

ENTWINED STORIES AND HISTORIES: ALGERIAN LITERATURE'S RESPONSE TO COLONIALISM



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Abstract:

The present paper investigates the manner, to which the specific colonial literary traditions portray entwined histories and stories, whether directly or indirectly, and how that problem stimulates postcolonial novels. It is the representation of subjugation, rather than just as a circumstantial gen. Thereafter, the main intention of the present search paper is to present an introduction to Algerian literature by demonstrating how this literature portrays the major events of Algerian history, and by citing instances of some of the issues discussed by different Algerian authors. Initial findings of this paper are all together about the general effects of these revelries on postcolonial aura and arena, the meaning of longing, and the necessity to separate the traumatic life conditions of colonialism and the fruitful ways of resistance from within. Thus, the pertinent recommendation drawn from this study is the must for the new reading towards the matter. Besides, the present paper applies a psychoanalytic approach to touch the research findings.

Keywords: Algerian literature, history, story, colonialism, postcolonialism

Introduction

Of all of North African story and history, it was Algeria that would become so permanently entangled in the history of modern times. The (hi)story of colonization is the substratum of modern day Algerian (hi)story writing. Algerians lived under French colonialism for almost 132 years, heedful of the eight years of bloody warfare they experienced before independence in 1962. The epoch would be the rador and sensor

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of a literary movement that emerged in the 1950s to clash with colonialism. The movement was initially seen as nothing more than a portrayal of Algerian life, which was unfamiliar to European readers. Nevertheless, the colonial Francophone Algerian novel was regarded as an ethnographic mask, which, under this mask, the brutal realities of life under this rule were depicted. Initially, this literature mostly consisted of attacks by the subversive against an autocrat admin, especially through the substance of desolation. These occurrences are expected to be more perceptible in the future. Most colonial literary criticism ignores this aspect by setting the issue as a potential result of the historical setting or historical situation. Therefore, this is not a leitmotif in the evolution and revolution of novels. The importance of consciences was demonstrated once the French government did not consider the aftermath of colonialism. The French-Algerian War is still haunting France, Algeria, Europe, and North Africa. Therefore, it is by parading and accentuating the Algerian people's suffering through colonial and postwar Francophone Algerian novels with the recent acknowledgment of the suffering of the Algerian people. In other words, this research paper presents another scenario in which the unfair machine of colonialism is regarded sociologically and historically. Researchers such as Benjamin Stora, James D. Le Sueur, Alistair Horne, and many others have spent most of their life researching colonial Algeria and the Algerian War through a historical lens. Up till now, it is written in French, Elimelekh (2015) states, Algerian literature reflects Algerian culture and thought and the revolution against colonialism. The Algerian novel has also been studied and pioneered by Jean Déjeux, Jacqueline Arnaud and Charles Bonn. They bequeathed a critical view of this fresh literary form which was in academic length and height in modern times.

I. The Inauguration of National and Mutual Reminiscence

Algerianism was a cultural-political movement that appeared during the colonial era, when they were seeking to unite Algerians. The idea of Négritude was initiated by French African writers who dreamed of united Africa in the future. The first time that the term *algérianiste* was used in Robert Randau's 1911 book *Les Algérianistes*. The *Pieds-Noirs* established the *Cercle algérianiste* in France in 1973, and there were many local species. This is a tool for stabilizing the ethnic identity of Algeria from the French spirit.

African writings in Arabic before 1962 were disseminated, ordinarily in the form of short stories, by way of Arabic that had not been taught or accepted in schools prior to the postcolonial stance. Salhi

(1999) claims that the early francophone novels written by Algerians were published in France and, hence, were assimilated into the culture of the motherland (France). Yet, Ahmed Reda Houhou's legendary satire was one of the highly praised short stories he had published at the time. In this particular case, until 1971, when Abdelhamid Ben Hadouga's *The South Direction* was published, the majority of Algerian Arabic literature was made up of small narratives. Other famous projects in the early 1970s were Tahar Ouetta's *Laz* (the star) in 1974, and *A-Zilzel* (the earthquake) in 1976. The Arabic novels of the early 1970s were dispensed for the fight for freedom and the formation of Algerian society. The history of nonviolent national resistance in Algeria's struggle for freedom is still underappreciated. In both Arab and Western schooling, prominence is placed on the combat of the Algerian Front for Human Liberation. Algerians celebrate their heroic guerrilla battle every day with monuments, statues, and slogans honoring and glorifying the realm of the Million Martyrs and Half. Their serene transactions rejected the "Franco-Algerian" model by reconstituting and reifying indigenous ideas and identities via unwavering opposition. All the same, the inundation of the Algerian war of independence in 1954 was for inaugurating a platform in the Algerian literature. By the same token, Riche (2014) adds: The reverberation of the revolution was translated in the tipping of this literature toward modernism.

In postcolonial writing and schooling, Algerians went out to make use of literary writing to experiment with the era of dependence to which they were subjected, through the wounds and breaches produced by the colonial system. For Lacheraf (1963), this literature presented an outstanding image of Algerian reality, "Cette littérature va refléter pour la première fois dans les lettres françaises, une réalité algérienne qu'aucun écrivain, même Camus, n'avait eu le courage de traduire" (p.209). To reach a broader audience, a few Algerian writers began publishing stories in French.

In accordance with Bourdieu, the cultural state articulates this self-exclusion of the national, and it is anchored by the binary of 'us' and 'them'. It is by the possibility of differentiating between the elite and the rest according to the formulation of the concept of *al-Nass al-Wataniya*, where the latter stands for the incorruptibility of the indestructibility of the accumulation of social norms, which is distinguished by the absence of alternative norms and narrations.

This narrative, which has been unvarnished of its language and lengthy descriptions while elevating the mutiny to the status of a *topoi*, is

what has unquestionably formed the core of all literary works that have been published either in favor of or against the mutiny since the movement began. Furthermore, al-Fann: al-Qissa meant everything local in both the sense of its geographic pedigrees and thematic content, tenuously twisted to an ephemeral in Algerian avant-gardism, and the nexus of marginalization and subordination.

In addition, the mutiny's tenet permeated all textual levels, leaving some specific textual indications, announcing a resistant voice, and moving toward rhetorical patterns characterized by an exhibition of viciousness, perseverance, and momentousness, and dramatic language. The current research examines the ways by which Arabic literary formation has been inspired by Algerian nationalist discourse. It is the Revolution of the 1950s and its ten-year armed battle against direct colonialism. Furthermore, there have been significant shifts in this connection during the nationalist fight. Being the uppermost mechanism of the national camp's cultural front, the writer was driven by patronizing archetypes of justice, freedom, and self-determination rather than by self-interest or guileless extravagance. In the struggle against the colonial apparatus, the writer recurrently saw suffering compartments and scaffoldings without crossing the hands and fingers.

Thereafter, the literature served as a tool for the population to define themselves in relation to themselves. Algeria, with its strong oral culture, was one of the first African countries to produce considerable written oral literature. Postcolonial literature acted as a tool of resistance and identity, spawning a genre known as Beur fiction, which was called after the children of Algerian immigrants in the 1960s and the 1970s. Frequently, early literature on the postcolonial epic centered on the nostalgia of exile from patriarchal land. That is why, Hélène Cixous, Abdelkebir Khatibi, Assia Djebar, and Jacques Derrida's early texts all addressed memory issues.

The beginning fragments moved toward performances of therapeutic writing that function to restore, repair, and renew communal and individual identities fragmented and damaged by the experience of displacement, dispossession, alienation, and other psycho-social traumas of the colonial process namely dislocation, deprivation, diaspora, destruction dehumanization, development and the discourses of 'othering' and stereotyping. Thereby, Algerian literature was for French language but against French colonization. 'On a écrit contre et pour les Français peut-être plus que pour les Algériens'. (Laâbi p.6) Public and political issues during the 1950s French-Algerian war, as well as widespread

dissatisfaction with the ruling Algerian elite's elitist, Western-inflected, and Francophone bias-oriented politics, resulted in the development of recurring themes of victimhood and suffering in the postcolonial world.

Algeria is an example of how memories of war are inappropriately remembered throughout the world. Algeria's independent nation, like many other post-colonial nations, has prioritized actions leading up to and during the War of Independence, while ignoring the impact of the pain experienced during and after the battle with France. The major well-known Algerian literature of the French expression put Algerians in the center of the stage and showed their daily miserable life (Aoudjit, 2010, p.1). The years following liberation were characterized by constant warfare. It is no wonder then that the official French narrative minimizes the hardships of the populace during French colonization.

II. **Accrediting the Heritage of Algerian (Hi)story**

Algeria has been the subject of interest worldwide, even though it was ruled by the French in the nineteenth century and the protracted and bloodstained journey that finally led to its independence in 1962. Therefore, the Algerian literature “has been pre-eminent in Algerian francophone literature from the beginning” (Sellin, 1974, p.39). It is true that, in the present times, some literary philosophers and poets have brought to the façade the wrongs of colonial domination and the struggles of the colonized through their plays, essays, and stories.

In addition, the eight-year War of Independence has been extensively reported and photographed in foreign press and photojournals. Significantly, the most important thing was that the nation's traditions and written and spoken languages developed quickly, which in turn opened up the then authoritarian French government, generating a large number of citizens. Thus, readers can now gain a better understanding of the traditions and problems faced by modern Algeria.

Even though, since the country's independence from France more than fifty years ago, Algeria's literature has received much attention, the relationship between written and oral literary narratives is still a major part of Algeria and its neighboring countries in North Africa. However, this bond has been neglected. Elimekh (2015) argues, that, caught between the conflict, interaction and mutual influence among these three cultures eventually gave birth to an Algerian literature that was written in French but described an Arabic and Berber reality. (p.464). By using essays, memoirs, interviews, and fiction written in

French, Algeria's Berber and Arabic dialects are fixed in a diplomatic manner to contract with both collective and individual memory. This is a method of historical preservation.

Algerian literary artists, both the past and the present, albeit in Arabic, Berber, and Arabic dialects, have saved through their works many of the vital heritage of the country's past and present in addition to the individual and collective memories of the people by utilizing history, tradition, and religion, as well as the country's dramatic history of colonialism. Thus, they should be evaluated as essential and additional archives for the Algerian nation. For centuries, the Ottoman Empire was in charge of Algeria, and Bey's government was responsible for keeping an eye on citizens and another on collecting taxes. Upon Bey's government's request for debt, the French attacked Algiers. Several historical sites have been looted and charred. The only homes that were safe from looting were the residences of the rich.

The French government supervised archaeological lodgings and housing by intervening in the restoration of these old locations. Five ceramic thatches were discovered during excavations carried out between 1857 and 1859. They are the sole tiles left by the Western Line Regency and are the oldest glazed bricks in the Islamic world. Some people believe that these thatches were taken from a potter's storehouse in Takedempt, a city in the Western Sector. Once the looters picked treasures from Takdempt, they buried them underground. The sense of injustice, pain of separation, and fear of the unknown are illustrious dynamics that contradict subserviences. The nation had a high respect for Arab culture, especially in terms of literature and religious practices.

Algeria was conquered by Turkish occupation forces in the sixteenth century. Two centuries later, the King of France and the Duke of Orleans, Philippe, were about to visit the private plateau and leave the country. There was a constant search for more sources of income through a variety of administrative tactics. This colony, which was full of Algerian landlords and haughty inhabitants, became the richest in the world over a long period of time. This is because every citizen has the right to migrate from different government agencies; hence, the only jobs available to citizens are in the police, schools, and social services, despite the fact that they can never be citizens.

After equal rights were given to all in 1946, French colonizers turned to the Arab population, exhibiting abhorrence and revulsion. There was also a revolt in Algeria. When Algerians went against order, De Gaulle sanctioned them. The peace treaty was signed on March 18,

1962, and peaceful relations among sovereign states were maintained and preserved between independent states; thereafter, Algerians were not only descendants of various people. Hitherto the time of the Phoenicians, the Algerians were inhabited by the Middle Eastern Berbers who are the indigenous people. Thus, Algeria was the first country to be acknowledged as one of the oldest nations with a vast cultural legacy. Arabic-speaking communities along the coast settled there for trading purposes. The cities that started the development of Carthage and Hippo, as well as the communities that were occupied by the Berbers who spoke Latin, were the same ones that caused the formation of the Latin language in the cities. In the third century B. C. Phoenicians who left their homes in Tyre and Carthage reached the western coast of North Africa in pursuit of trade.

It was the French colonization that lasted for a long time, which created social and cultural cryptograms in Algeria. This inheritance has been considered the main reason for the misery of Algerian history and culture. Thus, Their attainments have already won the position of discrepancy, and their contributions have significantly added to the stock of outstanding body of literature (Sakkut, 2000, p.134). The depiction and visualization of Algerian artists' individual stories were also seen in their works. These artistic creations seem to prove the existence of visual histories, which are the dynamics under which Algerian society is formed and built-up in an extensive and expansive society. The artists followed the stylistic rules of Western traditional painting to illustrate a distinct Algerian identity and present Algeria as a country through their representations and presentations. Thereafter, "Algerian novels make clear that the conflict between the Algerians and the colonialism is the kind of deeper conflict" not just a artless discord midst people of the identical realm (Aoudjit, 2010, p.4). The works written are of great importance because they accentuate the difference and uniqueness of the artistic mediums that the Algerian artists used to create their artistic legacy in an energetic environment of identity. French colonization of Algeria was a major event that influenced the country's history and story, accentuating the country's mores and morals. These results demonstrate the undesirable magnitudes for the Algerian people, for instance, an unfortunate economy, the hapless people who got lost in history, underprivileged substructure, and the truncated side-by-side edification.

On the façade, the Algerian insight was based on the colonial power to stay in the country ad infinitum. Thanks to Algeria's founding fathers, it is evident that they are the founding fathers of modern Algeria,

who came out in by a revolution against the colonizer. However, they did not even have the opportunity to experience blisses of independence. Nevertheless, it is clear that the national liberation movement cherished the most important moments in Algerian story and history. They were of the opinion that they were part of the country's Arab-Islamic lines and outlines. However, artists and authors were formally exclusively pastimes.

The exemplary proceeds to more complicated locations based on this simple like or dislike. In point of fact, there are different ways to categorize the first connection between "Self" and "Other". These positions are classified as "Self" and "Other" and are connected by the contrapositive relation. These positions also include their respective contradictories of juxtaposing the diachotomy of "Self" and "Other." This first opposition to the literature has proved to be heuristic when studying the literature on colonial Algeria. With the utility of this construing key, we looked into a collection of novels, and we paid more attention to how the authors and their discourses related to and interacted with each other in terms of the diachotomy of "Self" and "Other." The logical possibilities, which are caused by the Same pole, are the places where romantic figurations originated in colonial Algeria.

The colonial novel from Algeria presents what is called "truth," which is based on the colonial conflict. The representatives and representations are knotted to the "us and them." Thus, it is for personifying the colonial conflict in terms of a "clash of races." This was an offense in the debate of the modern times. The story of fighting for the land is particularly suitable for the suggested modeling on the grounds that it was a surrounding for a racist delineation of the colonial struggle. Correspondingly, it is an imaginary to territory of the issue.

The detached writing styles of the authors started to merge in the 1950s, and writers and historians would then start to re-examine colonial history. History is about housing a mythology by re-naming each and every thing, and creating a representation system for standing from a pivotal position in colonial discourse. The information-gathering mission, which is the historian's main objective, is thereafter the scientific quest for truth.

The modern era, speaking of which is the histories and stories published in French after Algerian independence. Therefore, contemporary Algerian writings portray a different perspective of the country's story and history. These books attempt to give an account of the stories about the different people who were living under the colonial

diktat and verdict in Algeria. However, this anti-shelter approach has the disadvantage of excluding Arabic writings that have not been translated or critically evaluated.

Most people do not notice that oral histories frequently relate to Algeria. The gathering of facts and figures is a perfect example of a colonial fight. It examines a distinct literary perspective. It is all about redefining the debate on the colonial war, which will settle down the issue. Nonetheless, reading works from the same era can teach us more than simply consulting historical documents, if we believe that literature depicts what people ruminate and reminisce. The reinstatement of a sociable thermosphere by remembering the ways people's feelings shaped the community's past. This is about comportments and deportments with one another.

The understanding of these concepts is necessary for being in a position to comprehend colonial culture and the historical thinking of those times. Fictional stories support the levitation of research issues. However, to be valuable for this study, the questions must be expressed in terms of credibility. One of the problems of novels' realism is the possibility that makes us think less of real history, and thus, an even more dramatic example of novel realism. Hence, it is vital to differentiate between a historical novel inspired by contemporary literature. How the "Algerianist" novel on earth was supposed to be both convincing and multifaceting. It is sympathetic to the settlers' account of events, and it is for what they have expired. Henceforward, the rudimentary gadget must be careful before heedful.

To illustrate a certain reality, the novel narrates a tale based on annotations and minutia. In this instance, the story centers on the struggle between various racial groups during Algeria's colonial era. However, this interpretation has been disputed by other authors. They were reluctant to assign negative meaning to the surroundings of colonialism. They appropriated for this writing title in accordance with that dogma. They coveted to an alternative perspective on the colonial lion's share, and their observations were of excellent quality by controlling traditional thinking. This makes their work highly realistic in terms of facts. It is also by how people interact within the colonial system, and how it evolves over time. At the end of the colonial period, a new type of novel multiplied status. This was also the moment when a new generation of historians led by Jacques Berque and Charles-Robert Ageron transformed people's perceptions of Algerian history.

From various angles, historical fiction attempts to depict a convoluted and cherished past. The ability of authors to think differently and see things clearly; it is for influencing how much their writing has the potential to change things and times. We can see this in Marcel Moussy's work, whereby he examines how the colonial relationship began in Algeria to predict what would happen to the people who were living there. Following Algeria's independence, historical books became increasingly popular. The novel's emphasis on colonial history is seen in Jean-Pierre Millecam, Kaddour M'hamsadji and Mohamed Marfia. Nonetheless, their work may not be as effective as Jules Roy's. These works are quite different, but they both aim to give the Other an important place in people's imaginations by circumventing colonial narratives.

The works in question might appeal to people from all across the Mediterranean. In France and Algeria, writers compose stories with miscellaneous viewers and foreseeable hearers. This is similar to the dispute over partaking a mutual history between the two countries. The history of their connection is frequently recounted cooperatively and collaboratively. Yet, it is not understood by both French and Algerian readers. This also generates literary works that incorporate cultural characteristics from both countries.

III. A Quest for Recognition and Reception

History does not specify an exact answer, regardless of the perspective historians view the novel from. It has, therefore, straightforward apparatuses for tarnishing a historical research. We have all come across the fallaciousness and truthfulness of novel writing. One aspect that is extremely appealing for the literary dissection of novels, especially literary and figurative, is the ability to view the history on a personal level against the backdrop of a whole trend of highlighted selves. The experiences of people who lived in a particular place at a particular point in time will be identified more powerfully and profoundly by this.

Henceforward, the difficulty is to acknowledge the whereabouts of reality that is superficially walloping within the novel and to build upon it without negotiating the self to the story's substantiation. In this paper, we intend to mark this kind of examination to the colonial fiction setting in Algeria. In this context, the colonial novel in Algeria is using the form of story as an imperative aspect and a major artiste. Every book is, as Paul Ricoeur shows, based on the explicative feeling. The aim of

their romantic writing is to explain, and thereafter, Algerian colonial novels sort every effort to do so more than others.

This is often made possible by the paratext: the writers desire to do good work and educate good reader, whom they assume is ignorant of Algerian reality of the true nature of the nation's problems and troubles. The colonial literature of Algeria longed for excellence. The reason to write it was to persuade readers who were from Metropolis and stranger to the story. It is for averring that what is said is not meant and what is meant is not said more than ever.

Moreover, all Algerian colonial novels have poor plots, just a few characters, very general descriptions, and so many citations from political speeches. Furthermore, Algerian colonial books more than once include very weak narratives. Many book's intention to epitomize a thesis or to convey a clear message, which is often explained in the preface. They are annoying at times and interesting at other times. Not always, our considerable effort will be diverted to the question, which will be centred on the distinctive literary styles of the novels, especially story lines. Nevertheless, by means of these attempts, the most significant one from the historical perspective was the fact that they formed history and story.

Approximately spanning the 20th century till the end of the independence war, Algerian colonial novelistic production parallels the growth of colonial power in the country. In an attempt to be as systematic as possible, whereby the features such as tales, the characters, the subjects, and the manner of expression differed with these experiences.

Apart from that, in addition to this, we must rewrite the whole list of the novels/text modifications during the different years which can also indicate the decline of the original work in which the present-day concerns are available. In the end, the consecutive consequence is just as interesting with literary items by way of traditional archives: a letter or file supposedly indicates who the researcher is, and if he, then, notes a trend, he can deduce a rule and come up with a generalization. Therefore, this angle differs from the other one; not only that viewpoint predominating in this paradigm.

It gives the inkling of interacting with the colonizers. The French policy in Algeria has been executed by land procurement and sources manipulation. In the beginning, this tactic had empowered the colonizers to dominate the lands. From the start of the rule of the Third French Republic, this practice had been employed by the settlers to increase their influence. Fighting in some countries and liberating some

by exhausting the same forces has received wide attention and consideration. Equipped with ourselves, and armed by literature, they are struggling to understand how these works tint the timeline of conflict movements and how these sarcasms evolve. The retention of "histories of memory often focus on moments of intense violence, and it is no accident that much historical work on memory has focused on particularly traumatic episodes of conflict." (Joshua, 2005, p. 125) The conclusion is for forwarding an idiosyncratic and intersubjective aspect in the construction of the historical periodization of the Algerian colonial configuration and conformation.

An overwhelming esteem is revealed by those outside who have experienced the taste of amalgamation; it is also an embodiment of nostalgia. These issues are for the members of diasporas, belonging to the Algerian contexts implies the must to act. By the same token, they were, more Arab or more Berber in the diasporic societies. Thereby, Arab imaginative and Berber writers both contributed with the leitmotif of forlorn nostalgia and disarticulation or separation.

In the following research, a thorough examination is forwarded through the literature works to expose diverse constructions of reality and discourses concerning the hardships that the native populations experienced during the colonial period. Moreover, this critical work cannot follow the traditional model of research in theoretical works, which is often informative for the reason that the intuitive basis of literature, self-consciousness, intellectual intuition. It is imponderable, and it is not generalized into the system of aprioristic.

No reliable and uniform method is recycled to distinguish the beauty of the literary composition, the charm of the literary personalities, or the vividness of the literary life. It is experienced by the readers through applying many literary theories. The choice of texts and different interpretations is marked the critic-reader's task a little more complicated. He/she has to find out how the Algerian story connects with its history, and how the a selection of works reflects colonial struggle.

Then, it has disapproved a dogmatic deportment so that apprehending some common strands; it is theater for Algerian augmentation under colonialism. Historical characters, unlike the colons, have often demonstrated their creative abilities and motivation to compose the output based on the intensity of the colonial hardships described in their lives.

Hence, Fanon's notion of decolonization was not only political independence as well as colonial rule's end, but it also bared a

condemnation of morality and intellectualism. While colonization downright upends culture. It is by refabricating it to a new stance and strand. This is considered to be the fundamental part of a long and tedious road to self-ownership. Such as an adaptation language purposed by the concrete situation, by the partial individualization of the Algerian identity in both dissertations.

The voice of the Algerian authors who have visualized no less than all the beauty of the Algerian space through their diverse forms of writing (novels, tales, short poems, travelogues, and diaries) mostly come from the humane and rarely abolitionist goals of this very rich literature, not those prepared by Western artists, among whom were the French painters who were the authentic authors of the Orientalist style from the beginning. They will need to know many languages on the one hand, but on the other hand, they will seem genuine. Besides, the social ideal they have, a plural is seen through their unique perspective, and hence, it is evident. They function as the basis for the common spirit, which saves mankind from loss by appealing to their sentiments. Thus, this aim was to enforce such an elsewhere between the offsprings of mores and morals. This is a supporting mechanism for those who wanted to integrate their lives or to improve their ones. They were guaranteed. Native population by whom, they experience a forfeiture of culture traditionally and sincerely exaggerated by colonization that started in the 19th century. According to the 19th-century orientalist school, which portrayed the Arab-Islamic world as living outside of history and on the periphery of history, then; their geographical areas were nullified and rendered inconsequential to it until this most prestigious of cultures met its demise.

Occidental motion of Algerian writers who transform their works into means of realizing an ingress from the municipal of the mind. They do not go beyond the disappointment. Françoise Bessai defines Algérie as being one of the only former European colonies where a member of the elite is satisfied in his or her attempt to pass on all elements of his or her supposedly European identity and to adopt only clothes that were worn at that time in Europe as he or she tries to be integrated among locals. In the book 'Les Damnés de la Terre' by Fanon, the phenomenon of cultural colonialization which the Algerians suffered had as a consequence to cause psychological issues. In addition, it is therefore itemized that the colonized sought to escape nearby by bargaining his identity. It was not true at all.

Algeria has departed through a shift mainly for the reason that colonization was an event that steered to altering landscapes and mentalities of a people that have been distanced from their Arab and Islamic culture for decades even though they could not interact with it. Algerian identity loss is multifaceted dynamics and intertwined parodies. For example, the political, social, and psychological hostility of Algerians, on the one hand, and the Europeans' cultural disarticulation on the other are relevant dynamics that add complexity and complicity to the problem. However, the key is the multiplicity. By the same token, it is a formulae of common characteristic of Algerian mores and morals. On the other hand, one has the irrefutable relationship between the social and cultural histories that have become indelible parts of the constituency for literature. Hence, Algeria has suffered. It is even unsympathetically squeezed by the heirloom of colonization and Westernization. So far, it has unquestionably exaggerated the cooperative consciousness of society. To that rationale, historian Jo McCormack states that, there is no satisfactory work of memory on the Algerian War by proclaiming "these memories have been repressed or occluded" (McCormack, 2007, p. 3). Unlike many other colonized nations, Algeria's history and story suffered very serious damage. Literary works created by local writers do not best exemplify these borders and those boundaries. The literature and culture of Algeria are presented including the illustrations of how historical events influenced the canvas of Algerian story and history.

Conclusion

In short, the paradigm related to colonialism in Algeria are the best-known, and, the most controversial, heritages of French colonialism within Algeria. It is directly touched the tradition of symbolic ancestry that existed before the colonization. The research findings are essentially for stating that throughout the colonial times, the amount of space dedicated to colonialism in North Africa and to the Algerian war of independence is not enough. For a history that is so recent and so pertinent to Algeria story and history, a shockingly small amount of attention is paid to it. Most of the weirdness of this literature is imprinted by affinities. In the first place, it transforms into a tribune where the dominated faces off the dominators. The confabs of conflict resolution are on exhibition. This is only the first step of the formal refurbishment of Algeria's cultural. Thereby, it is by the commemoration of (hi)story for the past, the present and for the future. In most cases; particularly though introducing Algerian mores and morals which for a long time was a measure to highlight the superiority of those mores and these morals.

Hence, we have discovered that colonization is largely based on the idea that colonizer culture and indigenous culture should develop their sociocultural activities, taking place most often independently with nearly no connection between the colonized. Nonetheless, the colonized customs and languages were situated in the backseat. At best, they were fetishized. All the theoretically righteous practices were found in the columns of the side of Western civilization. However, this did not result in a comprehensive seclusion. There were various social interactions in zones of intersection. It was by influencing the assembly of colonized. This uprising was the first time in Algeria's history where they referred to Homeland which until then was part of the Islamic world.

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