

## ***The Algerian Writing during the Black Decade***

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*That we can be injured, that other can be injured, that we are subject to death at the whim of another, are all reasons for both fear and grief. What is less certain, however, is whether the experiences of vulnerability and less have to lead straightaway to military violence and retribution. There are other passages. If we are interested in arresting cycles of violence to produce less violent outcomes, It Is no doubt important to ask what, politically might be made of grief besides a Cry for war. Judith Bulter, Precarious lives.*

الكلمات المفتاحية : الرواية ، العشرية السوداء، الابداع، الحضور السردي، اشكالية الترجمة

إن الإرهاب ليس حدثا بسيطا في حياة المجتمع، و قد لا يقاس بالمدة التي يستغرقها و لا بعدد الجرائم التي تقتربها فيها بل بفضاعتها و درجة و حشيتها، و عندما يتعلق الأمر بالجزائر فإن الإرهاب تقاس خطورته بتلك المقاييس جميعا، إذ أنه كان بمثابة كابوس لا نهاية له، أرق ليلهم و أشغلمهم و لكن هذا لم يمنع بعض الكتاب من الكتابة عنه إلى درجة أنه سمي "بالأدب الإستعجالي" لأنه و لد نتيجة الظروف المفاجئة التي طبعت المجتمع الجزائري في نطاق الإرهاب. حيث الأحداث متتالية و متتابعة و متسارعة و مفاجئة على نمطية لم يعهدها المجتمع و بأحداث لم يخبرها و هذا ماتطلب أدبا إستعجاليا يعبر عنها و يؤرخ لها و يكشف سببها و نتائجها و يتخذ منها موقعا كذلك.

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فلقد شهدت الرواية الجزائرية في فترة التسعينات (المحنة) تراكما ساهم في ظهور جيل روائي جديد هو جيل الشباب، الذي أقتحم الكتابة الروائية و أراء أن يزاحم بنصوصه جيل التسعينات (المرحلة الاشتراكية) الذي غابت بعض رموزه و تراجع إنتاج بعضه الآخر إذا اكتفى كثير من الروائيين بنقل جرائم الإرهاب و واقعه المر متناسيين غافلين عن الجانب الفني الإبداعي للعمل الروائي و أهملوا الانشغال على اللغة، و لهثوا وراء الحدث، فأخفقت رواياتهم حين أهملت اللب و اكتسحها الشارع و لغته.

As we know writings have existed years ago. writers have written novels and stories to talk about their lives or to tell stories even true or fictions. The Algerian writers have started writing since the colonialism, they started in Arabic and Tamazight, then appeared some Algerian who wanted to express themselves in writing by the language of the French colonialism. Writers have written in order to show to the readers how were the Algerian people living under the French rules and how they suffered from discrimination, and how they wanted to have their freedom. So that, writers started to draw the real life of the Algerians through their lines, they used the French language to express themselves in order to show to all the world how were the Algerian suffering. From that period, the Algerian writers writing in French started to increase and their numbers became larger and larger, till the 90's where Algeria lived life of a hell under terrorism that has eaten every nice things in our dearest Algeria <<the 1980's were generally regarded as a *\*black decade\** due to the disengagement of the state, the impoverishment of

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the population, the increase in corruption and the contestation of power by Islamist movement. For many high officers in the military at the present time, the collapse of the political system in the early 1990's was the result of this *\*black decade\**<sup>(1)</sup>. In this period many writers have risked their lives and started writing novels showing how were the Algerian living, and how became Algeria that was the flower of the great Arab Maghreb, <<Algeria had become a murky place with no dividing line between truth and untruth where it seemed Impossible to Impose q pattern on the violence.>> <sup>(2)</sup> despite what they suffered they wrote and express their own anger with the lines that were their own happiness. Many writers were killed because terrorism was based on the intellectuals to persecute them. How many journalists, doctors, teachers, lectures, writers have been killed, so that, Algerian will be as it was before. Many francophone writers have drawn the Algeria's civil crisis and suffered a lot from this black decade with the preceding war of independence. Writers were both men and women. <<In Algeria, the decade long civil war (1992-98) saw francophone Algerian women writers "Take up the pen "to document the growth of Islamic

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(1) Louis Martinez, the journal of North African studies, vol .9, n -2 (summer 2004) pp 14-17. Issue 2: Islam, democracy and the state in Algeria: lesson of western Mediterranean and Beyond, why the violence in Algeria?

(2) Martin Evans and John Philips, Algeria, Anger of the dispossessed, Yale university, press, 2007, p 225.

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Fundamentalism and the Exaltation of torture, rape and violence against Algeria women.<sup>>> (3)</sup>

Women started writing and talking about how women were living, about how they were kidnapped then tortured by Emirs and their disciples and how they were offered against their will to men. Women's writing have made a great relationship between women during the Algeria's war of independence, and the black decade.<sup><<</sup> I argue that these writings also draw upon memories of women's past experience of conflict, war and persecution most notably during Algeria's war of Independence (1954-62) to illuminate the brutality of Algerian women's lives in both Algeria and France during the black decade<sup>>> (4)</sup>

They showed the violence against women with all their methods and they also reveal the emotional traumas.

History has repeated itself because our mothers and grand-mothers suffered the persecution of colonialism, and during the 90's we suffered the some image as it was done before, it looks like a movie or a film at the cinema because it shows the atrocity of both colonialism and terrorism.

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(3) Christina Brennan, Mothers and daughters Memories: the palimpsest and women's writing during the Algerian civil war, university of Leeds, p1.

(4) Ibid.p02

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During Algeria's black decade, thousands of citizens were terrorized and killed by the Islamic salvation front (F I S) and the Armed Islamic group of Algeria (G I A). These two groups considered women as evils who must be exterminated from the society; they saw them as vermin destroying men. They used the Islamic religion as an excuse for their dirty works; they considered themselves powerful in the name of the Islam. Certain francophone women writers from Algeria have published their autobiography of their country- women's civil war and persecution.

There are also writers wrote in French about the kidnapping of women and children and killing them by the terrorists especially the women who were allied to the F.L.N Government, and of course not wearing the hijab. << Thus, women allies to supporters of both F.L.N government backed military violence and the extremism of islamist groups.>> <sup>(5)</sup> The study approaches civil war-era Algeria literature has shown novels Immersed in historical contexts, the network of the social and political life from which they emerged. The francophone novelists wanted to show to people during the 90's civil war which was poorly understood including in scholarship on civil war literature. They have often been so focused on the literary texts that their relation to the historical context can be misunderstood. A new phase of history full tragic

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<sup>(5)</sup> Ibid. p 03

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events has started in an independent Algeria. From the week of 4 to 10 October 1988, these events have made bloody revenge in the big cities against the governmental rule led by young people who were fed up the state and the power. Novelists who have chosen to write in French during this period have shown the violence of these young people, they went out in streets breaking everything on their path, cars, shops, supermarkets and even offices, all these events are just the way of how these young people have expressed their anger, unemployment and other major problems. The writers have mentioned all these cases in their writings, they have written as well about strikes in factories, offices. They have named that period the \*black Decenny\* and the birth of multipartism after the decade of the (F.L.N) and the appearance of the Islamist power which its aim was to destroy, to kidnap, to kill and to make all what is bad for the ones who don't obey to him.

The crisis literature written in French is the most production of the Algeria during the \*Black Decenny\* of the 90's many writers and critics have drawn an artistic real era of the Algerian society that has been hurt, << This crisis literature written in French or what we can call it the urgent literature is among the Algerian crisis which

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happened during the black Decenny of the 90's of the last century >> (6) (our translation).

The novelists have shown the tragedy of the Algerian people and how they faced terrorism and generally the Algerian novel written in French has many political, social and economic factors to show what has happened without lidding anything and it has been known as the Algerian crisis of course let's give example of novels of writer \*Yasmina Khadra\* (what can dream wolves /les agneaux du Seigneur) other writers have translated the novels to show outside Algeria in other countries what is the depression of the Algerian people. Other novelists have given a live mirror of the Algerian intellectuals as writers, doctors, journalists that have been persecuted and killed or even slaughtered by the armed forces of terrorism, women teachers have been kidnapped, raped and tortured. They also kidnapped beautiful brides from their husband's during the night of their weddings.

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(6) رضا عامر ، رواية الازمة المكتوبة باللغة الفرنسية و اشكالية الترجمة ،دنيا الوطن، قسم الادب العربي، جامعة ميله، جيجل (الجزائر) :  
>> يعد الادب الازمة المكتوب بالفرنسية او ما يسمى بالأدب الاستعجالي من اهم الانتاجات الابداعية الجزائرية لكونه قد ارخ لمحنة الجزائر التي مرت بها اثناء العشرية السوداء من تسعينات القرن الماضي.<<

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During the \*black Decenny\* Algeria entered into the multipartism and even through the Islamic partism has been created and many young people have been influenced by the Islamic system and the majority of them followed it and truly all these events were of course the Impact of the political parties in that period.

So, the writes started writing in foreign languages and especially in French to show to the world what was happening in Algeria.

The writer became as we can say a \*Vampire writer\* << Algerian critic Rachid Mokhtari has noted that the polemic sounding through a raw rendering of gruesome realities transforming the writer into a vampire writer >> (7)

The Algerian novel became an experiment about what Algeria lived during the 90's. << So from the end of the 80's to the 90's the Algerian novel found itself under a huge number of choices and examination and how to give to the reader a real image of the persecution during that period >> (8)

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(7) see : Rachid Mokhtari, the vampire writer ,p41

(8) ربيع موازيني ، مذكرة مقدمة لنيل شهادة الماجستير هي الادب العربي الحديث الموسوعة بالنزعة الرمزية في رواية الليلة بعد الالف لواسيني الاعرج، جامعة تلمسان من 08 ) ومع نهاية الثمانينات و بداية التسعينات و جدت الرواية الجزائرية نفسها تحت طائل من الاختبارات و الاختيارات، اتحت لها الفرصة في امكانية تجريب كل التقنيات الممكنة و المتداولة في النظريات النقدية من خلال السير نحو افاق واسعة للأبداع و بناء في



- Our translation-

The novel during the 90's has been affected by the political, economical, social, cultural events which developed a bloody Impact of the state. The writer found himself face to face to these events as he became one of it. So, he started to write in French. These novels came to show the other face of the terrorist who has used religion to hide his bloody behaviour, the novelists used a hero in such novel and sometimes they do not give him a name even to show that he is not liked by the society. Benjamin Stora evokes "the Algerian experience of 1990's violence as an "invisible war ", its actors anonymous and "faceless". " Une guerre nom montrée peut-elle exister?" Stora asks. " Les soldats des deux camps demeurent invisible d'un bout à l'autre du conflit.>> (9) This hero went out of the moral values that is what the writer stowed it as the violence pf writing, or the violence of the intellectual that was given to the novels of the 90's and of the violence of the character is just a killing machine without making account on anything, this character killed without mercy, men, women, old people, children, babies and even animals, he killed in the name of religion, in the name of Djihad was our Prophet Mohamed "Peace Be Upon Him" for that kind of Djihad ? Frankly, No! So,

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متميز بالتجريب على مستويات اللغة، و طرائق السرد و حضور الموروث لاستنطاق الماضي و اعادة بعث الحياة من جديد )

(9) Stora, 20.

this is what this character or in another word we call him as sn extremist, this is how he behaved. The writer wanted to show the real face of this extremist and who killed who?

So, << the behaviour of the character in the novel of the 90's written in French is a character that wanted to revenger and who was against all the rules, this character wanted to make a world of his oven, a world that hr wanted to rule it by himself, according to his own rules and profits, emerging his beliefs and his ideas into the society.>> (10) Thus, wanted to rule violence, discrimination and persecution. This character changed his way of wearing, of thinking and wanted to change the society according to his way of life. This character started by his own family, then this area of living then to the society. As we noticed before this character can be mentioned as a no name without giving him a name like in the novel "les sirènes de Bagdad" of \*Yasmina Khadra\*, the hero had no name, or the novelist can give them names of some historical characters like << Amar Ben Yasser, Malik Ben Anes, because this is what the terrorist named themselves but they have not the behaviour of the historical characters.>> (11)

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(10) ينظر: شريف حبيبة، صورة التطرف في الرواية الجزائرية المعاصرة ، قسم اللغة

العربية و آدابها، المركز الجامعي العربي التنبسي (تنبسة). الجزائر، ص 20.

(11) ينظر: نفس المرجع، ص 05.

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There is a great difference between the historical character and the fictions character because the historical character was an ideal one, he was kind, wise and who hated violence whereas the fictions character is totally the opposite. For example, the historical character saw the women as a weak creature that must be protected, but the fictions character saw the woman as an evil creature that must be punished. That's how the novelist wanted to show violence and extremist, they wrote because they were obliged to, it was the only way to escape from the terrible bloody events and to talk about the crisis in order to find the truth in a literature full of despair depression and revolution because of the cultural hole made by the crisis,<sup><<</sup> whereas what happened in Algeria of the nineties did not tempt write to write as much as he was forced because it is the safe cradle of the intellectual at the time took the writing narrative to keep up with the crisis and inspired by the subjects of the tragic situation experienced by Algeria since the beginning of the nineties in an attempt to search for the truth literature tends to character sorrow and grief sometimes and criticism and revolution at other times.<sup>>></sup> (12)

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(12) عامر رضا و كريبع نسيمه، رواية الازمة المكتوبة باللغة الفرنسية و اشكالية الترجمة الصحفية الالكترونية، دنيا الوطن ، نشر بتاريخ 10-09-2010 ( > لكن ما حدث في جزائر التسعينات لم يكن يغري الاديب بالكتابة، بقدر ما كان يجبره عليها لأنها

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The novels of the 90's were about one typical subject, they used the same theme because all the Algerian were thinking the same way, the social life was the same for both the poor and the rich, they were all thinking of violence, or even they could live for tomorrow or no ? The novelist who wrote in the French language mentioned the bloody of the Islamist that their job was just death and destruction, they translated story including violence went abroad Algeria as the press article like what we can find in \*Yasmina Khadra\* novels "les agneaux du seigneur" and "A quoi rêvent les loups." Even the language, the writer used a nice language before the 90's, but during this period they used a violent language, a violent behaviour as we can live these events. << When it comes to "les agneaux", however one of most striking dimensions of the novel's treatment of the civil war is the visibility of violence: Coetzee describes Khadra as a writer "who makes violence into art"; from Adam Shatz, Khadra's works "pornographically violent."<sup>(13)</sup> That's right that les agneaux includes scenes of sadistic torture, sexual violence, and gratuitous murder.

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الملاذ الامن للمنتقف آنذاك... فأخذت الكتابة الروائية على عاتقها مواكبة الازمة .... و التي استلهمت موضوعاتها من الاوضاع المفجعة التي عاشتها الجزائر منذ بداية التسعينات من محاولة للبحث عن الحقيقة، ادب يغلب عليه طابع الاسى و الحزن تارة و النقد و الثورة تارة اخرى <

<sup>(13)</sup> « One big murder Mystery », London review of books, October 7, 2004.

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However, the language used was very easy to the reader, the letters were full of suffering, anger and revolution because of the way of living in that period, the writers that used to write with a high level style including metaphors, simile ;any nice verses, changed their way of writing in the 90's.

During the 90's or the black decenny Francophone writers talked about intellectuals who were the source and the light that period and that have made their best to let and to preserve people from that bloody period, whereas these were other intellectuals that moved to the other side and have chosen anther path, a path of killing like the character "Kada Hellal" in the novel "les agneaux du Seigneurs" of Yasmina Khadra, and the character "Nafi Walid" in the novel "A quoi rêvent les lousps." Of the same writer, who loved art but at the end found himself a death killer. The writer used some Algerian words in their writings even that the novels were in French, they wed some popular word to give their novels a kind of "Algerianization" to their novels of being a central language, << multiple levels of language within the texture of the text. The reader attests to use of the classical language and the dialect in the novel (dialect of Algiers the subject of the study) and the French language as the language of the narrative text, giving the novel the adrantages of Algerian uniqueness, belonging and cultural specificity. Mostely in all the literary words is the endurance of the classical language as a central

language, but the vocabulary transmitted vocally from the French language is not up to the degree of distortion of the linguistic identity of the novel.>> (14)

Novelist of the 90's called their writing with the \*black novel\* or the \*black story\*, it was the true life of Algerian during the \*black Decenny\* and of course expressed in the French language showing the suffering of the Algerian people and the tragedy caused by terrorism. This tragedy leads to the writers to write about what was happening, using a language of anger, pessimism, trouble, death and all the bad manners that were used by terrorists. The novels of the 90's included the fear of future, the refusal of death and the feeling of suicide, they asked many question without any answers finding themselves in a way of transformation to an unknown world, and unknown destiny as it's shown in the novel of "les angeaux" which << can be interpreted as a response or artistic solution to the civil war's revisionist slogan qui tue qui? If the civil war is an enigma. Les angeaux dramatically solves it, showing us the civil war's

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(14) عامر رضا و كريعب نسيمية: رواية الازمة المكتوبة باللغة الفرنسية و اشكالية الترجمة الصحفية الالكترونية، دنيا الوطن ، نشر بتاريخ 10-09-2010 ( تعدد مستويات اللغة داخل النسيج النصي: يشهد القارئ توظيف الفصحى و اللهجة العامية (العا صمية في الرواية موضوع الدراسة) و كذا اللغة الفرنسية لغة النص الروائي، لتمنح لرواية ميزة التفرد والانتماء و الخصوصية الثقافية الجزائرية ، و الغالب في كل الاعمال الابداعية هو بقاء الفصحى كلغة مركزية، اما المفردات المقولة صوتيا من اللغة الفرنسية فهي لا تصل الى درجة تشويه الهوية اللغوية للرواية)

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causes, its actors, and their motives. Section 1 and 2 show how “Les angeaux” uses the trope of social reversal, in the context of the war of independence and its consequences, to explain the origins of the civil war. The section then argues that Les angeaux uses scenes of violence rhetorically to produce political conclusions in the reader. Section there considers how the novel encodes civil war history as a crime fiction genre, cording the state as the agent of justice and the F I S as the agent of evil. >> (15)

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-<sup>4</sup> رضا عامر ، رواية الازمة المكتوبة باللغة الفرنسية و اشكالية الترجمة ، دنيا الوطن، قسم الادب العربي، جامعة ميله، جيجل (الجزائر) :

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(15) Neil Grant Landers, Representing the Algerian civil war: Literature, History and the state, university of California, Berkeley, 2013, pp 44, 45.

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5-ربيع موازييني ، مذكرة مقدمة لنيل شهادة الماجستير هي الادب العربي الحديث الموسوعة بالنزعة الرمزية في رواية الليلة بعد الالف لواسيني الاعرج، جامعة تلمسان

6- « One big murder Mystery », London review of books, October 7, 2004.

7 عامر رضا و كريبع نسيمية: رواية الازمة المكتوبة باللغة الفرنسية و اشكالية الترجمة الصحفية الالكترونية، دنيا الوطن ، نشر بتاريخ 10-09-2010

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