink that can never dry represents the cruel and haunted violence of French colonialism, written in the archives, but not fully revealed publicly. (GOELNER, 2018,p.15)

She could show, in her novel *L'amour, la fantasia (Fantasia. An Algerian Cavalcade)*, a historical profit. This autobiographic novel, by its historical significance and its creative-poetic ability, could easily get into the Algerian literature camp which itself keep going in a continuous search for an Algerian 'name' and 'difference' different from the French. In fact, reading and analyzing this novel could provide a work of liaison and set bridges between the various textual fragments of form and structure across fiction and narration.

Djébar's novel(s) embodied three main experiences illustrated into three main core discourses: 'Discourse of a Period

Testimony’; ‘Discourse of a Woman Testimony’ and another of a ‘Autobiographic Pursuit’. Indeed, three main works illustrate genuinely these discourses, namely: *L’amour, la fantasia (Fantasia.An Algerian Cavalcade)*, *Loin de Médina.Fille d’Ismail (Far from Medina)* and *Vaste est le Prison (So Vast the Prison)*. (Mebirouk, 2018,p.110).Findings of the paper confirms the presence of these discourses as well.

Furthermore, Djebbar tried to set her *Memoria* in a very special and particular way via translating the memory of women from an oral source into the medium of writing. For her “writing does not silence the voice, but awakens it, above all to resurrect so many vanished sister⁸”

Djebbar, then, considered literature as a ‘therapeutic’ device to the dichotomy [woman/Algeria] using the ex-colonizer’s language in writing. She said: “La patrie ce n’est pas seulement un sol, mais des âmes de ce sol”⁹ Though she wrote in French, the Algerian soul dwells her.

II. Kateb Yacine

Kateb Yacine is an Algerian novelist, essayist, playwright, revolutionary militant and poet. He was born in 1929 in what is now Zighoud Youcef, Constantine. He belongs to a well-instructed family (maternal grandfather was a Judge and his father was a lawyer). His mother was fond of literature and poetry. He wrote many novels, numerous plays and poems. He wrote many novels, numerous plays and poems. His masterpieces *Nedjma (Nedjma 1956)* and *Le polygone étoilé (The Starry Polygon 1966)* got enormous fame as they were notable works in the period in terms of themes and their political allegory and involvement. He got the National Grand Award Prize of letters in France 1987. He died in 1989¹⁰.

The paper will argue that some Algerian writers in French, including Kateb made significant inroads in curbing the nefarious effects of colonialist discourse; they fell short of freeing themselves from such discourse; mainly Kateb Yacine was able to seriously, outspokenly and fully subvert it¹¹. He wrote what was

unanimously called a novel of ruthless and rigorous ‘combat’ (Jean, 1998); he was ‘by excellence’ the ‘terrible boy’ of the Algerian revolutionary literature. Mohammed Dib could also ‘combat’ the colonizer, but with a less aggressive dose compared to Kateb Yacine. Mouloud Feraoun¹², for instance, is to be commended for drawing attention to Algerian traditions marginalized in colonialist literature. He is also to be praised for drawing attention to the misery of Algerians in some ‘forgotten hills’ in great Kabylia during the French occupation and also for relying on Algerian values to criticize colonialism. However, he was sometimes ambivalent towards the French education and values (Aoudjit, 2018).

Indeed, Kateb Yacine, compared to other Algerian writers in French, did not only draw attention to the misery of Algerians during the colonial period but subverted the philosophical assumptions of colonialist discourse and French historiography—its objectivity, linearity and progress (Abdelkader, 2018)—and the binary thinking on which they are built such as the colonialist division of Algerians into two distinct ethnic groups, Arabs and Berbers. The paper will conclude with some remarks on how Kateb’s insights can be developed further using postmodernist theory, narrative techniques, principles, and methods such as Fragmentation, multiplicity of point of view, myth and fiction (Aoudjit, 2018).

Concerning the use of French in his writings, Kateb stated clearly his position in many declarations. French is “...a gain and ...war booty to be used wisely,” said Kateb Yacine. In this respect, Kateb Yacine also declared: “Je parle le français, j’ai écrit en français pour dire en français que je ne suis pas un français”¹³; his ‘French’ language, as he said also, “shaped his Algerian soul!” (Abdelkader, 2018)

A few writers, like Kateb Yacine, attempted to overcome this problem of language and to communicate with Algerians, a majority of whom were not able to write in Arabic and exiled in the French language. Concerning Kateb, after writing *Nedjma* (*Nedjma*) and *Le Polygone étoilé* (*The Starry Polygon*) in French, he ceased to use French as a means of expression and turned

entirely to the vernacular Algerian dialect. Kateb Yacine has always been described ‘as a product and the reflection of Algerian culture and thought.’ Even though he wrote in French, he did not recognize it as his own language. In one of his interviews (1998), he advocated the use of the Algerian colloquial language that Algerian masses could understand.

Furthermore, Kateb confessed many times that some colonizing insights were gradually entrenched in the colonized societies through French indoctrinated by French the colonial (mis) educational policies. He believed also that expressing the Algerian context by means of a French lingual medium carrying French culture can only be advocated by propagandists of the French ‘fallacy’ imposed by the colonizer. Therefore, he kept urging an embedment of an urgent ‘Algerian-centric’ approach(s) to literature towards remembering the Algerian past and glorifying its history by a ‘therapeutic’ device(s) to ‘liberate’ the Algerian mind with the land and ‘reconstruct’ the Algerian memory with polyglot richness .“I write in French because France has invaded my country and hold such a powerful position there that I am compelled to write in French to survive. But though writing in French, my Algerian or Berber roots are still alive.”¹⁴ (Rebai, 2014,p.11).Furthermore, some Algerian historical figures inspired Kateb as he wrote about Jugurtha.

In my words, Kateb’s literary philosophy revolve all around deconstructing colonial Eurocentrism and promoting “Anti-Colonial Discourse” to claim ‘land’ , ‘name’ and ‘difference’.

Though Kateb influenced by Jean Paul Sartre; Bertholt Brecht and William Faulkner and met them in French lounges in friendly discussions, he kept away from the Parisian mind and its elite corridors. Writings of Kateb Yacine explored original voices and modernist eclectic vision to keep both faithful to roots and an anti-colonial revolutionist.

III. Mohammed Dib.

Mohammed Dib is an Algerian novelist and poet. He was born in 1920 in Tlemcen. He belongs to a well-off artisanal

family. He worked as a school teacher then a journalist to devote his life later to write poems and novels. He wrote over thirty novels, numerous short stories and poems. His trilogy got a great fame, namely *La Grande Maison* (*Big House* 1952), *L'incendie*, *The Big Fire* 1954) and *Métier à tisser* (*the Loom* 1957). He had other notable works, including *Un été africain* (*African Summer*, *God in Barbary* 1959). He was awarded to prizes, namely Fénelon Prize and Mallarmé Prize. He died in 2003¹⁵.

The struggle against colonialism was omnipresent and considered a genuine catalyst for the emergence of the Algerian 'combat' literature, for Dib. This literature called as well 'literature of war' or 'resistance' (Jean, 1998). Dib put more emphasis, in his novels, on the Algerian daily experiences and the dilemma of the Algerian being in a colonial situation. Caught between the 'Algerian' being and an 'imposed' French belonging, some Algerian novelists showed ambivalence and disassociation in their attitudes towards the French presence in Algeria in the colonial times. Others, including Dib could overcome what imposed on them by using French to tell the French he is not French¹⁶.

Mohammed Dib, in terms of style, was one of the Algerian pioneers who used the genre of modern Western novel. Dib's techniques are realist; he uses a third person point of view and describes the most sordid aspects of social life using an elegant language. Dib's novels are linear. He uses variant narrative techniques.

Dib's anti-colonial discourse subverted the colonialist one, considering it an un-human phenomenon that derided all human values and moral principles. Dib, in his work entitled *L'été africain* (*African Summer*) tackled, in many ways, human values inspired from the Algerian revolution. The novelist provided as well a comprehensive image about what happened in Algeria in the colonial times. He glorified the combat and seeds of the Algerian revolutionary spirit. Colonialism was considered a fire in *L'incendie* (*The Fire*) and a plague in *L'été africain* (*the African Summer*).

The Fire has broken out, and it shall never stop
It will continue burning, slowly and blindly
Until its blood-red tongues drown the entire land in their
destructive heat (Dib, 1954)
“What is the plague that is destroying the world?...The
curse pursues us, and that is our life ”(Dib, Un été
africain, 1998)

Indeed, Dib presents the struggle against the colonizer as a clash good/evil, life/death, water/fire, Heart cry/savage plague and victory of independent Algeria against the colonialist project. His ideas revolve around a message that portrays that a stage of destruction is a necessity to prelude another period of reconstruction. Dib repeatedly and indirectly showed that though writing in French, his novels are quintessentially Algerian and form essential parts of the Algerian uprising and combat against the colonizer's fire, its plague and its curse that destructed the whole Algerian being and belonging. Furthermore, some Algerian historical figures inspired Dib as he wrote about El Emir Abdelkader.

In one of his declarations, Dib stated: “My works should be a testimony of my nation actual and urgent problems....like all my fellow citizens, I'am engaged in the struggle. As a writer, it is in the field of literature that I chose to fight the oppressor, by getting the Algerian realities known and share it with my audience ...the appalling misery of the Algerian people subjected to regime of slavery¹⁷”. “A cry of heart is a cry of war”¹⁸, was a slogan that Dib firmly believed in. He wrote with a genuine Algerian voice to Algerians about Algeria and he contributed to carry the message he wanted to fight for his Algeria and bid for liberation. To Dib:

Une œuvre n'a de valeur que dans la mesure où elle est enracinée, où elle puise sa rève dans le pays auquel on appartient ...mon œuvre, dit-il doit être un témoignage des problèmes les plus actuels et des plus urgents de la nation.¹⁹ (Benrabah, 1999)

In brief, Dib usage of realist techniques prevents him from the most profound and fundamental assumptions of traditional

historiography and therefore does not go far enough in his criticism of colonialism as Kateb does.

IV. Malek Haddad

He is an Algerian novelist and poet in French expression .He was born in 5th July, 1927 in Constantine. He wrote many novels and poems, namely: *Le Malheur en Danger (Misfortune in Danger* ; poem 1956); *La dernière impression (The Last Impression*; Novel 1958); *Je t'offrirai une gazelle (I will offer you a Gazelle*; Novel 1959); *L'élève et la leçon (The pupil and the lesson* Novel 1960); *Le quai au fleurs qui ne répond pas (The unresponsive Flower Dock* ; novel 1961) ; *Les zeros tournent en rond (The Zeros are going in Circles*; essay 1961) and *écoute et je t'appelle (Listen and I will call you*; poems 1961).He died in 1978²⁰.

Malek Haddad is another case of the Algerian writers who wrote in French. His works show an elegant style with chat novels discussing some of his reflexions and obsessions. Being torn between the East and the West; torn between two languages (Arabic/French); torn between two cultures (Algerian/French); torn between two realms of thought and torn between a French woman and an Algerian one made Malek Haddad always in a position between the hammer and the anchor.The question of 'being torn' is always present in Haddad's writings. He lived an inextricable dramatic conflict .In one of his novels entitled *L'élève et la leçon (the Pupil and the Lesson)*, he said: "History wants me to be straddling two periods and two civilizations²¹".

Malek Haddad declared his sadness being acculturated and alienated which he called a historical reality. This inner conflict provoked by that torn of two cultures pushed forward towards a revolution. He declared his own 'combat' against colonial exile, exploitation, humiliation, contempt, death and horror. He explored other themes with his 'romantic frescos' about friendship, nostalgia, nationalism and involvement in Algeria's affairs. He described profound Algeria in his *Je t'offrirai une gazelle (I will offer you a Gazelle)*, he exhibited the relation master/disciple in his novel *L'élève et la leçon (the Pupil and the*

Lesson), allegorically referring to colonizer/colonized. He described his home city –Constantine-; Ben Badis Reform Movement and other scenes of natal districts in *La dernière impression (Last Impression)* (Mebirouk, 2018). Critics repeatedly regard that Haddad’s ‘poetic’ style in writing gave him a personal touch in the Algerian literature²².

Malek Haddad showed his exile in many declarations and passages of his novels and poems. He said: “Nous pensons en arabe, nous écrivons en Français ...nous pensons comme des Arabes mais nous parlons français...a la recherche d’une authenticité inexprimable au sein d’une déchirure sans remède”.²³ He added: “ mon véritable exil duquel je n’y reviendrai jamais a bien été “Ma mangue de l’autre²⁴”. He said also : “je suis moins séparé de ma patrie par la méditerranée que par la langue française”²⁵.

In brief, we can say that French did not prevent Malek Haddad from fighting his own combat to have back his own ‘Algerianity’²⁶ with his poetic prose and romantic fresco(s).

Conclusion

Findings of the paper safely note down that those writers in French share many similarities and numerous differences. For similarities, they all directly or indirectly denounced injustices of colonialism; they all promoted a real appeal to Algerian values; Assia Djebar, Kateb Yacine and Mohammed Dib referred to significant events in the Algerian history: Assia Djebar in her *Memoria* referred to the Algerian Revolution, Dib to Emir Abdelkader, Kateb to Jugurtha and Malek Haddad to Ben Badis. They engaged partially or fully, directly or indirectly, in the Algerian cause; Assia Djebar joined the famous 1956 Strike of students; Kateb Yacine participated in the 1945 Manifestations and Dib did not stop denouncing atrocities of what he called the fire or the plague.

Concerning differences, these writers used different structures. Dib’s novels are linear and in one piece and Kateb’s *Nedjma* is fragmented. Both writers used variant narrative techniques. Dib’s techniques are realist; he uses a third person

point of view and describes the most sordid aspects of social life using an elegant language. Kateb is a modernist /postmodernist writer. He combines stream of consciousness techniques (modernism) with multiple points of view and often shuffles the distinction between non-fiction and fiction. Accordingly, Dib usage of realist techniques prevents him from the most profound and fundamental assumptions of traditional historiography and therefore does not go far enough in his criticism of colonialism; Kateb does. Assia Djebar was criticized to be not fully involved in the Algerian revolution in writing because of her ‘unpolitical’ thematic, though as she referred many times to the hard times of Algerians and endorsed claims of the Algerian revolution. Many critics consider that Malek Haddad’s ‘poetic’ style in writing is an asset that gave him a personal touch in the Algerian literature. Findings of the paper show as well the fact that though Haddad is alienated and partially detached by the ‘French’ language from his Algerian original sphere of thought as he outspokenly and frequently declared; the Algerian soul is felt in his writings.

Though they were different in their dissertations Kateb wrote a poem about Mouloud Feraoun, Frantz fanon and Amrouche²⁷. Assia Djebar shared her *Memoria* with her fellow Algerian writers²⁸; she wrote good things on *Feraoun’s Le Fils du Pauvre (Poor Man’s Son)*²⁹.

By the end, to answer the questions raised in the introduction, we can say that:

(1) Writing in French allows Algerian writers to transcend oppositional thought and the domination of fixed origins and identities. As Abdallah Laroui puts it, it resists the “loss of the self in the absolutes of language, culture, and the saga of the past³⁰.”

(2) Writing in more than language allows one to tap into two different literary traditions and enrich both. Rachid Boudjedra’s, Mohammed Sari’s, Wassini Laredj’s, and Amine Zaoui’s novels are all the more remarkable because they straddle the French and the Arabic traditions.

In a nutshell, most of the Algerian writers of the post-colonial period in French did not try to resist the 'French language' as a means of communication and writing, but they clashed the colonialist ideology and wanted to destruct its germs; the Algerian blood preserved and kept circulating in those writers veins and the Arab-Islamic and Tamazight heart kept throbbing in most of the Algerian writings even in French. Accordingly, the French colonizer could not replace the Algerian blood with another and the French language was not able to prevent Assia Djebar , Kateb Yacine, Mohammed Dib, Mouloud Feraoun and others from being Algerian writers with Algerian concerns and interests interpreted into intellectual pronouncements and thematic writings.

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NOTES

¹ « En empruntant la langue du colonisateur, nous empruntons aussi, et de façon inconsciente, sa démarche intellectuelle, voire son échelle de valeurs »

Ahmed Taleb Ibrahim

Mohamed, B. *Langue et pouvoir en Algérie. Histoire d'un traumatisme linguistique*. Paris: Les Colonnes d'Hercule -Seguier, 1999, p.104.

² « L'Algérie est un pays trilingue. Elle a la chance d'ouvrir sur le monde trois fenêtres au lieu d'une, de pouvoir s'alimenter à trois cultures au lieu d'une seule. Mais cette chance a été dès le départ confisquée»

Tahar Djaout

Mohamed, B. *Langue et pouvoir en Algérie. Histoire d'un traumatisme linguistique*. Paris: Les Colonnes d'Hercule -Seguier, 1999, p. 241.

³ Tahar Djaout made clear in a 1996 interview that, regardless of the decision to the 'Arabization' policy in the post-colonial Algeria, French remained as the primary language of literary expression in Algeria. He said:

We tried to eclipse the French language. But even after those long years of Arabization, the production of ideas in our country is done mainly in French, and whether we like it or not, it must be taken into account... When all is said and done, what we must be interested in nowadays is not a language in which one expresses oneself but what it is saying.

Katz, Liza.(2011) "*Writing the Cry: French and Francophone Literature*" pp.1-2-3-4.

⁴ From : Barbara Winkler. On Writing in the "Language of the Enemy" Assia Djébar and the Buried Voices of Algerian History". *Arabic Literature. Post Modern Perspectives* (2010) edited by Angelika Neuwirth, Andreas Pflitsh and Barbara Winckler. London: Saki, p.432

⁵ Barbara Winkler. On Writing in the "Language of the Enemy" Assia Djébar and the Buried Voices of Algerian History". *Arabic Literature. Post Modern Perspectives* edited by Angelika Neuwirth, Andreas Pflitsh and Barbara Winckler). London: Saki, 2010, p.440.

⁶ Barbara Winkler. On Writing in the "Language of the Enemy" Assia Djébar and the Buried Voices of Algerian History". *Arabic Literature. Post Modern Perspectives* edited by Angelika Neuwirth, Andreas Pflitsh and Barbara Winckler). London: Saki, 2010, p.442.

⁷ Assia Djébar, *L'Amour, la fantasia* (1985). Paris : Albin Michel, pp.55-56-68 (English version : *Fantasia : An Algerian Cavalcade*, (1993) trans, Dorothy S. Blair. New York: Heinemann)

⁸ Barbara Winkler. On Writing in the 'Language of the Enemy' Assia Djébar and the Buried Voices of Algerian History. *Arabic Literature. Post Modern*

Perspectives (2010) edited by Angelika Neuwirth, Andreas Pflitsh and Barbara Winckler). London: Saki, p. 431

⁹ In English: “ The country is not only a soul ,but a soul of this soil”

¹⁰ Kateb Yacine. Britannica Encyclopedia. CD-ROM, 2010 edition.

¹¹ Mohammed Dib also got an anti-Eurocentric discourse through most of his writing(s)

¹² « cette terre aime ses enfants, elle reconnaît tout de suite les siens ; ceux qui son faits pour elle et pour que elle est faite... ,il faut la découvrir et pour cela, il faut l’aimer »

Saddek Mebirouk.(2018). *Ecrivains Algériens D’expression Française*. Constantine :Numidia books, pp.14-26

¹³ In English : “I speak French, I write in French to tell the French that I’ am not French”

¹⁴ In French: “J’écis en Français parce que la France a envahi mon pays et y occupe une position

Si puissante que je suis obligé d’écire en Français pour survivre .Mais bien qu’écirant en Français, mes racines algériennes ou berbères sont toujours vivantes”

¹⁵ Mohammed Dib. Britannica Encyclopedia. CD-ROM, 2010 edition.

¹⁶ In most of their declarations, Algerian writers in French expressions say that they write in French to tell the French that they are not French.

¹⁷ Original text :

Mon œuvre doit être un témoignage des problèmes les plus actuels, et des plus urgents de la nation...comme tous mes concitoyens, je suis engagé dans la lutte... En tant qu’écrivain, c’est sur le terrain de la littérature (de combat) que j’ai choisi de combattre l’opresseur, en faisant connaître les réalités algériennes, en faisant partager par ceux qui me liront, l’effroyable misère du peuple algérien soumis à un régime d’esclavage...

Saddek Mebirouk.(2018). *Ecrivains Algériens D’expression Française*. Constantine :Numidia books,p.142

¹⁸ Original expression : « Un Cri du Cœur est un Cri de Guerre »

¹⁹ In English :

A master piece has a value only in a sofar as it is rooted or it draws its dream from the country to which one belongs. My work , he says, must be a testimony to the most current and urgent problems of the nation

²⁰ Malek Haddad. Britannica Encyclopedia. CD-ROM, 2010 edition.

²¹ “l’histoire a voulu que j’ai toujours été à cheval sur deux époques, sur deux civilization”

²² Saddek Mebirouk.(2018) *Ecrivains Algériens D’expression Française*. Constantine :Numidia books,p.66.

²³ Mohamed, B.(1999).*Langue et pouvoir en Algérie. Histoire d'un traumatisme linguistique*. Paris: Les Colonnes d'Hercule -Seguier, p.241

²⁴ Mohamed, B.(1999).*Langue et pouvoir en Algérie. Histoire d'un traumatisme linguistique*. Paris: Les Colonnes d'Hercule –Seguier,p.241

In English :

We think in Arabic, we write in French ... we think like Arabs but we speak French ... in search of an inexpressible authenticity within a tear without remedy”...“My true exile from which I will never return has been "My mango of the other”

²⁵ Saddek Mebirouk.(2018) *Ecrivains Algériens D'expression Française*.Constantine :Numidia books,p.66.

In English :

“I' am less separated from my homeland by the Mediterranean than by the French language”

²⁶ « Les algériens meurent...et ils sont résolus à mourir encore pour les reconquérir de toute leur âme »

[Algerians die ... and they are determined to die again to win to win them back by their own souls]

Saddek Mebirouk.(2018) *Ecrivains Algériens D'expression Française*.Constantine :Numidia books, p.67.

²⁷ Bonjour mes poèmes sans raison... Hello my poems with no reason

C'est vivre To live

Fanon,Amrouche et Féraoun Fanon,Amrouche et

Feraoun

Trois voix brisées qui nous surprennent Three broken voices that

surprise us

Plus proches que jamais Closer than ever

Fanon,Amrouche et Féraoun Fanon,Amrouche et

Feraoun

Trois sources vives qui n'ont pas vu Three living sources who

have not seen

La lumière du jour Light of the day

Et qui faisant entendre Which we do hear

Le murmure angoissé The anguished whisper

Des luttes souterraines Underground struggles

Fanon,Amrouche et Féraoun Fanon,Amrouche et Feraoun

Eux qui avaient appris They who had learned

A lire dans les ténèbres To read in darkness

Et qui les yeux fermés And with closed eyes

N'ont pas cessé d'écrire Not to stop writing

Portant à bout de bras Bearing at arms length

Leurs œuvres et leur racine roots	Their master pieces and roots
Mourir ainsi c'est vivre live	To die in this way is to live
Guerre et cancer du sang [.....] [.....]	War and blood cancer]
Mourir ainsi c'est vivre live	To die in this way is to live

Kateb Yacine

Poems published on November 07th, 1962 in Jeune Afrique N1

²⁸ In 1946, a journal was founded named 'Forge'. Its founders thought to 'build and forge friendships' of North African writers in French expression and published translations of Arab literary works. This project aims at showing that "despite differences of language between writers, all these creative writers share the same country as intelligence has its own homeland"

Saddek Mebirouk.(2018) *Ecrivains Algériens D'expression Française*.Constantine :Numidia books, p.5.

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Feraoun's novel is more than just a testimony in which he recounts the daily life of his Berber mountain village, the emigration of his father to Paris, and especially his adolescent efforts to succeed in becoming a teacher rather than a simple shepherd. Through its austere authenticity and the modesty of its form, it became a classic for young Algerians, and marked, moreover, the birth of postcolonial Francophone literature of the Maghreb
Assia Djebbar

Feraoun, Mouloud (1954). *The Poor Man's Son. Menrad Kabyle School Teacher*. (Trans). Lucy R. McNair. Virginia: Virginia University Press, Du Seuil Edition, 1954.

³⁰ Laroui, A.(1976). *The Crisis of the Arab Intellectual: Traditionalism or Historicism*. Berkeley: University of California Press, p.156.

NOTES:

1. All sentences and expressions translations from either French or Arabic to English are of the researcher
2. English titles of French novels used in the paper are mostly borrowed from Britannica Encyclopedia.CD-ROM, 2010 edition.