

Exploring the Algerian Novel-the Colonial Legacy -the Post-Colonial Discourse Nexus. Themes and Languages

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Abstract

Initial findings of the paper show that the Algerian novel in French had even a key role after the independence of the country. Some novels served as a means to 'liberate' the Algerian mind from remnants of the colonial legacy. The Algerian novelists, therefore, through their literary works showed 'demystifying', 'revealing' and 'therapeutic' roles; 'demystifying' clouds of history, 'revealing' horrors of the colonizer and looked for 'curing' the ills of the colonizer's legacy. It also plays an explicit role in portraying the 'force' used by the colonizer to unveil the 'false' reasons behind that colonialism. Thus, the pertinent recommendation drawn from this paper is that the post-colonial discourse brought a new 'memory war' in which the Algerian novel in French should take a position to reconstruct the Algerian 'distorted' and 'clouded' memory. **Glorifying** genuine history and **debunking** the 'false' are the two main aspects of this role.

Key Words: The Algerian Novel; French; colonial legacy; Discourse; false,; post-colonial: Concerns

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Résumé

Les **résultats initiaux** qui vont être discuté dans ce contexte c'est que le roman algérien a eu un rôle très important après l'indépendance de pays. Quelques romans ont eu le rôle d'un moyen de 'libération' du cerveau et esprit algériens de l'héritage colonial. Par conséquent, le roman algérien a eu un rôle 'démystificateur', 'révélateur' et un autre 'thérapeutique'; 'démystificateur' quelques nuages idéologiques de l'histoire héritier, 'révélateur' des atrocités du colonisateur et 'thérapeutique' des maux de l'héritage colonial. Le roman algérien a représenté aussi la 'force' utilisé par le colonisateur pour imposer la 'false' de ses projets coloniaux. Comme recommandation, on peut dire que le discours post-colonial préconisé une nouvelle 'guerre de mémoire' dont le roman algérien doit avoir une position pour reconstruire la mémoire altéré de l'Algérie. Cette reconstruction a deux aspects respectifs; glorifiant l'histoire et clarifiant la 'false' du colonisateur.

Mots clés: le roman ; algérien; l'héritage; colonial; le discours, ; postcoloniale; 'la false'

ملخص

الهدف من الورقة هو تسليط الضوء على العلاقة بين الرواية الجزائرية باللغة الفرنسية و الإرث الاستعماري وخطاب ما بعد الاستعمار. نحاول من خلال البحث استكشاف التزييف و كذا الزيف اللذين طالا التاريخ الجزائري من خلال الخوض في أعماق الرواية الجزائرية باللغة الفرنسية و دورها البارز في إزالة الغموض عن تاريخ الجزائر من سحابات المستعمر و كشف تأثيرات الخطاب الاستعماري على العقل الفردي و الجماعي للإنسان والقارئ الجزائري.

الكلمات المفتاحية: الرواية الجزائرية؛ الفرنسية؛ الإرث؛ الاستعماري؛ الخطاب؛ اهتمامات ما بعد الاستعمار

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I- Introduction :

We live in an age in which, as never before, memory has become a factor of public debate. Memory is invoked to heal, to accuse, or to justify. It is now an essential component in forging individual and collective identity and provides a setting for both conflict and identification

(qtd.in Neuwirth 41)

Colonial legacy is a thorny problem for the African writers in general and the Algerian writers in this case. According to the *World Book Encyclopedia*, the word 'legacy' refers to "something transmitted by or received from ancestors." Therefore, the term 'colonial legacy' is pertinent to the past colonial experiences. Furthermore, the *Oxford Advanced Learners' Dictionary* defined the same word as "a situation that exists because of events, actions... etc. that took place in the past" (734). Accordingly, colonial legacy refers to the past colonial reasons that are behind the current state of affairs. Concerning the term **post-colonialism**, it implies an exploration of the influence of the colonial legacy. The prefix 'post' semantically refers to 'after.' Concerning literature, the post-colonial literature refers to 'indigenous' literature after colonization had begun' instead of 'literature [of the post-independence period] after the end of colonization' (qtd.in Nebbou para1). Indeed, the literary framework of the post-colonial thought deeply embraced by literate figures in colonial Africa and expressed mainly by French, English or Portuguese (languages of dominant colonizers to Africa after the 1884-1885 *Berlin Conference*). This post-colonial idea has also been used further to include other pertinent fields such as culture, sociology and politics within Culture Critique(s). Other critics and critiques said that post-colonial literature stands for post-independence literature. In this paper; we consider both definitions with a particular focus on the second vision.

Decades after African countries' independence, the intellectual and literary debate over the positive and negative impacts of colonization is still hotly-controversial. In the case of Algeria, the Algerian novel got many French literary devices through the education imposed upon Algerians. Further, the colonial legacy left new concerns, themes and languages and particular audience to the post-colonial literary scene. Indeed, post-colonial writing generated two main literary discourses :(**A**) The colonial discourse that accommodates to the European vision to Africa. This image explicitly portrayed in Alan Paton's books (accommodationist/assimilationist discourse). (**B**) The anti-colonial discourse that blends the 'historical' novel and the 'protest' novel including literary works of Chinua Achebe, Ngugi Wa Thiong'O, Wole Soyinka (for Sub-Saharan Africa) and Kateb Yacine, Mouloud Feraoun and Muhammed Dib, El Tahar Wattar, Rachid Boudjedra... (for Algeria). These two discourses revolve around three main approaches: **the Eurocentric Approach, the Afro-centric Approach and the Afro-European Approach.**

These approaches resulted from the French educational system in Algeria that sought to replace the koranic and the Algerian pre-colonial schools and impose their educational system which worked to spread French as: "Neocolonial political machine that only used to perpetuate out [the Algerian]

Alienation²”, Kateb Yacine.

This French educational system, therefore, transferred French values, beliefs and way of life to Algerians, who faced great challenges in identifying their identities, demystifying blemish and clouds of / about their history, unveiling flaws of seeds of the ‘force’ and the ‘false’ started to be transplanted. The colonial legacy left new prominent concerns, underlying preoccupations revolved around new themes and languages resulted mainly from the French educational legacy. Some key terms and basic ideas pertinent to the post-colonial theory and post-colonialist literature are: ambivalence, hybridity, alterity, essentialism, ethnicity, hegemony, exoticism, mimicry, meta-narratives, other, orientalism, worlding, subaltern, cannon, and magnet.

I.1. Themes

As a synthesis of many encyclopedic³ definitions, themes are “frequently the fundamental and often the universal ideas and insights explored in a literary work”. Some philosophical notions, intellectual connotations and lingual concepts pepper most of literary writings as well and that what characterize most the post-colonial discourse within the corridor of **Culture Critique(s)**. Great and heavy weighed post-colonial questions paved the way to some other modernist and post-modernist issues, mainly pertinent to current globalization and its contemporary challenges.

Themes of the post-colonial novels revolve around many items such as: revealing the ‘force’ used by the colonizer to impose its ‘false’ and ‘fake’ vision to the relation colonizer/colonized. Further, the search for ‘restoring’ the Algerian identity, the corruption overwhelmed societies and political systems, military totalitarianism, the nature and the portrayal of Algerian independence, and the rights as well the role of women in the Algerian society are also tackled by these post-colonial novels written in French. Indeed, these subjects were ‘revealing’ to various issues on the one hand and ‘therapeutic’ of some other ills on the other hand.

Revealing the ‘force’ used by the colonizer to impose its ‘false’ vision to the relation colonizer/colonized is among the themes tackled by the Algerian novel. In a conference presented by François Sule and Christophe Premat⁴, entitled *Literature Remembers History: the Algerian War in Regard Blessé⁵ of Rabah Belamri and la Malédiction of Rachid Mimouni*, literature remembers the Algerian history by **“recalling the Algerian revolution and the novels mentioned above focused on different aspects pertinent to the Algerian memory ‘distorted’ by the colonizer”** (Emphasis added). Therefore, some of the Algerian novels revolve around the following concerns: Remembering the past, glorifying the Algerian revolution, ‘curing’ the ‘injuries’ , ‘demystifying’ and ‘debunking’ falsifications left from the colonial era. Another dimension within these concerns related to **Universality** imposed by the West through initially its colonial project; its modernist psychological trends and post-modernist philosophies that foisted Universality to serve Globalization and its agendas rather than portraying ‘unclouded’ history that may ‘demystify’ the image the colonized had about himself. Universality ,therefore, should be ‘liberated’ as well.

In Algeria, Rachid Boudjedra in his book *Les Conrebandiers de l’histoire (Smugglers of History)* referred intensively to the act of smuggling the Algerian history and how falsifiers of history influenced by the colonialist agenda(s) and influence large audience. ‘Self-hatred’ passed from a writer to his reader as moved from a reader to another to be rooted in the Algerian psyche as a culture. Boudjedra said:

L’inconscient du colonisé est un gouffre sans fond ! D’où ce chaos ; ce maelstrom qui fait d’un Algérien se prend en horreur, qu’il a la haine de soi –haine de soi qui est souvent en fait de l’autre, aussi, au point qu’il se dégoûte de lui-même⁶. (12)

The continuous search for 'restoring' and 'reviving' identity in post-colonial Algeria is one of the other themes explored by some of the Algerian writers. The years immediately following independence are marked by the endeavor to go back to a pre-colonial life. With the spread of nationalism and the growing desire to recover a sovereign history and identity, however, Algerian writers go beyond the imposed restrictions of French colonialism to use novels and fiction to react to the French colonizer.

Algerian writers support their plots within novels with historical facts and personal circumstances and characters in order to symbolize their true identity as independent Algerians and to overcome the clash between Algerian's past and present, and also between traditions and modernity. The Algerian novel in French expression thus began to serve a feasible mean to "review the Algerian history from an Algerian lens and to regain dying traditional values".

In fact, some other Algerian writers tackled pertinent themes to reality and showed facts explicitly revealing the Algerian society in the post-independence period. For instance, in his novel, *Al-Laz*, Tahar Wattar rewrites about the Algerian revolution and shows explicitly "the way in which history is made a battleground of conflicting interpretations as the nation's search for identity, and rejection of 'Western' models of modernization, lead to a search for 'authentic' models" (qtd in Cox 12). Wattar believes that the development of Algeria is based on its 'glorified' history and 'genuine' heritage.

Furthermore, history and identity are sometimes tackled as paradoxical but interwoven. Wattar's novel, *The Fisherman and the Palace [al-Hawwatwa'l-qasr]*, "is illustrative of some of the contradictory features arising from the search for an authentic identity and the investigation of history" (qtd.in Cox 14). In these ways, the novels serve a means to recognize the evolution to the current Algerian identity.

Indeed, the issues mentioned in the colonial novel in French did not radically change after independence. Algerian authors focused particularly on matters pertinent to independent Algeria and to people still suffering from horrors of the French colonizer's legacy.

Algerian writers attempted to record the history of their nation themselves from their own perception and experiences. As we referred to above, the novel of Rabah Belamri *Un regard blessé* "was written as a diary that refers both to the evolution of the war and the blindness of the main character." This novel is considered as a way "of re-collecting pieces of history (objective discourse on political events) and memory (subjective feelings).....the text of Belamri dates back to the last months of the Algerian war (1962)" (qtd.in Sule and Premat). Through this narrative, Belamri combined the experience of the Algerian individual as a colonized during the French direct rule with his own political point of view to the Algerian war.

Other Algerian writers express their political opinion during the post-colonial period and criticize the direction that the Algerian government followed after decolonization. The novel of Rachid Mimouni *La Malédiction* "is guided by political thought: the Islamic Front is the 'bastard' of the NLF (National Liberation Front)".

Through this novel, Mimouni tried to criticize the Algeria under a single-party rule (FLN) and Algerian leaders' flaws during the post-colonial period. In this context, Omar Azraj, an Algerian poet living in London, called this one-dominating party (FLN) to "be restored otherwise be perished" [FLN Tajedad aw tebaded]. Consequently, these novels presented historical understanding of colonial and post-

colonial history (ies) from a new perspective by providing an anti-colonial Algerian vision and critical analysis to the post-colonial politics.

In turn, there are other post-independent novels that evolved beyond colonial works to answer questions regarding the nature of freedom, both politically and culturally. Unlike most modern Algerian authors, Rachid Mimouni in his novel *Tombéza* did not write on the subject of the war of independence, but on more topical subjects such as a post-colonial situation in Algeria, and mainly on the implications of arbitrary power and the overwhelming corruption in the Algerian government.

Furthermore, among the themes of post-colonial Africa; gender and the issue of women's position in the post-colonial Africa. For instance, the independence of Algeria did not give the Algerian women their full rights and glorify their roles in the Algerian society as it did to men. This issue was explicitly demonstrated through the narratives of Assia Djebar where the Algerian woman:

...was subject to marginality; oppression and silencing carefully and systematically conducted by male-dominated culture. Legally, She was denied the right to a full citizenship; therefore, disappearing under the rule of the male members. Socially, she was not allowed the opportunity to function and express herself freely. (Neuwirth 73)

Djebar tried to defend the Algerian woman, marginalized person, against both the French and the Algerian men through narrating the history of Algeria. Further, she wants to find a 'therapy' to her 'two-ness' and a bridge to rupture (women and African) by writing. Djebar, then, considers literature as a 'therapeutic' device to the dichotomy [woman/African] using the ex-colonizer's language in writing.

I. 2. Languages

France colonization of Algeria insisted on a conquest that moved beyond the acquisition of land, to impose a psychological and mental power and shackles upon Algerians. French experience indicated that the military hegemony alone was not enough to dominate people against their will. As such, this 'nouvelle conquête' as described by George Hardy in his book *Une Conquête Morale* was 'less rapid and brilliant than the first, but just as worthy,' and indeed, considered just as necessary (3). Therefore, French colonization aimed at dominating the Algerian territory, memory and cultural sphere through language.

The French, motivated by a desire to obtain a long-term position of hegemony, expanded their colonial exploitation in Algeria to include cultural conquest. Moreover, they used education and schools as weapons to achieve that goal. As Cheikh Hamidou Kane, a Senegalese writer explains in his novel *L'aventure ambiguë (Ambiguous Adventure)*:

On commença, dans le continent noir, à comprendre que leur puissance véritable résidait, non-point dans les canons du premier matin, mais dans ce qui suivait ces canons. L'école . . . mieux que le canon . . . pérennise la conquête. Le canon contraint les corps, l'école fascine les âmes⁷. (60)

Ngugi Wa Thiong'O, in this respect, considers language with its two aspects [a means of communication and career of culture and history] and as a tool for further cultural hegemony. He said:

When nations meet on terms of independence and equality, they tend to stress the need for communication in the language of the other. They choose the language of the other merely to ease

communication...But when they meet as oppressor and oppressed, as for instance, under imperialism, then their languages cannot experience a genuinely democratic encounter. The oppressor nation uses language as a means of enriching itself in the oppressed nation. The weapon of language is added to that of the Bible and the sword of what David Livingstone called 'Christianity plus 5 percent.' In such a situation, what is at stake is language as more than a simple means of communication. (qtd.in *Moving the Centre. The Struggle for Cultural Freedoms* 49)

Through education in French, the French hoped to secure their lingual and cultural hegemony by re-shaping an Algerian identity that would not only unquestionably accept French culture, but accept with the French presence.

Moreover, the imposition of a foreign language resulted in the ideological domination in order to eradicate Algerian culture. Consequently, the imposition of language resulted in the disassociation and detachment of Algerians from their native culture through furthering them from their language. "To be detached them from ourselves to the other selves," as added by Ngugi Wa Thiong'O. Education was used as a means to 'falsify' the Algerian identity via clouding Algerians' vision to their culture, their history and their memory. Therefore, promoting the 'false' through the 'force' of education was a strategy itself.

Ahlem Mostaghanemi's *Memory in the Flesh (Dhakirat al Jasad 1993)* portrayed that literature inevitably born from wounds. This novel reveals much more than a love story; it shows an allegory about the tortured fate of Algeria as a country struggling for independence. Ahlam Mustaghanemi explained through this literary masterpiece that: "We write novels in order to kill those who have become a burden on us" (qtd.in Jensen para 10⁸). "Tortured" fate, 'tortured' psyche and nostalgia are other preoccupations of the postcolonial generation of Algerian novel writers.

One of the most destructive effects of French colonialism relied on the way French language and culture spread and internalized over the Algerians. Being exposed to a pure French educational system made the Algerians raised in an environment in which French was their first language. Thus, the French language shaped the Algerian's identity and dislocated the dominant language especially for the old generation (Maamri para 33). Despite Algeria's 'Arabization' policy after the independence, the French language with some of the colonial lingual germs remains as a prominent legacy.

Because language is carrier of culture, France designed a purely French educational system centered on the French language. During the post-colonial era, and in spite of the programme of 'Arabization' aimed at generalizing the use of Arabic, the French language continues to be adopted and used by Algerian and an elite closure emerged. As a consequence, most of the post-independence Algerian literature was written in French. The latter was another cartridge of the colonizer.

The Algerian poet 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. (qtd in Katz 4)

Post-colonial Algerian novelists were from a generation who learned to read and write in French instead of Arabic. The imposition of the French language, during the colonial times, was an attempt to 'assimilate' members of Algerian populations to a French way of life. After independence, though it was the language of the colonizer, French was known by Algerian speakers of all local languages.

Therefore, the issue of language in Algerian novels is as important as other concerns. Chaulet-Achour in her book, *Literatures de langue française*, describes the relationship between Algerian writers and the language as complex and sometimes ambiguous and paradoxical. She argues that Algerian writers do not possess an 'ideal linguistic and lingual freedom(s)', mainly as they "got the language and they intended to use it" as Chinua Achebe said in one of his conferences.

In turn, after independence, the use of the French language was the subject of a major political debate, as it had been viewed as impeding the search for the dependability, and identity of Algeria. A few writers, like Kateb Yacine and Rachid Boudjedra, attempted to overcome this problem of language and to communicate with Algerians, a majority of whom were not able to write in Arabic. Rachid Boudjedra turned later to write in both French and Arabic.

After writing *Nedjma* and *Le Polygone étoilé* 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 an interview with him (1998), he advocated the use of the Algerian language that Algerian masses could understand.

French is a "war booty", he said: "For him, Arabic is the language of his ancestors. By not writing with the language of the colonizer, he feels a greater bond with his country and people when using Arabic. He claimed that Arabic is the way by which Algerian will unite. In this respect, Kateb Yacine also said that: "Je parle en français, j'ai écrit en français pour dire en français que je ne suis pas un français."⁹

On the other hand, the French educational legacy resulted in the emergence of a new literary movement in Algeria, the Francophone literature. 'French-speaking' 'written in French' literature. Therefore, 'francophone' research would cover all literature written in French, including that produced outside France, most often by authors originally from the former French colonies (Hargreaves 8-9). Algeria was among these countries that witnessed the emergence of the Francophone literature.

The impact of the French language legacy had a great influence on Algerian novelists. Using the French to express themselves resulted in many critics for the Algerian writers. Some critics stated that the use of the colonizer's language in writing is a threat to the Algerian identity and the national literature. Ngugi in his book, *Decolonizing the Mind*, for instance, argues that the imposition of European languages over the rest World cultures leads to the destruction of the colonized identity: But the biggest weapon wielded and daily unleashed by:

Imperialism against that collective defiance is the cultural bomb. The effect of a cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. (26)

Therefore, the colonial language replacing the native one is seen by Ngugi Wa Thiong'O as a 'destructive' force and attempt to control, through culture, the way people perceive(s) themselves and their relationship to the world.

Ngugi considers that imposing the colonizer's language as a weapon to suppress the languages of the colonized.

The culture and the history carried by these languages were thereby thrown onto the rubbish heap and left there to perish. These languages were experienced as incomprehensible noise from the dark. In the secondary school that I went to in Kenya, one of the hymns we were taught to sing was a desperate cry for deliverance from that darkness. Every morning, after we paraded our physical cleanliness for inspection in front of the union jack, the whole school would troop down to the chapel to sing lead kindly light amidst the encircling gloom, lead thou me on' (qtd.in Moving the Centre. *The Struggle for Cultural Freedoms* 49).

Ngugi added: "Our languages were suppressed so that we, the captives, would not have our own mirrors in which to observe ourselves and our enemies" (49)

The Moroccan writer El Tahar Ben Jelloun viewed differently the issue of language. He develops the idea that the writer who writes in another language rather than his own is considered to be 'a thief' of language. He says: "I take the Moroccan universe and transport it into the French language...I have stolen into it like a thief." (qtd.inNeuwirth 372).In fact, he adds that this robbery of language is without guilt.

On the other hand, Algerian writers insist that using the French language in their writing does not mean that they betray their Algerian identity. However, they claim that it helped them to retrieve their national culture and heritage. Many Algerian writers share Mouloud Maamri's viewpoint. He said that writers communicate with the rest of the world through using the French language in writings (Déjeux 207). Many writers agree on the positive side of writing in the colonizer's language.

Before he starts writing in Arabic, Kateb Yacine was among those writers who used French as a language of their writings. He justified his choice as following: "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 Arab or Berber roots are still alive." (qtd. in Maamri 39).The Algerian blood, preserved circulating, and Arab-Islamic and Berber heart kept throbbing in most of the Algerian writings. Accordingly, the 'force' could not replace this blood with another and the 'false' could not prevent Kateb Yaçine from being Algerian writer with Algerian anti-colonial concerns and interests interpreted into literary themes with some philosophical connotations.

Rachid Boudjedra agrees with KatebYacine's view. He said: "For me, an Algerian person, I did not choose the French language. It rather chose me. It has imposed itself to me throughout centuries of tears and blood flowing during the painful colonial period."(qtd in Neuwirth 372).Therefore, for both Kateb, Boudjedra and Chinua Achebe in Nigeria believed "the language does not matter. However, what matters is the purpose behind writing in that language."

Boudjedra adds that languages enrich cultures. He considered Richness and plurality as resources for him. They enabled him to write in Arabic after writing and publishing six novels in French. With this shift, he claims that writing in Arabic is out

of his personal conviction; it is also a need to immerse himself more in his native language.

In the mid-1990's, Boudjedra returned writing in French. He considered Arabic a tool and a political weapon for fundamentalists (Neuwirth 397). Using more than one language is considered as richness for Boudjedra. For him as for Mustapha el Ashraf, an ex-Algerian minister of education, mastering both Arabic and French is just seeing the world with two eyes rather than one.

Concerning Assia Djébar's vision to the French language use in literature; she declares the following:

After more than a century of French occupation -which ended not long ago in such butchery-a similar no-man's land still exists between the French and indigenous languages, between two national memories: the French tongue, with its body and voice, has established a proud presidio with me, during the mother tongue, all oral traditions, all rags and tatters, resists and attacks between two-breathing spaces... (qtd.in Neuwirth 429-444)¹⁰

In fact, the gulf separating her from the women of her family and society -that enables her to overcome the divide and the "two-ness" (African/female/ex-colonized) through writing.

I. 3 the Audience

The first issue is tightly linked to the primary audience to this literature. Many questions should be answered in this respect. **To whom to write? What are the implications following writing in this way or using this language?** Writers and critics have revealed their position on which is the accurate and primary reader for African writers whether outspokenly by stating it or by the nature of their writings or by the language used in their literary endeavors. Ngugi made it explicit while in jail to start writing his literary fiction in his native Kikuyu language.

Chinua Achebe in his novel entitled *Things Fall Apart* was clear when he said: "I got the language [English], and I am intended to use it." Chinua used English in his writings to carry the Igbo cause and experience to a larger audience. He peppered his literary works by some Igbo words to show the complexity of these languages to be deciphered by non-Igbo readers. Chinua's literary devices were at the crossroad of African realism and European Modernism

II- Methods :

Methods used in this research are explanatory. Concerning techniques, we depended mainly on content analysis and research synthesis. Analyzing some Algerian novels in French which serve area of research, mainly and namely Works of Kateb yacine, Mouloud Feraoun, Mohammed Dib and Assia Djébar and synthesizing many other ideas from some references referred to below. As far as tools are concerned, we accomplished this research analysis through conducting some informal questionnaires, set of on-field questions and mainly interviews with some writers, philosophers and experts in the field, namely Abd EL Kader Aoudjit from the University of West Virginia. Taking history and literature as cases under examination in this study, the paper analyses the fields in hopes of proving that they bear firm assertion of both Post-colonial discourse and colonial legacy.

III- Results and discussion :

Kateb Yacine with Mohammed Dib claimed the liberation of the Algerian writer and intellectual should be as well from the post-colonial régime that inherited some political germs from the ex-colonizer. For these writers, the Algerian post-colonial discourse is foisted with some colonialist intellectual ruins. He said (in an interview with French radio in 1963): "Il faut que l'écrivain reste indépendant, parce qu'il ne doit pas être mêlé au pouvoir. Il ne faut pas qu'il subisse les pressions du pouvoir. Il a une mission qui consiste à dire qu'il sent ; que ça plaise ou non¹¹" (qtd.in Saad). Writers, therefore, should have intellectual sovereignty. The latter should clearly appear in their writings.

In brief, one might deduce that the Algerian novel and intellectuals' commitment to liberation was greatly significant mainly in raising consciousness and portraying the Algerian voice to the international community. This commitment revealed through the anti-colonial intellectual activism.

IV- Conclusion:

The exploration of the Algerian novel-colonial legacy and post-colonial discourse nexus reveals the cultural, social and political framework of the Algerian literature and other pertinent concerns. The exposure of the Algerian intellectual and author to the Western culture resulted in an elite with particular beliefs and values. These Western insights were indirectly and gradually entrenched in these societies through the colonial educational policies exercised by the ex-colonizer.

Expressing the African context by means of a Western lingual medium carrying Western culture can only be advocated by propagandists of the Western 'fallacy' imposed by the colonizer. Therefore, embedding an urgent 'Algerian-centric' approach to literature towards remembering the Algerian past and glorifying its history is a 'therapeutic' device to 'liberate' the Algerian mind and 'reconstruct' and 'reproduce' the Algerian memory. In fact, it is worth noting the Algerian *Ulema* Association that summarized the issue tackled in the paper in few words: **"To be materially and formally free but inwardly and mentally enslaved is far worse than being outwardly constrained but inwardly free; and true freedom lies in submission on the one that is the source of absolute inward (mental and cultural) and outward (formal and political) freedom."** Therefore, the Algerian blood preserved circulating, Arab-Islamic and Berber heart kept throbbing in most of the Algerian writings. Accordingly, the 'force' could not replace this blood with another and the 'false' could not prevent Kateb Yacine from being Algerian writer with Algerian concerns and interests interpreted into literary themes. The Algerian spirit is still alive in the Algerian ink; reincarnation should be progressive.

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NOTES

¹ South African author and Anti-apartheid activist

² « La Francophonie est une machine politique néocoloniale, qui ne fait que perpétuer notre aliénation » Kateb Yacine (Translated to English by the researcher)

Source: Actualité Internationale. November 2010.

³ Definitions synthesized from *World Book Encyclopedia, Universalis* and *Britannica Encyclopedia*

⁴ Françoise Sule: Head of Institute of Canadian Studies, Stockholm University
Christophe Prémât: Associate Researcher at the SPIRIT in the Institute of Political Studies, Bordeaux University

⁵ In English : An Injured Regard ;

⁶ In English:

The unconscious of the colonized is a chasm without bottom!
Hence this chaos; this maelstrom that makes an Algerian takes abhorrence, that he has self-hatred ...that is often in fact hate of the other...to the point that the Algerian disgusts himself.

(The Author Translation)

⁷ In English:

...The school . . . better than the canon . . . perpetuates the conquest. Canon constrains bodies, school fascinates souls...

(The Researcher Translation)

⁸ Source:

<https://www.aljadid.com/content/ahlam-mostaghanemis-memory-flesh>

⁹ In English: “ I speak in French, I write in French to tell the French that I am not a French”

¹⁰ More quotations of *Assia Djebar* about the issue of language :

¹⁰ More quotations of *Assia Djebar* on the question of language

“Writing in a foreign language ... has brought me to the cries of the women silently rebelling in my youth, to my own true origins.”

“Musicality, orality, and the written word blend in this highly original work to portray the author's fragmented sense of self, and the final product is rendered in a beautiful prose.”

“I had just turned 40. It's at that point that I finally felt myself fully a writer of French language, while remaining deeply Algerian

“...to put an end to the inner turmoil caused by a bilingualism that seems to limp with both languages. To one day stop speaking your native language like a child learning to walk, and the language of one's education like a masked foreigner”

“When I wrote and read in a foreign language, my body travels far in subversive space, in spite of the neighbours and suspicious matrons. It would not need much for it to take wing and fly away!”

“...so, as soon as I learned the foreign script, my body began to move as if instinct. As if the French language suddenly had eyes, and lent them me to see into liberty; as if the French language blinded the peeping-toms of my clan and, at this price, I could move freely...”

“Actual areas the French language provides the narrator with a rich set of tools, but on an emotional level it remains sealed to her...”the French language could offer me all its inexhaustible treasures, but not a single one of its terms of endearment would be destined for my use...”

“...she feels the French language to be a "tunic of Nessus"...a "gift of love" from her father...the French in her is a "Stepmother tongue" and so she embarks on the search for her mother tongue" that left me standing and disappeared"...her inner world has become a battlefield, with both languages engaged in a struggle that resembles the conquering of Algeria...”

¹¹**The writer must remain sovereign , because he must not be involved in the political power, he must not be subjected to the pressure of politics, he has a mission to carry and a word to say ;what he feels; they like it or not!”** (The Researcher Translation)