

**RESEARCH ARTICLE****WWW.PEGEGOG.NET**

## **Articulation of Commitment in Mouloud Mammeri's Fictional Works: Reception Theory at the Junction of Thematic Analysis**

**Allek Nacira <sup>1</sup>, Degui Hayat <sup>2</sup>, Mokrane Youcef <sup>3</sup>**

<sup>1</sup> Laboratory of Cultural, Didactic and Teaching Practices in Algeria

<sup>1</sup> University Center Morsli Abdellah of Tipaza, Algeria. Email: [allek.nacira@cu-tipaza.dz](mailto:allek.nacira@cu-tipaza.dz),  
<https://orcid.org/0009-0008-1133-9268>

<sup>2</sup> Laboratory of Cultural, Didactic and Teaching Practices in Algeria

<sup>2</sup> University Center Morsli Abdellah of Tipaza, Algeria. Email: [degui.hayat@cu-tipaza.dz](mailto:degui.hayat@cu-tipaza.dz)

<sup>3</sup> Laboratory of Cultural, Didactic and Teaching Practices in Algeria

<sup>3</sup> University Center Morsli Abdellah of Tipaza, Algeria. Email: [mokrane.youcef@cu-tipaza.dz](mailto:mokrane.youcef@cu-tipaza.dz),  
<https://orcid.org/0009-0008-8265-138X>

**Received: 19/08/2024   Accepted: 01/02/2025   Published: 10/04/2025**

### **Abstract**

This article aims to report on the controversial aspect of Mouloud Mammeri's intellectual commitment. It surveys the essential point that emerges from this controversy: that of not having been conducted in a sufficiently decent manner. In fact, much speculation has been made on this matter. Paradoxically, his own position is either confused or passed over in silence, certainly because of his muteness on the issue. This clues to confusing interpretations, to the extent that the opinions expressed about are increasingly accumulating. Surprisingly, we are witnessing several contradictory readings of an eristic trait. Hence the reasoning led by our article based on highlighting the ambiguities surrounding the debate. Thus, by relying on reception theory, the floor is given to certain researchers and essayists such as Fatima Boukhelou and Malika Kebbas who, both and each in their own way, develop the thesis (or hypothesis) of the presence of engagement in literature (the text counts but also its reception). This immediately leads us to address the particularity of the controversy that mainly accompanied the reception of *La Coline oubliée*, and which we cannot do without despite its recurring nature. Therefore the need to take up the echoes of the authentic receiving authority that offers us two distinct readings: that of Abderrezak Dourari, who is content to reinsert the character of Mammeri in a restricted framework specific to his type of commitment; and that of Hend Sadi, who follows a progression marked by two moments of antithesis and synthesis. Ultimately, and to dispel many of the paradoxes surrounding this question, we have found nothing better than to examine, in some detail, how the concept of commitment **operates** in Mammeri's work, whose thematic articulations we address.

**Keywords:** Commitment, Articulation, Mouloud Mammeri, Reception Theory, Thematic Analysis.

### **Introduction**

By invoking the term "articulation", we bring attention to the paradigmatic order deliberately assigned by the present title with a view to define and elucidate the parameters of the following analysis and comments right away. It is therefore a question of signifying, as a preview; the

complexity, depth, preeminence, and complicity that underlie and connect the whole of Mouloud Mammeri's writings, mainly fictional among others. In his work, this prominent Algerian writer (1917-1989) sought to challenge dominant narratives and perspectives, offering a fresh and insightful look at the complexities of Algerian society and culture. However, one of the major concerns that we should raise at this stage is highlighted quite clearly by the subtitle (namely: *Reception theory at the junction of thematic analysis*): it is the issue of responsible "commitments" (in the plural) of Mammeri. Since we cannot decide on the question of which of Mammeri's novels is the most explicit in its commitment, a thematic approach (both transversal and diachronic) will inevitably be required. In the meantime, it will serve above all as a guide in the ongoing reflection, which will extend to his other works, rather less novelistic. From these two directives paraphrasing our title, the article focuses on the **controversy** that has taken place and continues to resurface around Mammeri's **commitment** and its particularly cultural and altruistic dimensions. We will file the stakeholders associated with this debate into two categories, while keeping in mind that having been triggered in the fifties of the last century and having over the course of history some shifts and observed all kinds of recoveries, it has recently been revived by some experts, activists of the Berber cause *inter alia*, and has been the subject of some academic research (Nemmar & Boudjemai, 2023).

Therewith, it is significant to agree beforehand on the notion of commitment, hence the interest in applying the theory of reception, which goes after the perspectives of both parties, mainly in the continental version of reader-response criticism, supported by the *Constance (Konstanz) school* which handed down two alternative denominations (Rezeptionsästhetik and Rezeptionsgeschichte). Because opinions differ not only because of the divergence of points of view, the level of expectations, the diversity of challenges to be met or the existence of conflicts that generally approximate some ulterior motives, but disagreements are sometimes determined by the acceptance of the words distinguishing themselves from each other. For this reason, it seems more necessary than ever to highlight the reception of Mammeri's work in the intellectual environment of both parties, Algerian and French. Indeed, by referring to history, we are assured that this reception is truly ambiguous and ambivalent. We must therefore ask the taboo question: why was Mammeri celebrated very early and relatively consecrated by a particular "colonial" class when he was beginning to be eclipsed by some of his own partners since at least 1952, the year of publication of *La colline oublié*? Better still, we should ask ourselves whether it would be necessary and justified to restrict the author to this grid of committed intellectuals. And if we were to admit this fact exclusively, what would be the consequences? Certainly, we should be aware of the fact that this figure has always been cautious of simplistic taxonomies, despite their methodological advantage; because he clearly understood and recognized very early on that man is free enough not to respond to fixed configurations.

Thus framed the focal areas of our argument, with the theme installed in the background; we will be content to approach these questions according to three complementary trajectories through which our conception is articulated. As for the configuration implemented here, we will deal, on the one hand, with Mammeri's position with respect to what is considered in the order of intellectual commitment where we will be primarily interested in the presentation of his argument, at least in its initial and basic state. Because, as we will curiously discover, this discreet intellectual expresses himself on this subject only observing reservations about it. On the other hand, a debate will be resumed, in the light of which we will be interested in identifying the different points of view of critics and essayists, and in particular of researchers who have looked into this question. Because opinions on this question, as we have just underlined, are widely shared. Hence the concern to re-establish the truth. Finally, we will try to understand how the notion of commitment works in Mammeri's fictional work (by accounting for some parallel fields). This constitutes the crucial part

of the present contribution. Consequently, as is indeed plausible, our argument will evolve, with many twists and turns, between the considerations concerning our vision of things and ideas that we will put forward here in one respect, and the requirements of objectivity from other perspective. This will allow a slight overlap between the three articulations mentioned above. And this according to the development of the analysis from case to case.

## 1 Mammeri's position

It is appropriate, first of all, to highlight Mammeri's position, which is thought of in a perspective strewn with divisions. Hence the ambivalent representations that it will entail, a fortiori. Moreover, what makes his position all the more interesting, and precisely because of his displayed resistance to any compromise, is the fact that he remains so laconic on this subject despite being its instigator, and that he is freed from any advantage that he could have drawn from it, because of his temperament, which will also be discussed here, as we will figure out. A point on which Fatima Boukhelou questions acutely and to which she returns several times in her doctoral dissertation presented in 2006, the title of which (It is our duty to state it given its relevance) is: *Definition and evolution of the figure of the intellectual in the fictional work of Mouloud Mammeri and contribution of news in the evolution of this figure: the amusnaw, cantor of Berber culture*. She talks about it from the introduction where she articulates unequivocally: « Rarely has an Algerian work so "severely" reflected the vocation and ideas of its author, to such an extent that we do not hesitate to speak of commitment » (Boukhelou, 2006, p.05). And this, to the great displeasure of our author, she specifies. However, she reveals in the margins, and to clear up a misunderstanding: « The term "commitment" is rather poorly perceived by our author, as the posture that it ended up implying induces a constraint rather than a freedom, a choice which commits to make compromises » (Boukhelou, idem, p.05). The clarity of this position, summarily stated, leaves no doubt about Mammeri's prudence regarding the basis of the commitment which, according to her, is designed on an inevitable retranchement.

To offer further insight, the author of the dissertation relies first on the assessments of the latter, originating from the Djaout-Mammeri symbiosis (we deliberately incorporate a hyphen, alluding to *Interview with Tahar Djaout 1987*). In this dialogue, employing words carefully taken from the period that might today be characterized as the basis of a chaotic situation, Mammeri indicates : « For an Algerian author, the significance that he should regard prior to all others is the one commonly employed in Algeria. The interpretation that we usually assign to the term here is a form of absolute indoctrination... It carries with it the scent (i. e. odors) of restriction... [...] I admit that for me, both by nature and by belief, I have averse reactions to this kind of practice » (Djaout, 1987, p.29).

Obviously, Mammeri fully rejects all forms of conditioning which confine the intellectual to predisposed configurations, including the act of commitment which would enlist him in intrepid implications. He firmly rejects the acceptance that generally prevails in Algeria. Because he is so indignant at the endorsements which lead him to make concessions limiting any conceivable alternative, or to manage accommodations condemning any perspective on the horizon and depriving man of his free will. Obviously he subscribed to this refusal of concession at the price of privileges and prestige which he considers to be contingent in nature, despite appearances which pretend to mean quite the opposite.

## 2 The opinions established on the issue

While thinking back on this timidly contested, but also textually attested, position; let us now move on to the second point of articulation concerning the opinions expressed on the question. We specify in this context that F. Boukhelou discusses Mammeri's arguments because she feels that he, through discretion and modesty, casts a veil over certain fallacious predictabilities. She then thinks

that conforming to this psychological state, although edifying in a sense, potentially risks defining him improperly, and leading to a misinterpretation of his work.

Furthermore, Tassadit Yacine, a disciple of M. Mammeri and recently consecrated, will publish in 2021 (in partnership with Hafid Adnani) a work of synthesis and reestablishment of the facts; with an evocative title that we can translate for the time being as: *The Hidden Face of Mammeri*, putting this dilemma in its proper (and verified) context. Drawing on press interviews, she demonstrates that recent documents support the same idea, except for the need to redefine the term *Commitment* and add a new element to yield it asset and politically relevant. So, in order to re-establish a certain truth, she took advantage of testimonies about his involvement in activism during the war of liberation, as well as before and after. By emphasizing his early awareness and his determination to fight against any subjection following a destiny that would characterize him later and forever, she reinscribes this original character in a political as well as ethical reconfiguration.

## 2.1 The premises of textual commitment

### 2.1.1 Fatima Boukhelou's Reading: *literary presence*

In revisiting the foundations of the Mammerian perspective discussed by Boukhelou, it is noted that Mammeri's commitment is articulated through the « total presence of the writer in literature » (Boukhelou, *idem*, p.05). This notion summarizes the core of the methodology that we intend to adopt, following the third articulation related to the exploration of this controversial subject, from which we will constantly maintain an objective posture. Boukhelou develops the importance of the influence of the cantor in Algerian society, through his authority as a writer, notably by drawing inspiration from Berber culture. « This extensive commitment turns out to be both the result of the autobiographical dimension and a dedication to actively interact with reality, to bear witness to it as faithfully as possible » (Boukhelou, *idem*, p. 05). This case of presence serves as a compelling illustration, as she points out, « due to his multifaceted identity as a novelist, essayist, playwright, ethnologist, critic, and researcher. Despite the diversity and complexity of his endeavors, they are unified by a consistent underlying principle: a steadfast commitment to elevating his people from obscurity and facilitating their engagement with History » (Boukhelou, *idem*, p.06). According to the most common criticism and which is close to the reading of Jean Déjeux, or even Abdelkebir Khatibi, in his *Roman maghrébin* (1968); Mouloud Feraoun would be exemplary, with Mouloud Mammeri, and a Mohammed Dib, perhaps the earliest in the matter, to start off what was then called the "ethnographic current" of the beginnings of Algerian literature in the French language. « Current presented as founding, and whose essential dynamic would be the description » (Quoted by: Bonn, 2013, p.08).

In this instance, the instigator of this thoughtful reading, while greeting the choice of the intellectual, does not keep herself out defying him on his own ground. That is to say, she returns to him his maxim which preserved him, until then, from guilt towards this obligation which was possibly eating away at him. She entrusts us, summarizing the thought at issue here and dismissing us to its author who stated in 1972: « The biography of a writer counts for little, ultimately. It is his work that is important. The essential thing is not the event, but the ultimate inner adventure » (Mammeri, 1982, p.76). Especially since this one, in a radio interview with Radio Canada International (comments collected by Michel Boisvert in 1985), on literature and its relationship with the troubled era, reiterates his point: « A novel lies of course, since it is an invented story, it necessarily lies, but it only lies in appearance; in fact the events must be nourished by the reality actually experienced by the characters » (Amhis-Ouksel, 2010, p.110). The novelist also goes so far as to bear witness to the territories, « and therefore by the different populations of the Maghreb » (Amhis-Ouksel, *idem*, p.110), if we conform to the evidence of the same quotation.

This particular perspective holds a unique significance as it contrasts with an entirely different viewpoint. Despite acknowledging his established commitment, this stance boldly assigns a protest-oriented purpose to the writings of this revered cantor (following the lineage of *Amusnaw Amukran*), an incentive for anti-establishment spirit in other words. One could argue that the allegation is somewhat overstated, particularly when considering the insights provided by F. Boukhelou who emphasizes Mammeri's unease with the concept of "commitment," as revealed in the interview with Tahar Djaout. He delicately hints at feeling uneasy about the constraints that restrict his freedom, emphasizing the importance of a thorough comprehension that may require adaptations or, as our colleague puts it, "compromises".

From that point forward, freeing himself from any ambiguity (for which he will be criticized as we will observe), Mammeri did not view things through the lens of the newly popular concept of commitment in critical literature. It was customary, dictated by the times, that the era of wars would inevitably influence artists across the board. However, it appears that Mammeri was inclined to complete with Jean-Paul Sartre's stance against overindulgence in the implementation of the notion of commitment, as the latter aptly reminds us that « in " committed literature ", commitment must in no way lead to forgetting of *literature*, and that our concern must be to serve literature by infusing it with new blood, even as we serve the collectivity by attempting to give it the literature it deserves » (Sartre, 1988, p.267). Moreover, the principle of "active participation" coinciding with the deeply held convictions of a committed artist, a concept also examined by philosophers such as Saul Bellow and Maurice Merleau-Ponty, did not present a difficulty for our novelist, who had also delved into the notion of active participation, investigating its consequences and significance in the quest for a purposeful life. He could have easily embraced it if he had intentionally chosen to do so. The author found a profound connection between his artistic beliefs and the concept of "active participation". Nevertheless, he was uncomfortable with it, as stated earlier, because of the exact reason that was just mentioned. However, after thorough analysis of the distinctive rationale advocated by proponents of this perspective - frequently supported by master's degree candidates despite its unconventional nature - it can be concluded that an identity enterprise inherently involves controversy and is susceptible to conflict across all facets.

At this point and in terms of writing, we can go so far as to say that it is likely to be pamphleteering, and processive in addition. However, this excessive pretension is hardly applicable to the work of Mammeri who is a character as much discreet as he is very marked by diverted, even disenchanted, revolts. Without mentioning causes relating to all sorts of distortion and supposed recovery on the margins and in the image of the practices which continue to be exercised by the *system* that disregards him and by which he is viewed negatively due to his expectations, both rigorous and restricted, as well as his unfaltering positions. Furthermore, it turns out that there are many revolutions which often end up establishing dogmas which formally reprimand any initiative. Let us remember here the subtleties and inconsistencies of revolutions, observed by Emmanuel Kant, referring to the careless application of reason if not of enlightenment under dictatorial governments in contrast to liberal administrations: « A revolution may lead to the dismissal of individual tyranny and grasping, authoritarian subjugation, yet never a genuine change in the way one perceives. Conversely, fresh biases will emerge, which will control the vast mindless crowd just as the previous ones did » (Kant, 2021, p.11).

This contradictory disillusionment, as in the situation of Mammeri, was discussed by Jean Déjeux while examining the work, especially *L'Opium et le bâton* which was published in 1965 (Paris, Plon). The novel centers on Algeria involved in its fight for independence. This is a moment in the national struggle in Greater Kabylia. By focusing on the character of Dr Bachir Lazrak who put his

skills at the service of the war for the self-determination of his country (an act of bravery and commitment but which can leave one perplexed as to the social rise of this character who nevertheless joined the revolutionary ranks a little late). Because the latter, while remaining intellectual, humanist; Jean Déjeux is interested in a relief concerning him and which he describes in these terms: « Dr Bachir Lazrak, the intellectual, humanist, finally agrees to join the maquis. He survives the final massacre and the destruction of the village, but his journey of recovery of himself after his acculturation results in a certain dissatisfaction. After the tragedy we aspire to a reassuring and calm life, but “ we generally realize that it was an illusion ”, says Mammeri » (quoted by Jean Déjeux, 2010). So disappointment, resentment, the constraints of the fight, Mammeri knows enough. He keeps himself away from all the parades that would lead him there, but he also takes care not to fall into simple negative withdrawal, not to say submission.

On the other hand, if we want to talk about a commitment which partially covers the previous meaning, and which is probably part of a fight of a refractory nature; of resistance and denunciation; but which is serene and all or less long-term, it is possible to discover it in the entire writing process of Mammeri, particularly in his novelistic expression. Because his work, marked by the quest for unity, combines the feeling of double disaffection with the systems in place (that long perpetrated by colonialism and that of the fallen revolution) to a reading of existence dependent on ancestral virtues. Such commitment that should be underlined; has always been discredited by these same systems which kept their citizens in fear, and yet very rooted in the ancestral practices from which the intellectual draws inspiration, and those of the present day above all (or adapted and artistically highlighted). We would preferably speak of a discourse oriented by the use of “ the art of the novel ” which inspires a considerable number of representations, conceals realities (without totally deferring or concealing them), and punctuates misadventures (without saying them frankly). A participatory and creative discourse, provoking reflections, and calling for actions that are not entirely reactionary, but which would be the manifest result of this coherent and determining novelistic creation. Because, without doubt, the way of saying has a lot to do with the content which even shows through these disappointments from which Mammeri, unfortunately, clumsily attempts to distance himself. But the characteristic of critics is precisely to try to understand this paradox, not to condemn the man and the work as it has been observed and as we will discover below.

Mammeri's commitment embodied in the unity and diversity of his work is described by Dejeux who elaborates an enlightening reflection on the subject noting that: « Mouloud Mammeri's three novels are also part of a unity, that of three periods in the life of the Algerian people. The hero, who has left his forgotten hill, gradually recovers the memory of this hill, wakes up from his sleep of righteousness and finds himself by taking the paths of freedom, that is to say by participating in the fight for independence, by refusing opium and the stick. Finally, we can also recognize the independence and serenity that our author knows how to show in the debates and controversies where the problems of French expression and political "commitment" are raised, among others, without it being necessary to dramatize these skirmishes » (Dejeux, 1973, p.49).

### **2.1.2 Malika Kebbas' Reading: *the text and its reception***

In this viewpoint, Malika Kebbas maintains, in an article entitled literally (The intellectual in question in “La Traversée” by Mouloud Mammeri) that her entire analysis reveals that *La Traversée*, 1982 (Plon) « is a work of synthesis which makes “ complete reference ” [...] to the itinerary of the novelist himself, in his capacity as an intellectual, to all his commitments, to his aspirations but also to his disappointments » (Kebbas, 2001, p.173). By retaining this remark in some details of its application, its author reminds us on the other hand: « the intellectual is the one who defines himself by his freedom of choice and by his commitment - not in the narrowly partisan sense but in a

universalist perspective - in the denunciation of all forms of oppression, injustice and obstruction of freedom. This task requires the presence of an intellectual field that is autonomous from all power, whether political, economic or religious » (Kebbas, idem, p.169).

M. Kebbas stresses the point that the reception of the novel failed to grasp the intended discourse articulated within it. This led to its marginalization in the media and its lack of publication in Algeria. The publication of its edition by Bouchène in 1991 occurred following the initiative of democratic opening, two years after the unfortunate passing of the author (Kebbas, idem, p.170). Despite holding a contrary stance towards this type of reception, the theoretical framework unique to John R. Searle's discourse on speech acts and his philosophical assumptions facilitated her to deduce the following: « All these disruptions are achieved through transfictionality, namely by employing literary genres outside that of the novel such as tragedy, epic, intimate writings (such as letters), irony - indicative of the writer's classical education and Hellenic background - and by incorporating the expressive style of ancient Kabyle poets » (Kebbas, idem, p.172). Let us be reminded that Mammeri's strong inclination towards this mode of expression plays a significant role in elucidating his dedication, as will be demonstrated shortly.

## 2.2 Interpretations of the controversy, *representative case of reception*

It must be remembered, however, that distorting a text to attribute to it a vocation of commitment clearly risks harming both the work and the person who originated it. In this wake, we were right to appeal above to Sartre's reasoning on the need to opt for literature. This is why, and against this backdrop of controversy that requires a minimum of vigilance, we must reconnect with the reception of *La colline oubliée*, while reflecting retrospectively on a few episodes, and above all, mention two other successive readings of the controversy that raged and divided opinion: that of that of Abderrezak Dourari and Hend Sadi in this case.

### 2.2.1 Abderrezak Dourari's Reading, *thesis of reintegration*

Abderrezak Dourari, rather than advocating for the thesis of personal commitment, offers on his side an alternative outlook that involves integrating the character into a broader global movement while eliminating his label of precursor. By considering an analysis that may spark debate but holds significant implications, the one we have just presented and which is backed by M. Lacheraf who describes magnificently, but not without irony, Mammeri's work as a touch of « revolutionary romanticism akin to the distinguished styles of Maxim Gorky: *The Mother*, or Nicolas Ostrovsky: *How the Steel Was Tempered !* » (Dourari, 2010, p.107). Without intending to endorse this thesis, and being conscious of its inclination towards the prominent figures of national movements, Dourari draws our focus to a particular passage where Lacheraf asserts: « The people are inherently heroic and completely united in support of their enlightened leadership. The revolutionary style of the era is truly esteemed» (Dourari, idem, p.107). It is apparent from the current context that this scholar, without overtly objecting, delineates that while this stance might provide a basis for criticizing Mammeri for not portraying this actant as per Lacheraf's expectations, it leads to a state of nationalist myopia.

To validate Mostapha Lacheraf's exceptional change of scenery with regard to the work at issue, and to assimilate the example of the commitment made from his point of view and whose cornerstone was already laid in the fifties, and in light of this column debate, he considers the modernist intellectual, Mammeri in this case, as someone who quickly hides behind the cut-and-dried vocabulary of popular culture. The catalyst for this idea that blossomed into a disagreement was sparked by the prospect presented by Mouloud Mammeri's book, "*La colline oubliée*", and the subsequent reactions it stirred up back then. M. C. Sahli and Mostefa Lacheraf urged Mouloud Mammeri to openly disassociate himself from any colonial influence that might exploit the literary

achievements of this publication. It is true that things can exist through writing, but the readership of that time did not have a uniform vision of writing and above all the people were unaware of the direction in which the country was heading.

As noted above, Mammeri's writings, particularly his novel *La Colline Oubliée*, explore themes of cultural identity and the struggles of the Berber people to preserve their heritage in the face of oppression and marginalization. Dourari's perspective adds another layer of complexity to Mammeri's legacy by highlighting the geopolitical significance of his work. Considering the outstanding grandeur of Mammeri, Dourari's viewpoint will contribute to a comprehensive analysis of the cultural and geopolitical aspects related to Mammeri's work. Certainly, another perspective could shed light on the epistemological significance of the ideological implications within that particular scope. In return, Dourari seeks to adopt the perspective of the specific form of militancy that its proponents perceive as possessing a monopoly on Algerian nationalism. Acknowledging that they are collectively responsible for this controversy, he situates the discussion within an epistemological context, thereby endorsing a theory articulated by Edward Said, which he explains at length as follows: « We know how much the criticism of this thesis of art for art's sake prospered in left-wing intellectual and artist circles (Louis Aragon or Paul Eluard in this case), until the end of the seventies in particular; and sufficiently justified, in itself, the marginal condemnation of producers of ideas and creators notwithstanding their talent as long as they have adopted postures of neutrality with regard to the major political and ideological questions of their time. The intellectual had to be involved. The commitment must be explicitly assumed in the writings. »

This point of view is not specific to M. C. Sahli or M. Lacheraf. He continued to regiment (i.e. incorporate) intellectuals and thinkers long after and a man as brilliant as Edward Said [...] seems to us to be a perfect illustration of this insofar as he theorized this attitude. This is perhaps the major argument that M. C. Sahli wanted to oppose to Mammeri. Thus, M. C. Sahli declares most normally: « A work signed by an Algerian can therefore only interest us from one point of view: what cause does it serve ? » (Dourari, 2010, p.98). Lacheraf, for his part, noted the absence of political commitment. His article, finely analytical, tried to probe the regionalist spirit and the signs of Berberism that emerged here and there. Mammeri, according to him, had deliberately watered down Algerian realities and coated them with a folkloric varnish to the point of associating his story with exotic, even colonial, literature (Dembri, 1973, p.106). But it is not surprising that the coherence of this argument advocating nationalism and the explanation of the phenomena systematically described, can remain within the limits of speculative validation. Quite simply because Mammeri remained faithful to his Kabyle roots and to carry throughout the world the message he holds from his fathers, he perfectly assimilated the genius of the French language. Hence « the universal character applauded by Gérard Bauer in the *Newspaper of Algiers*, by highlighting the quasi-French sensitivity of Mammeri, the *Echo of Algiers* salutes the "new writer"; Marise Péliale wants to share the joy of the writer and is ecstatic about his promotion in terms whose depth we will not judge ». (Dembri, idem, p.104).

Let us therefore conclude, so as not to divert the essential, by saying that commitment constitutes a distinctive feature of the intellectual's notoriety acquired mainly through the consecration of his romantic work. Some researchers and activists concerned with the conceptualization of Mammerian commitment, whatever it may be, see it as a source of inspiration. And they will not refrain, ultimately, from associating with this enterprising commitment qualifiers such as (commitment of resistance, denunciation, political commitment, intellectual commitment, or other subcategory). As for this academic, he framed the issue of Mammeri's commitment from a political-cultural perspective, concerning his position, both with regard to colonization which implies

the liberation of Algeria and the cultural combat launched subsequently with fervor and in an unwavering manner.

### **2.2.2 Hend Sadi's Reading: *antithesis and synthesis***

H. Sadi may be regarded as the catalyst in this debate. This is due to having introduced a coherent and invigorating diachronic element, his interest in the work and his promising documentation in terms of comments deferential for or against this cause. He will have at least touched upon most of the issues that pertain to the matter that concerns us thus far. Hans-Robert Jauss instructs us that reception is a process that is intricate and evolving: it relies on an aesthetically ambiguous perception (foreseeable according to the reader's expectations or fusion of horizons) and a phenomenologically focused, even influenced, reflection. This is the reason why the individual must have an adequate ability for discernment and ethical judgment to withstand the effect of " hidden persuasions " (Jauss, 1982, p.29-30). Thus, according to that posture of doubly informed critic, while referring to a laudatory and potential trouble-making article: allusion made to the storm raised by the advantageous critique signed by the journalist René Janon, entitled in an assertive and evocative manner (Janon, 1952); the first alert was provoked by Amar Ouzegane who had a certain esteem for Mammeri because of their previously crossed trajectories, and possibly before that the latter would have left the *French Communist Party* in Algeria, and had just gotten closer the *Association of Ulemas* (Sadi, 2014, p.22). He wrote, in issue n° 7 of the magazine *Le Jeune Musulman* (A press organ supporting the ideals of the *Association of Ulemas*, founded by Ahmed Taleb Ibrahimi), an article, nevertheless, not too corrosive, entitled " Qui nous donnera une version nationale de *La case de l'oncle Tom* (*Uncle Tom's Cabin*, originally) " (Ouzegane, 1952), whose satirical meaning as an insinuation made to Mammeri's novel is not only invisible but also reveals the ambivalence already mentioned above concerning the reception of the author's work. Sadi insists that in the eyes of this signatory, « the success of Mammeri is all the more suspect since Dib [who had just published, the same year, *La Grande Maison*] did not meet with such an enthusiastic reception » (Sadi, idem, p.57). This first affront, all things considered, was followed three months later by the reaction of Mohand Cherif Sahli (Writer, historian and one of Mammeri's close friends) supporting a no less vexing title: " The hill of denial " (Sahli, 1952), which in turn rises to the forefront. He gives the reason for his intervention straightforwardly: « The need for this clarification became apparent to us when we noted the confusion thrown into people's minds and the errors accredited by noisy propaganda about a recently published work: *La colline oubliée*, by Mr. Mouloud Mammeri » (Quoted by: Sadi, idem, p.58).

We can clearly see, in this scenario, the distance taken towards the work itself and the audacity of the diversion to which this declaration will precipitate any uninformed or novice reader. Moreover, Sadi is aware of this so well that he specifies: « The questions formulated successively, first by Ouzegane then by Sahli in a more aggressive manner, are not based on any element taken directly from the novel. But left without answers, they place the writer in the eyes of the reader in the position of the accused » (Sadi, idem, p.57). Therefore, Mammeri's concerns when he is wary of the avatars of a so-called positively explicit commitment of deposit, are correlatively justified. All the more so since the author must report, not to zealous literary critics, but to activists given over to the pleasure, at the same time, of stigmatizing the man, marginalizing the work and manipulating public opinion (with all the discrepancies and prejudices which characterize the latter); while reproaching the former and making justifying, inciting and suspicious judgments on the latter, and finally by ironizing about the fate, place and value of the two targets.

As for the article by M. Lacheraf, with a somewhat provocative title and whose English translation will eventually may provide some clearing up to the reader: " *The Forgotten Hill* or

**Anachronistic Consciences**" (Lacheraf, 1953), Sadi classifies it under the heading of what he calls "judgment", perhaps excessively (Sadi, idem, p.69). First, he highlights the intellectual aspect of its author by authorizing his essay the extent of "close analysis", an expression taken from the advert launched as part of an advertising promotion. And this, by mixing him again with a sensationalism of *déjà vu* debate where all over again, almost of a schematic character of that animated in *Les Temps modernes* which, subsequently and paradoxically, had offered a platform to Lacheraf and Sahli (Bessac-Vaure, 2012). A debate sparked around the publication of *L'homme révolté* by Albert Camus, and in which internationally renowned names participate, such as J. P. Sartre, Francis Jeanson and in particular A. Camus. Thus, Sadi pays a certain tribute to the intellectual honesty that the article inspires in him, and as proof, in his presentation, he tells us: « Lacheraf, who goes in the same direction as Sahli, uses a more moderate tone and the insult gives way to a form of condescension which is evident from the title of the article [...]. Furthermore, unlike the two critics who preceded him, Lacheraf goes into detail about the book he cites. Another difference with Sahli who immediately assumed his bias. Lacheraf wants to position himself as a supreme judge, above the fray that he observes, and displays an attitude imbued with balance and weighting » (Sadi, idem, p.72). But Sadi is not going to stop there, because, he notes, « the neutral tone poorly disguises a harsh indictment: Mammeri is suspected of lacking sincerity, of garbling the Algerian reality and of distorting its acts to the point of disorienting a reader as informed as Lacheraf » (Sadi, idem, p.73). And what becomes interesting in this flection is that the critic, as Sadi insists on defining him objectively and to the latter's credit, « becomes more precise and attacks directly the author and his novel, without necessarily going through the colonial press as Ouzegane and Sahli had done. He detects in the book which falls under the "regionalist genre" a "sentimental bias". After painting this profile of the work, Lacheraf ends up going straight to the bottom of Mammeri's sin » (Sadi, idem, p.73). This is where Sadi declares this sentence which falls from the relevant article: « It is not only the love of the "small homeland" which animates this book, there is also the almost aggressive, unfair way, with which we remove the regional community from the rest of the country » (Sadi, idem, p.73).

By rediscovering this article written in the appendix by Sadi, we really realize that Lacheraf, too, impatiently explores all the debatable questions in the work. we are personally attracted by a passage which clearly demonstrates that he is blinded by prefigured ideas, to the point of omitting the strict reality of the region to which he refers to serve as an asset for the gratuitous attack. He says for instance: « There does exist in French literature a regionalist Breton, Cévennes genre, etc., but its content is often a friendly apology for the region, a serene explanation of things and people. It is a minor genre, we have no doubt, and what saves it from a certain didacticism, from an apparent insignificance, is above all its character as an objective human testimony respectful of all values, own and those of others » (Sadi, idem, p.252). Thus, by assuming the posture of a specialist in French literature, to which he alludes and from which he significantly sets apart this "regionalist genre," distinct in its nature, and extols its virtues through the selected viewpoint, he concurrently, and indeed truthfully, does not mislead his audience regarding the assertions he makes. Furthermore, it is apparent that he encourages any discerning reader to acknowledge the positive aspects he mentions regarding Mammeri's work, albeit inadvertently concealing the aforementioned attributes. This presupposes that the reader involved interprets the novel from a more lucid perspective, as the critic's discourse appears to reflect the genre he is introducing. Fortunately, his inclination to diminish *La colline oubliée*'s splendor through the comparison he employs brings to light additional qualities that might be overlooked or go unnoticed by certain readers for inexplicable reasons. This machinery is called *fallacious comparisons or arguments* in reception theory. Not to mention the great divergence

that exists between the types of readers; especially if one relies on Wolfgang Iser for whom « the reader's role is not identical to the fictitious reader portrayed in the text » (Iser, 1978, p.36).

On the other hand and always by means of subterfuge associated with apocryphal comparatism, we witness deviations that are out of the ordinary. Thus, the presentation and discussion of the theme of the mountain introduced by Mammeri, is carried out under ironic formulas like this demanding conclusion: « [...] This is the most skillful way of providing a vast exhibition, to broaden the movement of drama by introducing the mountain as a character, not in the manner of Ramuz or Giono, but in its human aspect. This universe which unfolds before the eyes of adolescents, mixed with their memories, vibrating with a multiple life, laborious, hard and rich all at the same time, could have provided unequalled material. The mountain seen first as a whole, evoked in all its grandeur as an exceptional habitat forging an entire people in its image » (Sadi, idem, p.252). Unlike the author of this contradictory conclusion, we glimpse a territorial specificity described romantically and a loyalty which is the opposite of exoticism, contributing to the richness of an entire terroir, and consequently going in the opposite direction. of a regionalist characterization advocated by him. This counterargument also applies to this stipulation: « But we quickly realize that Mr. Mammeri's remarks are deliberately elsewhere, although his regionalism inspires him, apparently, to advocate for the high country » (Sadi, idem, p.253). This opposition is indeed specific to the approach followed here, namely the confrontation of venerated romanticism due to evocative stylistic writing, with proven realism even in the face of unbearable conditions. An opposition metaphorically constructed to embody the ancestral wisdom which evokes the peace of the righteous and their insensitivity towards murderous remorse.

In short, over the course of this overlapping of critiques which devastate the author much more than his work, where we witness the disdainful way in which the ins and outs of this lynching will atrophy his intellectual field by reducing all of creation to aspects picturesque and exotic; Sadi gives the floor to what he considers, to reiterate his opinion in substance, as a more sincere, less aggressive reading and which acts as a counterpoint; namely that of Taha Hussein which is turned towards the work much more than its author (Taha Hussein, 1956, p.46-60). After having pointed out the critic's regret regarding the choice of the language of writing, French in this case, and his discernment for etymological in-depth which tends to blend everything into the Arabic language including the name of the author, Sadi places his point of view where it hurts by making a link with these harbingers of invective, and he makes this regrettable acerbic observation: « Taha Hussein, the Egyptian, clearly less "disoriented" than the Algerian Lacheraf, is won over by the poetry of the book. He was captivated, so touched by the amorous adventures of the Taâssast group, the vigils, the moments of joy or pain where social differences fade; that he came to propose another title to the novel *The Bride of the Evening* » (Sadi, idem, p.95). And this, while referring to one of the romantic passages of the work, which is for Boussad Saïm, the musical backdrop of the collective "Taâssast" or Aazi: individuals deeply passionate about music; and in polyphonic resonance with " le gai savoir " (Saïm, 2018, p.07).

### **3 How the notion of commitment works**

#### **3.1 The commitment matrix**

Committed literature, particularly in the form of the committed novel, is a genre that has long been a topic of discussion and debate in the literary world. It is a genre that is characterized by a strong sense of social and political commitment, with authors using their works to address pressing issues and advocate for change. However, the meaning of committed literature can vary widely depending on the context and the individual work in question. In the case of Mammeri's novels, it is clear that his work is imbued with a sense of commitment and a desire to address social and political

issues. As proof, and starting from the beginning, that is to say *La colline oubliée*, we could read the participation of Aazi and Mokrane representing "the new generation", and hoping for a modern and humane society, as an orientation of commitment necessary and natural or provoked for multiple concerns which can go as far as calling into question all the injustices targeted in quite a few plots conceived by the author in order to remedy them at least on an intellectual level.

We know, this evaluation keys are not intended to be complete and systematic without associating it in particular with the contexts which underlie it in reality and in the text. In other words, from a realistic point of view in tune with another more aesthetic, and as far as our opinion is concerned, in the category of proven romanticism. This is explained by the fact that his writing is governed by the transition from one facet to another of the duality (romanticism / realism), creating a structure in which the possibility of making the commitment succeed without undue worry about its scope, provided simply and inevitably by the dominant ideals. And this bias towards the work in no way excludes the contribution of testimonies which go in the direction of attesting to Mammeri's fight as an intellectual supporting the nationalist movement; and not only that; he was an active member. Moreover, those who criticized Mammeri for almost writing a great book and the very act of publication, as we will soon see, even if they prejudged the facts, never dared to question his nationalism. Because to say that Mammeri had failed in his commitments alongside the Algerian nationalist movement, is far from reflecting the reality of the events. Tassadit Yacine, while rejecting the negative image that has been given to his withdrawn career, speaks of a participation out of sight. And gives as an example the fact of having seized the United Nations in writing and on three occasions, accusing the acts of torture that the armed forces of the occupier inflicted on the Algerians. In this polemical ethos, it is not wondering to find oneself faced with a multitude of constraints highlighted above and to which Mammeri refers. One could cite the style that would take charge of all the deviations previously and theoretically defended. The variation of themes could also be attributed to this aspect.

### **3.2 The underlying commitment of the thematic unit**

As has already been pointed out, Mammeri's work is protean, a work in fragments. Novelist, playwright, teacher, researcher... and yet this work is part of a unity (Yacine, 2021, p.114). The romantic theme serves, among other things and advantageously, to endorse certain configurable constants. By avoiding fixing the work, it has a considerable impact on the way it is organized as a whole in dynamic classifications. However, it transgresses some rules of the art, so much so that within each of Mammeri's novels, but this with increasing tension, « we move from an immobile time to a disjointed time, from an immobile place at a tapped place; and through an undeniable thematic unity and a certain structural relationship, a cleavage appears between *La colline oubliée* (The Forgotten Hill), and *Le sommeil du juste* (The Sleep of the Just), on the one hand, *L'opium et le bâton* (The Opium and the Stick) on the other hand; a cleavage which separates their relationship to tradition » (Roche, 2017, p.77).

The themes covered here are part of a real common thread of this novelistic work which, since its reception, has not ceased to make headlines in part. We identify two forms of commitment: a commitment dedicated to culture and another agreed to break with a set of practices suspecting dogmatism and illusionism that hinder emancipation and endanger the continuity of ancestral values. Which transforms this form of double commitment into a fusional and strategic process, the purpose of which turns out to be more captivating.

### **3.3 Commitment to and for culture**

Mammeri's commitment to his culture is evident in his work as an anthropologist and writer. Committed throughout his life to the preservation and universal celebration of Berber culture, his

efforts to achieve its national recognition extended beyond his academic and literary activities. And it is especially his early works, including *La Colline Oubliée* (1952) and *Le Sommeil du juste* (1955), which are probably the starting-point from which one can trace the entire progress of his commitment, from the local to the universal dimension, and which reflect his deep connection to his Amazigh roots and his desire to highlight the marginalization of Amazigh culture in Algerian society. As his academic career blossomed, he increasingly echoed his advocacy for the cultural rights of the Amazigh. However, in this context of intellectual combat, we will not expect from him someone who will be content to discredit the other, but someone who is learned and even erudite in his own culture towards which he will immediately show himself to be critical to the point of pointing out certain failings and shortcomings that he will immediately take charge of even in his interviews (Mammeri & Bourdieu, 1978).

### 3.3.1 Reconsidering ancestral traditions

The act of writing about one's cultural heritage often involves a deep exploration of one's own identity and roots. This process can be both enlightening and challenging, as it requires a certain amount of introspection and self-discovery. In many cases, this exploration can lead to feelings of recrimination with regard to any current renunciation of one's legacy. This sense of regret or guilt can stem from a variety of factors, such as societal pressure to assimilate or a lack of knowledge about one's cultural background. However, by delving into one's heritage through writing, individuals can begin to uncover and reclaim aspects of their identity that may have been neglected or forgotten. This is what Mammeri does when he devotes himself in his research and writings « to making the Berber language and culture known, by collecting and translating poems, stories and songs » (Amhis-Ouksel, 2011, p.67). He also does this through fictional creation and by recreating (conceiving) a Kabyle grammar to allow ancestral uses transmitted orally until then, to continue for times to come.

Meanwhile, it would be necessary to first attract the attention of one's own people, and to anticipate that of otherness to a certain extent. Which, going in hand with intellectual mobilization, is not negligible but, on the one hand because of the considerable extent of this heritage with deep and ancient roots; on the other hand, it would be necessary to adopt a discourse of concession to which Mammeri adheres only with caution, as mentioned in our prologue. Because heritage covers notions and practices, associated with objects or knowledge, of which « [the] loss constitutes a sacrifice and [whose] conservation supposes sacrifices » (Babelon & Chastel, 1980, p.28), such that the presence of the coronation in society to which Mammeri's work refers, in its vast majority, testifies to a revealing aspect, that of the compromise which would exist between power and this coronation itself. « In *La colline oubliée*, the sheikh senses the consequences of these changes on [the] closed, protected, structured society. [...] He feels that he is losing his power. He deplores the abandonment of rituals and proposes, to ward off bad luck and the misfortune of war, to organize a “timechret” and asks *that women go to the fountain as on feast days* » (Amhis-Ouksel, 2011, p.50). This is why, as we will discover below, Mammeri takes charge of the other side of the coin by questioning archaic traditions.

Once again, Mammeri demonstrates his artistic talents to convey his prescriptions in this direction, through a continuum of themes. A. Roche, investigating this thematic current which nevertheless fails to outline a regular progress, without regression or snags, from the old world to the new world (Roche, idem, p.75), sees herself challenged by " the ambiguous reception " reserved especially for *La colline oubliée* (published in 1952 ) « where some hailed the success of an Algerian who had gone through the French school, while others saw it as “ the hill of denial ” » (Roche, idem, p.65). For the analyst at issue, this ambiguity is linked to the colonial reception of the work, the extent of which was unexpected, untenable and from which it was necessary to distance oneself; particularly

in the eyes of the nationalist militant class who had it in their sights. She takes these allegations seriously, however hypothetical and refutable they may be, by relying on one of her own collective contributions to psychological analysis. Let us not forget the psychoanalytic stakes of this issue (Roche & alii, 2005). For all these reasons, she considers that the noted ambiguity is above all « explainable by the historical situation, is inscribed in the text: in these characters torn between ancestral custom and new ideas, between the old society which is becoming more and more cracked day by day and the presence obsessiveness of the colonizer, between the recourse to tradition [...] and the call to subversion [...]. On closer inspection, the tension itself multiplies » (Roche, idem, p.76). Indeed, for the analyst, initially, especially in this novel of an initiatory nature, tradition is valued, as maintenance of identity, resistance to acculturation: but the analyst also sees « a passive resistance , the insufficiency of which will appear little by little » (Roche, idem, p.76).

### **3.3.2 The transmitter, or struggle for cultural recognition**

It is obvious that the struggle for identity recognition is not a simple detour of circumstances, on the contrary it is perpetuated through ritual or scholarly cultural realities. « Engaged in the war certainly, but also in a battle of ideas, Mammeri was among the first writers with Kateb Yacine to continue to work for cultural independence [...] For Mammeri it was a question of waging an intellectual battle, to preserve and ensure the existence of this essential component of Algerianess banned by the power in place » (Yacine, idem, p.09). Let us go further. « This struggle appears to him as obvious, an absolute necessity, in independent Algeria in particular, since the Berbers were now freed from colonial alienation. Paradoxically, awareness of the nature of the colonial system among dominated intellectuals made it essential for them to resort to ruse. In other words, Mammeri, especially when the war was started in 1954 ». (Yacine, idem, p.09).

Culture and identity together form a favorite theme for Mammeri. The association of these two terms in his mind emanates from a vision of the world represented in his work and which he forged throughout his trilingual education alongside his attachment to the tradition which had for so long granted ancestral values the primacy over all other forms of spiritual manifestation. But without vituperating against any activity of a spiritual nature, especially when an authentic orality mixed with this aspect takes charge of the culture that he also preferably tries to safeguard.

This feature reflects a constituent element of his committed novel where he abdicates, forever, the behavior which consists of discrediting *others*; one of the pitfalls which had to be condemned by any means. Testimonies agree to pay tribute to this stature of a man of culture and universality: « Mouloud Mammeri is among the intellectuals most committed in the fight for the recognition of popular cultures in Algeria » (Yacine, idem, p.10). But, it is necessary to know, moreover, that the implications which emerge from this type of commitment, according to the reading given by the author of this affirmation, are the fact that "this determination thereby signified an implementation question of the political order – the ideology of the single party – but also a challenge to the social order since Algerians have, despite themselves, internalized the dominant values of the dominant culture and consequently come to forget their own history and the foundations of their personality, in short of their identity. Thus we understand why the historical context of the moment when Taha Hussein wrote – that of the war – should have led him to demand more political commitment from the author, to judge his book to be overwhelmed by events. « This is not the case » (Sadi, idem, p.94), formulates H. Sadi, who develops this reflection by saying: « Taha Hussein notes that this "fresco of great beauty written in French" restores the historical perspective of the moment, that of a pre-revolutionary era » (Sadi, idem, p.94), .

Ancestral culture and identity threatened with being confiscated are both expressed in *Le sommeil du juste*, in a realistic way that does not give in to the enchantments of romanticism that

linger on all those who tend to obscure the intellectual commitment of the writer. Nevertheless, as was mentioned by Dalil Slahdji, in this novel « there is not a simple claim of identity of the Kabyle cultural fact and, consequently, a claim of Algerianness in a period of colonization as many studies suggest » (Slahdji, 2023, paragraph 4); and this, while referring to the works published in *Maghrebian literature in French* (Bonn & alii, 1996). On the other hand, he thinks that Mouloud Mammeri's text « further illustrates the thesis of the impossibility for the two cultures to find a space for cohabitation; thesis carried essentially (but not exclusively) by Arezki, who, through his career, is the incarnation of this attempt insofar as it is doomed to failure » (Slahdji, idem, para 4).

### 3.3.3 The universal print and its disaffections

In this context of Berber assertion, which has not been exempt from accusations that are regularly admonished indiscriminately, particularly due to its (alleged regionalist) nature; we cannot take away from man his universal identity, which justly aligns with his entirely valid cultural request. Because at all times and throughout his life, guided by his ardent passion for the culture known in the plural, he has expressed until all eternity his open belonging to different cultures. « Due to his itinerary, Mammeri will therefore find himself at the conjunction of several cultures: Berber culture (his maternal culture), Arab culture (learned in Morocco and Algeria) and finally the French culture studied on the benches of the school, which made him the man we know » (Yacine, idem, p.10). As a result, he forges a sense of belonging where « he rather embodies a non-regional literature, even less regionalist, whatever his deprecators may like. His literature approximate to that of his contemporaries, such as Camus, Dib, Kateb, Feraoun... » (Younes, 2017, p.160).

However, this lineage undergone and consciously decided, will be marked, at certain episodes of its journey, by fluctuations and disillusionment despite its determination to look as far as possible towards the horizon. Especially « since The events of May 8, 1945 in Algeria resonate deeply within him and it is this deep disappointment that we will find represented in a fictional mode in his second novel, *Le Sommeil du Juste*, a novel which reveals the illusions lost and the end of the great hopes that participation in the war had given rise to in Mammeri and the men of his generation » (Kebbas, 2009, p.227).

In this context of each Man's recourse to his own imprint and personality to assert himself universally, the tone of passions with superfluous effect will certainly give way to an indefinitely more serious work. Then will appear the relevance of the commitment of Mammeri who did not content himself with leading a fight for the recovery of the ancestral Berber heritage through fictional writing, but beyond this certainly effective and decisive means, he never failed to devote himself laboriously and generously to certain administrative tasks which were timidly entrusted to him and which should, in his eyes, constitute an opportunity to continue to serve the cultural cause that he never took his eyes off and with regard to which he was so aware that the power in place had failed in its duties from the start. This is why he considered this cause which had just become a vital circuit in his life, an absolute priority because it was a requirement that was both radical and crucial: for him and some of his disciples, it was a way of existing over time, both for the individual who was supposed to be involved and for society, which must integrate his aspirations in the same way that it aspires to integrate him into its institutions using the unconscious processes that the scholar tried to activate by the corrosive means at hand, despite this managerial cap, but which he handled with application and which he used with a certain governance, if one dares say so. It would end up being interesting if we remind our reader that Mammeri had held a position of responsibility, under the aegis of an institution officially recognized by the Algerian state, namely the *Center for Anthropological, Prehistoric and Ethnographic Research* (CRAPE), certainly with a scientific tendency in the first place, but which had allowed him to work on heritage and to have in parallel a political vision concentrated essentially

on identity representations. Knowing that the different representations are necessarily articulated different linguistic registers which correspond to multiple ways of validating the meaning of a word or an expression in the language, in other words, the indexing regimes of the culture itself (Négrí & Schulte-Tenckhoff, 2023, para.09).

### 3.4 The identity dimension of the commitment

#### 3.4.1 The concept of Amussnaw

What is particularly striking about Mammeri's work is that **the identity dimension** is circumscribed as a literary, cultural, intellectual and political cause. It presupposes, first of all, a devotion to heritage, which, in his opinion, requires a methodical analysis and a possible commitment that follows its implicit influence. And this in order to get closer to it, to know more and to have the possibility of appropriating it as an ancestral heritage deserved and justified in several ways. This theme is conceptualized under the term *Amusnaw*: in the end, the author, in search of wisdom, was overwhelmed by the greatness of "Man". However, researchers disagree on the validity and scope of this most remarkable conceptualization. To summarize the essentials, Youcef Nacib takes from his designer an ordinary meaning, but consistent with the development he makes of it. Although he adopts it with caution, he adapts it with illustrations as follows:

« Mammeri does not make Amussnaw exclusively an object of science to theorize on strong concepts. He observed it, listened to it, consulted it in person since his early childhood. The first holder of sapiential knowledge rooted in his land and transmitted from generation to generation was his own father, Salem At Maammer. Known throughout his region for his pertinent analyses and wise recommendations, he was willingly consulted in sensitive matters when it was appropriate to make decisions whose consequences could be formidable. Amussnaw is not the author of his own knowledge, even if his intrinsic qualities such as pedagogical virtues or the happy manipulation of the verb allow the message to be better conveyed to the group: he is the relay in the passing of a torch lit in immemorial times » (Nacib, 2021, p.227-228).

#### 3.4.2 Doubly "vampirized" identity

It can also be said that the resentment highlighted above is significantly complicated by the vampirization of identity already initiated by the colonizer. By examining the three novels in succession – *La colline oubliée*, *Le sommeil du juste* and *L'Opium et le bâton* – A. Roche minds that « they differ in the treatment of time and space, but that overall all three only take on their full meaning in reference to the notions of tradition and subversion » (Roche, idem, p.76-77). Here too, it is a cross-cutting theme, especially since, in our opinion, it is very well nuanced by the polarity mentioned in the quote. Thus, « In *Le Sommeil du juste*, a pivotal work, the clash between the two cultures is more flagrant. The ancestral code, which imposes vendettas, but also solidarity towards the poorest and weakest, collides with pseudo-colonial justice. Tradition is defeated, but, against oppression, a new force begins to emerge, and Arezki, long won over to French ideas, engages in the fight for independence.

From then on, tradition is marked by impotence: it has not allowed to reconquer or safeguard the identity "vampirized" by the colonizer. It will therefore be destroyed - like the village of Tala - and criticism will no longer be entrusted to imbeciles or traitors (Akli or Meddour, Toudert or the first Arezki) but to positive characters (Bachir, Itto) who will not undermine it on the sole level of ideology or discourse, but by their actions » (Roche, idem, p.76). And even here there does not seem to be complete identity, for the rhythm of the people and that of their rulers are not the same. There can be no two cultures which are completely identical (Fanon, 1963, p.234). Thus, and consequently, the Mammeri does not hesitate to denounce, in this fictional work, the absolutist and irreconcilable choices, « We can clearly see that the terms of the passionate debate are set without leaving room for

rational questioning of the work, which finds itself subordinated to a Manichean reading grid: nationalist or colonialist... "With Us" or "against Us", with no possibility of another attitude » (Dourari, idem, p.94).

### 3.5 Commitment to the rupture

#### 3.5.1 Thematic and poetic rupture

Three years after *La colline oubliée*, his first fiction as it is mentioned, " with strictly pragmatic purposes and idyllic aspects ", the expert of Berber culture signals the rupture of the Being who wants to be just, with the practices of desocialization that are manifested around the relationship of the natives to the colonizer. He marks, in parallel, the rupture of this potentially rebellious subject with regard to the negative attitudes endured and internalized by these same submissive natives. And this, always through a purely literary work but more accomplished and more pointed, namely *Le sommeil du juste*. A novel where the aesthetic experience mixes with the duty and the need to make the engaging discourse more insistent and guilt-inducing. Hence the splendor of the reasonable that characterizes this imposing work and of an imperious acuity.

In reality, the ruptures have been provoked since the first novel (Oudjedi, 2009). However, most of the studies that have dissected this theme agree on a certain limit of evolution that is clearly reflected in the revelation of a real discourse advocating a multifaceted rupture, already consumed in different forms, and which tends to overflow the literary framework. In short, this aspect is revealing of a general climate, since « The whole of the criticism, and not only Algerian, notes the rupture that is taking place before its eyes in the North African literary field » (Sadi, idem, p.20). To mark this position, Sadi had recourse to what was underlined in *Les nouvelles littéraires of November 13, 1952*, by a prominent journalist, Robert Kemp, collaborator of the newspaper *Le Monde* and future member of the Académie française (Sadi, idem, p.20).

Not forgetting that the novelist, very conscious of his ethnic affiliation, prudently transmits the messages of modernity without falling into transgression blinded by it, but criticizing the taboos of Kabyle society. Taboos that are the causes and signs of immobility, stagnation of mentalities and regression of thought. For this, the author emphasizes the absolute and liturgical conformisms that often come back such as the code of Kabyle honor and that of fatality, treated widely and jointly in *Le sommeil du juste*, the novel that marked the true passage to implicated writing, joining the principle of literary responsibility. And consequently, the total break with a certain ritual of equivocal neutrality and indecision.

In this matter, Malika Kebbas asserts with conviction that the novel of *La traversée*, « is a work of rupture with the novelistic genre insofar as no other novel by the writer includes to this extent so many genres which intersect and which make it a fragmented structure where there is no longer any division into chapters » (Kebbas, idem, p.173). For her, this counter-current is therefore nothing other than a question of form as well as a thematic and stylistic shift which is in short the prerogative of a characteristic specific to a work that raises themes specific to culture. It would be more relevant to add to this that of the memory and history of Kabyle society in shift and in phase at once, with those of Algeria: thus is born this paradox of invalidity of circumventing the Algerian identity if only by the description of a sociocultural reality that went against the usual clichés of exoticism, physical and linguistic exile, the reestablishment of the Algerian personality and the colonial situation. And when we draw inspiration from what is called the avant-garde of reception theory, instigated in particular in the United States, proportionally out of step with the German tradition, and which is built around four concepts: the text, the reader, interpretation and history (Holub, 1992, p.25); it would be interesting to consider the thesis of those who attributed to the "chronicle" of *La traversée*, despite its novelistic form, a scope of ethnographic and sociological investigation of the real desert. And this,

by the rigor of its construction and the style which give it an epic dimension (Selles Lefranc, 2012, p.69). Thus, we note that the qualifier of "committed" also applies to the characters mobilized in his texts. Indeed, we notice in some of the stories the commitment of many of them in the fight for the war of liberation, particularly at the level of his key novel on this subject, we mention *L'opium et le bâton* published for the first time in 1965. The multiplicity of characters staged in this novel allows us to glimpse a diversity of attitudes. The author mobilizes the technique of focalization.

Here, the space usually privileged by picturesque descriptions gives way to the space mobilized for the story that is part of historical knowledge. Such realistic writing concerns the treatment of the information conveyed by the novel according to the focus that concurrently determines the points of view of the characters as well as those of the author. Which will force him, despite his resistance, to adopt an attitude according to which sacrifices in favor of realism will be necessary from the point of view of his tacit commitment.

The description of everyday life, in *La colline oubliée*, is detailed, but of an accessibility that strikes the minds least placed to judge it. (We unfortunately do not have enough space to give examples). The dialogues chosen in *Le sommeil du juste* are very eloquent but only translate thoughts and injunctions of an incandescent simplicity. One would have said a targeted and meditated simplism. All this attests to a reasoned and sober writing, but which does not fail to resonate with the capacities relegated to the romantic writing from which he cannot separate himself. A writing that slumbers in his artist's soul. In *La colline oubliée*, we witness a precise description of the heavy consequences of colonization on the lives of Algerians, consequences aimed at and desired such as endemic unemployment. Injustice set up as a general rule, violence as an instrument of power. In short, conditions that leave no room or breath for the natives at that time. The colonial system was concerned with depriving Algerians of their agricultural lands which constitute an essential source of subsistence, since it lived off the product of these lands.

### 3.5.2 Designation of the first antagonist: *poverty*

The paradox in Mammeri's work, in both its structure and substance, is that it effectively condemns poverty while simultaneously depicting the beauty of the area where it is significantly widespread. We should remember that the debate that caught our attention earlier started when critics were either incapable - or reluctant - to pinpoint the actual antagonist at issue in this fiction of *Colline oubliée*. The three names of the magazine *Le jeune musulman*, mentioned by Sadi; nearly all of them emphasize one specific aspect: the writer's composure regarding the political movement that was developing and the lack of indications of activism in the work at hand. While the latter, to hear their arguments that converge entirely in the same direction, begins to benefit from excessive publicity, which gives him a disturbing aura. So the contrast is striking and flagrant. Moreover, the commitment of the intellectual novelist is expressed through art that stops at the vicissitudes of the lives of men and women, and reflects the upheavals that the country is going through. And this, by fully bathing in the idyllic beauty described in abundance in the work.

So the concept of commitment will be implanted in another compartment where the theme of misery that imposes itself on the author's eyes goes in osmosis with the description of this captivating beauty. Moreover, and to understand the extent of this denunciation, the communists who admire the enterprise and the trend, instantly and ardently greet the publication of *La Colline oubliée* and praise, in particular, its ethics and its attachment to the country, without worrying about its aesthetic contribution, the essence of which is diverted by some - we have seen it; and ideologically dismissed by others who, synchronously and almost for the same reasons, celebrate *La Grande Maison* by Mohamed Dib.

In this relationship to the Mammerian paradox, many are those, attracted by the beauty of the work itself, have taken the side of situating it in the romantic understanding, in other words the contentments of sleep. Some speak of an absence of direct commitment, but which leaves a trace. Others refer to the poetic aspect that it would conceal. Yet, rather than concentrating on this poetic role that warrants a proper examination, and to avoid becoming ensnared in the deceptive routine and tangible existence of the characters depicted; they disparage, each in their unique manner, both the work and its author through this very function that is unreasonably and enigmatically emphasized in light of what will arise from anthusistic accusations concerning the work itself.

This left-wing and abusive focus is not only the property of Algerian intellectuals. We are witnessing a French complicity, but not the least, suspected of disdain in certain respects, as is the case of Gérard Comma (alias Jean Sénac) who introduces *La Colline oubliée*, by rather bringing a trial, in this way: « Mouloud Mammeri felt the need to write a good novel, and he did so by drawing on his youth for memories that could constitute a pleasant story, set in a region he knows well. He seemed to have no other concern than to skillfully animate a setting and characters. His book is a lyrical entertainment. It has no other pretensions than to tell the best possible story of a moving adventure and thus please the reader. At least that is what one might believe » (Sénac, 1953, quoted by : Sadi, idem, p.215).

When one supervises the whole of this article signed, certainly, by a French poet having, subsequently and in addition, affinities if not commitments with regard to the Algerian nationalist cause; There are not enough arguments to speak of, apart from the beliefs of the author who displays them against his all-out antagonist and who takes them for inescapable realities. Expecting detached and valid criticism is one thing, but in this climate, we should not assume that Mammeri is immune to all malicious criticism. Blaming the author for resorting to his own memories, and leaving it at that, seems excessive; because the memories are introduced by a narrative form, although of a classical order, deeply allusive. Thus, the author being accustomed to poverty, seasoned and drawing on the personal diary, he is well placed to speak about it. Moreover, why would his work have broken, from its beginnings, with the rule of sought-after transposition and fantasized reproduction as it was conceived by those accustomed to the novel of a universal nature ? « *La colline oubliée* [...], nourished by the author's personal memories, includes inserts of a diaristic form, but overall takes on a classic narrative form » (Roche, idem, p.65).

This recourse to classic narration is due to what A. Roche calls the violence done by the language of the colonizer, violence that the colonized, at first, would internalize in the form of a hyper-correct language production, as is the case for example of Mouloud Feraoun, Mouloud Mammeri or the first Mohamed Dib, then, in a second time, would return to violence exerted on the language itself: this is the case of Kateb Yacine (Roche, idem, p.65).

### **3.5.3 Exile, rupture and tearing**

#### **3.5.3.1 Description of the decried and chanted exile**

The theme of forced exile, as it appears in Mammeri's work, is approached in different ways and examined for multiple reasons and distinct objectives. Similarly, voluntary emigration is taken to task and considered in Kabyle society as an exile, because as much as it lasts in time, it is mysterious in space. France, a host country familiar to some, symbolizes everything, but not enough. The places we go to are on the other side, confused and not identified in detail; we only have representations and clichés of them. When we arrive there, the country of origin seems very far away, to be only glorified and regretted. The immigrant or exile often feels caught in the double bind of the culture imposed by the colonial and soon postcolonial situation. These paradoxes are carefully described in *La colline*

*oubliée*, which embodies the literal meaning of the title and its figurative meaning: the distant country remind one of a forgotten hill (Mammeri, 1992).

In situations with such improbable outcomes, exile is both condemned and celebrated simultaneously, due to the tensions arising from colonial presence and other factors that are likely inherent or even psychological in nature. Furthermore, to delineate, with a somewhat accurate poetic representation, a specific disparity from the natives' imagination, the dichotomy (men / women) frequently reappears. Thus « The men left alone and returned after long years of absence. The women stayed in the country, "tamurt", to raise their children and take care of the land. They maintain the values and traditions » (Amhis-Ouksel, idem, p.49). On the other hand, many are those who have been interested in the economic and political reasons of the phenomenon which, like an exodus, have assimilated it to a geographical characteristic and an ethnic property obviously. That being said, this exile is also dictated by the choice to assume, existentially and historically, the collective destiny and the prestige of keeping one's personality prompt, since living in one's country away from one's own language and as a stranger to one's culture of origin, decidedly against one's will; in short, all this incoherence forces one to intense tearing, provokes the downfall of oneself against oneself and creates, consequently, an overwhelming tension.

Mammeri has become aware of this tension and often returns to it in his novelistic work where he paints profiles characterizing characters who have suffered psychological repercussions to the point of resorting to exile. « But exile does not only have disadvantages », writes Mammeri in another type of register (Mammeri, 2018, p.30). Exile can have more or less constructive social and cultural impacts on those who, however, are forced into it by unfavorable conditions. Certainly, « it deprives us of the support of ancient connections, but it also frees us from their constraints » (Mammeri, idem, p.30), because life in the tribe of yesteryear was not particularly a pleasure. « We lived in the daily tension required by a hostile nature and the rules of an intransigent code of honor to the point of barbarity », he explains to us (Mammeri, idem, p.30).

To describe the tragedies that every exile faces and the affects that imbue him with, Mammeri, as an anthropological researcher, takes up the moving destiny of Si Mohand, which he places in two poles between which the latter's actions are played out. Where the life of all the victims of exile « oscillates blindly and often painfully, they found themselves in Mohand's existence in some way concretized in the two places where he spent his life: the mountain and the city, one could almost say in the two kinds of village: the ancestral one, to which he keeps his traditional name: "taddart", and the village of colonization that he calls with a transparent neologism: "ibilaj" - on one side Ichaeraiouen and on the other Tizi-Ouzou or Bône » (Mammeri, idem, p.27).

Mammeri explains to us that in the former, the wandering and exiled poet is prey to ancient memories; the setting, the men, the slightest place reminds him of his past nobility. In the latter, the harsh realities of daily misery assail him, and no escape into the lost Eden can change his ways. Each of the two conditions serves as a deterrent to the other and in some way exasperates it. To pass from one to the other is to truly change worlds. This is why the theme of exile has been a fertile source of inspiration for Si Mohand. And first of all, the phenomenon is general, and the poet never tires of marveling at it:

« Tebaay itij s wallen iw .  
yer lgiha n tmurt iw .  
yer lyerb iaada isufey  
Amek ara yezhu lxater iw  
Ggiy n ihibiben iw

Ttejra l-lmesk d laamber  
 A Rabbi ili di laawn iw  
 d amehzun wul iw  
 yerb ay t irnan d şşber » (Mammeri, 2018, p.178).

Here is the theme of this versification:

*I followed the sun with my eyes*

*On the way to my country*

*He pushed his course towards the West*

*How would my Heart know joy*

*I left my friends there*

*Perfumes of musk and amber*

*Help, my God,*

*my grieving Heart.*

*Send him patience.*

In his role as an anthropological researcher, Mammeri explores the complexities of exile through the affecting story of Si Mohand. Exile is a recurring theme in human history, with individuals forced to leave their homes and familiar surroundings due to various political, social, or economic reasons. The experience of exile is often marked by tragedy, as individuals face numerous challenges and hardships as they navigate a new, unfamiliar environment. « The loss of place is no longer experienced as a tragedy; it would rather be the only “event” that can establish a new relationship with oneself as well as with others. This real turning point will reveal another way of considering the problem of exile » (Djefel, 2010, p.61-62). Mammeri delves into the emotional and psychological impact of exile on Si Mohand, highlighting the profound effects that this forced displacement has on his identity, sense of belonging, and overall well-being. Si Mohand's story is one of resilience and survival in the face of insurmountable odds.

### 3.5.3.2 The eternal return to the country

Always in the same vein and writing register, Mammeri frequently proceeds to an exercise during which he paints this kind of thematic and contrastive picture, which refers to experiences lived individually or explored in a group; and which are full of perceptions, essentially distinguishing the case of emigrants who leave abroad to provide for the incessant needs of their families or in search of other options, and finally to return contaminated by new ideas. These are commonly confused with antitheses that confront the emigrant who nevertheless draws from the society of yesteryear, with its tribal, patriarchal realities, which moreover was deeply, sometimes also violently, integrated. Mammeri seizes us, at our unpreparedness and on this subject, by saying: « The individual did not exist there. Undoubtedly, the most personal or most talented could feel the place in this precise structure [...] The system of values and prohibitions, established by a centuries-old tradition and constantly relived, was practically impossible to implement initiative » (Mammer, 2018, p.29).

Starting from this specific and prodigious aspect which places the exile at the antipodes of the two societies; source and target, it is difficult to understand how the individual who, by burying his childhood dreams, is affected to leave the country in search of other favorable horizons, without any concern for tomorrow; sees himself, one day, feeling the desire to return there forever like a willing who would have pledged allegiance to his origins, is it out of disaffection ? Otherwise out of nostalgia which is akin to the eternal return. To this cosmological impression, although of a philosophical

nature and which falls within the domain of neuropsychology, which discipline questions us in many ways; is added the reason that we belong to a society psychologically battered by the colonial past and the ponderous present that imposes the monotony on it daily life. Without losing sight of the state of affairs related to the State System (government), which deals with matters of identity and culture, but in the background. There are then only two options: to leave and return later and stronger, or to leave the place at all costs and forever (Oudjedi, 2009, p.19). In this background sown with multiple paradoxes, the emigrant, once he leaves the country where all his social ties are, is left to his own devices and even more so to the draconian conditions of the colonial labor market (quasi-uprooted). A feeling of uncertainty, discouragement and, finally, a kind of panic grips the hearts (Mammeri, 2018, p.29-30). There will, however, be only one outcome: the dream of the eternal return, which Slimane Azem (1918-1983), another prodigious cantor much appreciated by Mammeri, also expressed in his fateful verse " We fly (abroad) and return (home) like seasonal swallows ". He never ceases to meditate in his state of exile through the power of incomprehensible things, with these words:

« *It was before I left:  
I had promised so much to my family  
I told them: "I will come back,  
at the latest in a year, in two .."  
I sink, lose myself, like a dream:  
It will be more than ten years* » (Yehya, 1984, p.17).

In other words, to desert the place point blank.

### 3.5.4 Denigrating obscurantist practices and traditions

By bouncing back on Mammeri's commitment which is, we understand well, of an intrinsic nature, and highlighted here as such and in order to respond to those who accuse him of disengagement; we have seen, until now, that his commitment to / for culture is riddled with an outstanding interest in ancestral customs, particularly because of their cultural and identity character. It goes without saying that the intellectual does not remain without any reaction to the quiescence of this society which regenerates them in an archaic way, and which not only struggles to evolve, but is above all withdrawn into itself. It has become more important than ever to question the clichés and stereotypes which still persist today. In the novel *Le sommeil du juste*, the relationship between father and son is a central theme that explores the clash of traditional values and modern beliefs. One particular exchange between the father and son sheds light on this conflict, as the father reproaches his son for failing to uphold obligations to their family's traditions. In this regard, the son, Arezki, boldly declares: « I don't care about the devil and God » (Mammeri, 1955, p.09), signaling his rejection of deeply rooted cultural norms and his defiance of his father's expectations. Arezki's statement reflects a generational divide that is common in many societies, where younger individuals often rebel against traditional customs and beliefs in favor of modern ideas and practices.

In this novel, the relationship between father and son serves as a microcosm of this conflict, as the father represents the old ways, while the son embodies a more progressive mindset. However, without being as reactionary as his character, Mammeri's attitude does not go in the direction of a fundamental and excessive revocation of ancestral traditions. These practices towards which, he is convinced that the attachment of his people is so strong that being content to offend sensibilities leads to almost nothing interesting if not to, simply, trigger exasperation which is very reactionary as for it. This is why, « with a lot of humor and lucidity, Mouloud Mammeri demystifies the society in which he lives »( Amhis-Ouksel, 2010, p.11). He targets, throughout his writing, the ills of society in relation to these archaic customs, as he draws attention to certain taboos. He understands his society, so he

must be careful and far-sighted. Thus, « With Mammeri, we find a critique of the antinomic modernity against the primitiveness of societies. With him, the orality of societies does not put them below societies with writing and arranged languages » (Younes, idem, p.160).

Much more than that, and despite the intellectual's umbilical attachment to traditions, this does not prevent « In Le Sommeil du juste, unity] from being [broken from the first page, when Arezki, in the middle of the djemaâ, denies the existence of God. In the first part of the book, Arezki is presented in a strongly derogatory light: contaminated, as we have seen, by the ideas of his teachers, he ridicules all ancestral values, and ends up annihilating himself in the eyes of his own family » (Roche, idem, p.79). Thus, the tumultuous character of Arezki finally authorizes us, by taking up the synthesis made by the pedagogue Djoher Amhis-Ouksel, to interpret the symbolism of the character of Arezki in *Le sommeil du juste*, by saying that: « Arezki's itinerary will allow him to find himself. Thanks to his knowledge, to the awakening of his intelligence, he will try to get to the essential: to understand the human environment from which he comes and to which he belongs. Thus he rebuilds himself and rediscovers his authenticity as a man in his own right » (Amhis-Ouksel, 2010, p.11).

Moreover, the choice of the name (Arezki) is not fortuitous. It can be deduced, if we want to make the link with this hypothesis, from what Mammeri himself reports in tracing the parental line of *Tamussni*, when he declares elsewhere that his father himself had been to the school of his father, Arezki (in real life: 1830-1889), and also from some *Amussnaw*, then more numerous, of the generation that lived through the two wars against the French occupation (1857 and 1871). « Arezki was about forty years old » (Mammeri, 2019, p.45). This transposition of names, locations, wartime facts with variations in dates, and from the ancestral legacy of *Tamussni*; without yielding to complete transformation, will nevertheless undergo with the nature of the novel an intellectual shift abundant in teachings of dedication. In summary, all this attests to this feasible coming together.

We would like to point out, in this context, that there is a tendency to describe the character of Arezki as autobiographical, that is, to assimilate him to the author of the novel. This perspective is conveyed by Amhis-Ouksel who explicitly states: «Arezki is the voice of the author. There are many similarities in terms of experience, ideas, and social circumstances» (Amhis-Ouksel, 2010, p.110). In our view, we consider that the two interpretations are complementary, especially since they validate, once again, the realism advocated by the writer.

This dialectic allows us to end on this note taken from a testimony of Karim Younes: Mammeri, « rather embodies a non-regional literature, even less regionalist, with all due respect to his detractors. His literature is like that of his contemporaries, such as Camus, Dib, Kateb, Feraoun.. » (Younes, idem, p.160). In the same vein, Ahmed Taleb Ibrahimi in this case, attests to this, in another context (with a defensive posture), that of his memoirs; by referring in an unexpected way to Mohand-Arabe Bessaoud (Quoted by: Sadi, idem, p.123). Once again and each time, the impact of the denigrations that targeted him, and many others, does not discourage our singer. On the contrary, he learns lessons from it and discovers inspiration there.

#### 4 Conclusion

We can not think of a better way to wrap up than to recall this article's salient features. Thus, in the realm of cultural and critical discourse, the commitment of Mammeri holds a significant place, drawing attention from scholars and experts worldwide. It was a question of retracing the stigmata of the controversies, sometimes "phantasmagorical", dealt with in the first two sections of this article, and towards which we only leaned for the sake of arbitrating the importance of Mammeri's refusal to be confronted and assimilated to what we could call, following Sartre, *an embarkation* which is diametrically different from the notion of **inspired commitment**. In other words, a kind of **immanent commitment** because of its ontological participation, but which cannot be required, nor called to

account, therefore extrinsic to the ethical dimension: the goal is not as much to hold the truth but to have the will. Which commitment, in our opinion, is applied naturally and implicitly by Mammeri without systematically naming it. This is why emphasis is placed in our remarks, in large part, on the functioning of this exceptional type of **close commitment**, even better and for the sake of contextualization, within the latter's work. And this, while calling on a few specialists who have approached it scientifically, but without explicitly adopting this name that we are proposing.

The priority being to decipher the foundations of the concept of commitment, that is to say the **commitment matrix** in question, then the thematic approach was self-evident. It was important to put this one in the background of the thematic unit where we jointly distinguish two issues associated, according to our point of view, with the concept of Mammerian commitment: *commitment to culture* contrasting *commitment to rupture*. The themes relating to the first are obviously chosen among others, according to some purposes inherent to this contribution. They boil down to the questioning of ancestral traditions, then of the function of smuggler (defined according to the acceptance given by Y. Tassadit), and which revolves around the fight for cultural recognition, while being part of on a national scale without denying the universal imprint that results from it, but which soon becomes lost through disaffection. The theme of the identity dimension is organically linked to the cantor's commitment, and depends on the concept of Amussnaw forged by the latter. The diachronic approach, also adopted due to historical affinities; teaches us that identity is often "vampirized" primordially and naturally by the colonizer. According to this stipulation, a kind of commitment regarded as unclear was imposed, particularly in light of Mammeri's critical perspective on the ancestral culture to which he nonetheless dedicated himself in the effort to reevaluate and rehabilitate it.

As for the **commitment to rupture**, it is approached on two levels, thematic and poetic. The rupture is indicated and projected, at that moment, in terms of identifying the main adversary, namely poverty, which is nothing less than a form of condemnation, a manifestation of Mammeri's commitment, but which is hidden by the supporters of denial who have constantly sought it outside his work. This is the fundamental error identified and analyzed in the course of this article. The theme of exile is examined, in turn, as a violent rupture and a severe tear, but without losing sight of its poetics through which we strive to contemplate the way in which it is represented, emphasizing, at the same time, what makes it both denounced and celebrated. Once the exile is sealed, there follows the perpetual return to the homeland, perpetually felt as a spell and a kind of reunion. Finally, we must underline the intellectual integrity of the novelist who, despite his scholarly position as an anthropologist, assumes his responsibility by criticizing obscurantist customs and traditions, but within the appropriate framework of committed literature as advocated by F. Boukhelou..

It remains nonetheless that building "the unity of an artistic work" even of intellectual scope, if only with the aim of justifying the instance of a manifest **cultural commitment**, and consequently intellectual, especially on the basis of a reception interpreted from whatever angle one considers it; could solely rhyme with a potential alteration no less ideological. The softness one might assert regarding the topic to seek a different justification could in no instance release us from what had been retracted during the current contemplation. In another vein, the diversity of forms and modes of production specific to Mammeri and which has always been mentioned above all by the later reception (of course, it is in relation to the moments of effervescence that characterized the discussion), is one of the not insignificant reflections of the attempts often undertaken by the class of critics to put themselves, by this fact, in tune with a readership that has already been constituted of Elite mainly, and formed of the popular mass of which however some critics are content to measure its expectation by typically scientific means, statistics among others, or by relying on journalistic

reports. This may constitute, at the same time, an effect that can be relegated to the author's predilection for resistance to any dissimulation, in particular that which arises from a proven if not planned intention.

## 5 References

**Amhis-Ouksel**, Djoher

1. (2011); Taâssast : une lecture de La Colline oubliée de Mouloud Mammeri, Ed. Casbah – Editions, Alger.
2. (2010); La voie des ancêtres : une lecture de Le sommeil du juste de Mouloud Mammeri, Ed. Casbah –Editions, Alger.
3. **Babelon**, Jean-Pierre & **Chastel**, André (1980); « La notion de patrimoine », Revue de l'art n° 49.
4. **Bessac-Vaure**, Stève (2012); Mostefa Lacheraf dans *Esprit et Les Temps modernes* pendant la guerre d'Algérie : la construction d'une histoire nationale, Réflexions et perspectives, n° 2, Faculté de droit, Université d'Ottawa, (p.111-123).
5. **Bonn**, Charles (2013); De l'ambiguïté tragique chez Feraoun, écrivain réputé « ethnographique », Nouvelle Revue Synergies Canada, n° 06, University of Guelph, School of Languages and Literatures, (p.01-08).
6. **Bonn**, Charles, **Khadda**, Naget & **Mdarhri-Alaoui**, Abdallah (1996); Littérature maghrébine de langue française, EDICEF-AUPELF, Paris.
7. **Boukhelou**, Fatima (2006), Définition et évolution de la figure de l'intellectuel dans l'œuvre romanesque de mouloud Mammeri et apport des nouvelles dans l'évolution de cette figure : l'amusnaw, chantre de la culture berbère, Thèse de Doctorat soutenue le 14 septembre .. (Dirigée par Alain Montondon), Université Blaise Pascal - Clermont-Ferrand II.

**Déjeux**, Jean

8. (décembre 1973); Les chemins de la liberté, Pro-C, n° 2, Rabat, (p.48-85).
9. (2020); Mammeri Mouloud (1917-1987) : l'écrivain », Encyclopédie berbère [En ligne], 30 | 2010, document M30a, mis en ligne le 22 septembre .., consulté le 22 janvier 2023, (paragraphe 9). <https://doi.org/10.4000/encyclopedieberbere.441>
10. **Dembri**, Salah (décembre 1973); Querelles autour de *La colline oubliée* de Mouloud Mammeri,, Pro-C, n° 2, Rabat, (p.99-114).
11. **Djefel**, Belaïd (2010); L'impensable exil: réflexion sur Je fais comme fait le nageur dans la mer de Sadek Aïssat, in Écrire en temps de détresse : le roman maghrébin francophone (Djefel, Belaïd & Saïm Boussad, dir.), Recherches & Travaux, 76 | [En ligne], mis en ligne le 30 janvier 2012, consulté le 10 octobre 2023, (p.55-64), URL : <https://doi.org/10.4000/recherchestravaux.387>
12. **Dourari**, Abderrezak (juin 2010); Discours épistémique, fiction et jugement nationaliste : M. Lacheraf à propos de *La Colline Oubliée* de M. Mammeri, Insaniyat, n°47-48, juin 2010, (p.91-123).
13. **Fanon**, Frantz (1963); The Wretched of the Earth, Preface by Jean-Paul Sartre & Translated by Constance Farrington, Ed. Grove Press, New York.
14. **Hadjerès**, Sadek (avril-mai 1953); Réflexions sur le premier roman algérien “engage” *La grande Maison* (Mohamed Dib), Progrès, n°2, (p.42-55).
15. **Holub**, Robert Charles (1992); Crossing Borders: Reception Theory, Poststructuralism, Deconstruction, Ed. University of Wisconsin Press, Madison-London.
16. **Hussein**, Taha (1956); *The Forgotten Hill*: novel by Algerian writer Mouloud Mammeri, in Naqd Oua Islah (écrit en arabe), Cair, (p.46-60).

17. **Janon**, René (1952); *La Colline oubliée un beau roman kabyle de Mouloud Mammeri*, La dépêche quotidienne d'Algérie, 24 septembre..
18. **Jauss**, Hans Robert (1982); Aesthetic Experience and Literary Hermeneutics, Translated by Michael Shaw, 2<sup>d</sup> ed. University of Minnesota Press, Minneapolis.
19. **Iser**, Wolfgang (1978); The Act of Reading: A Theory of Aesthetic Response, Ed. John Hopkins U P, Baltimore.
20. **Kant**, Emmanuel (2021); Qu'est-ce que les lumières (suivi par : *Traité de pédagogie*), Ed. Tafat (Coll. Essai), Bejaïa (Algérie).

**Kebbas**, Malika

21. (2001); L'intellectuel en question dans « La Traversée » de Mouloud Mammeri : discours de la fiction ou discours sérieux (essai d'analyse pragmatique de discours selon la théorie des actes de langage de John R. Searle), Insaniyat, v.05-n°15, Centre de Recherche en Anthropologie Sociale et Culturelle, décembre, Oran, (p.169-173).
22. (2009); Sociolinguistique et littérature algérienne francophone : l'écriture bilingue dans l'œuvre romanesque de Mouloud Mammeri, in Plurilinguismes et expression francophones au Maghreb (Dir. Philippe Blanchet & Khaoula Taleb-Ibrahimi, 2008), Cahiers de linguistique (Revue de sociolinguistique et de sociologie de la langue française), 34/1, Ed. L'Harmattan, Paris, (p.227-238).
23. **Lacheraf**, Mostapha (1953); *La colline oubliée ou les consciences anachroniques*, Le jeune musulman, 13 février..

**Mammeri**, Mouloud [ Corpus ]

24. (2019); Poèmes kabyles anciens : textes berbère et français, Ed. Hibr, Alger.
25. (2018); Les isefra : poèmes de Si Mohand-ou-Mhand (Textes berbère et français), Ed. Hibr, Alger.
26. (2012); L'opium et le bâton, Ed Points (Coll. Points Signatures), Paris.
27. (1992); *La colline oubliée*, Ed Gallimard (Coll. Folio), Paris.
28. (1989); La traverse, Ed. Plon, Paris.
29. (1982); In Classiques du monde: textes présentés par M. Mammeri, Hassar Zeghari Latifa & Denise Louanchi, Ed. SNED (Alger) – Nathan (Paris).
30. (1955); Le sommeil du juste, Ed plon, Paris.
31. **Mammeri**, Mouloud & **Bourdieu**, Pierre (septembre 1978); Dialogue sur la poésie orale en Kabylie. In: Actes de la recherche en sciences sociales, Vol. 23 (Sur l'art et la literature), septembre 1978. (p.51-66).
32. **Nacib**, Youcef (2021); Amussnaw : un concept mis en valeur par Mouloud Mammeri, in La dimension identitaire d'hier à aujourd'hui, Ed. Scolie-Editions, Alger, (p.223-271).
33. **Négri**, Vincent & **Schulte-Tenckhoff**, Isabelle (2021); Des mots pour nommer et normer le patrimoine, Droit et cultures [En ligne], 81 | 2021/1, mis en ligne le 16 décembre .., consulté le 02 janvier 2023.
34. **Nemmar**, Halima & **Boudjemai**, Nesrine (2023); Colonial oppression and Commitment in the two Literary Works: Yeats's Cathleen Ni Houlihan and Mouloud Mammeri's L'Opium et le Bâton, A Dissertation Submitted for the Degree of Master in English Supervised by Laceb Rafik, Faculty of Letters & Languages, Department of English, Mouloud Mammeri University of Tizi-Ouzou.
35. **Oudjedi**, Larbi (2009); Rupture et changement dans La colline oubliée (Préface de Youcef Zirem), Ed. Achab, Tizi Ouzou.

36. **Ouzegane**, Amar (1952); Qui nous donnera une version nationale de *La case de l'oncle Tom* ?, Le jeune musulman, n°7, 17 octobre ..

37. **Payette**, André (1971); Mouloud Mammeri : La colline oubliée — Le sommeil du juste — L’opium et le bâton (Plon, Paris), Liberté, 13(3), (58–68).

38. **Roche**, Anne (2017); Traditions et subversion dans l’œuvre de Mouloud Mammeri, in Algérie : textes et regard croisés (Préface de Afifa Bererhi), Ed. Casbah-Editions (Coll. Essais), Alger, (p.75-86).

39. **Roche**, A. & alii (2005); Autobiographie, journal intime et psychanalyse, Ed. Economica-Anthropos, Paris, 2005.

40. **Sadi**, Hend (2014); Mouloud Mammeri ou la colline emblématique, Ed. Achab, Tizi-Ouzou.

41. **Sahli**, Mohand Cherif (1952); La colline du reniement, Le jeune musulman, 02 janvier ..

42. **Saïm**, Boussad (2018); Taasast ou « l’opéra fabuleux », Iles d Imesli, v. 10-n° 01 Université Mouloud Mammeri, Tizi Ouzou, (P.07-16).

43. **Sartre**, Jean-Paul (1988); " What is Literature? " and Other Essays, Ed. Harvard University Press, Cambridge-Massachusetts, USA.

44. **Selles Lefranc**, Michèle (2012), Transmission de savoirs autochtones en Algérie et littérature à l’épreuve du regard colonial: de la colonie à l’Etat-nation (construction identitaires au Maghreb), Ed. l’Harmattan, Paris.

45. **Senac, Jean Pseudo: Gérard Comma**, (juin 1953); Mouloud Mammeri : La Colline oublié (Plon) et Mohammed Dib : La grande Maison (Ed. du Seuil), Terrasses, n° 1 (l’unique numéro), Alger.

46. **Slahdji**, Dalil (2014), Cultures en conflit et rite de passage dans le sommeil du juste de Mouloud Mammeri, Multilinguales [En ligne], 3 | 2014, mis en ligne le 03 juin .., consulté le 08 janvier 2023. <https://doi.org/10.4000/multilinguales.1614>

47. **Yacine**, Tassadit (2021); Entretien avec **Adnani** (Hafid),, in La face cachée de Mammeri (Textes recueillis et présentés par Hafid Adnani), Ed. Koukou, Alger, (p.113-129).

48. **Yehya**, Muhend U- (1984); Izlan: recueil de chants kabyle de Slimane Azem (Textes Berbères et Français), Numidie-Music, Paris.

49. **Younes**, Karim (2017); Mammeri ou l’écho fidèle des ancêtres, In Eternel Mammeri : un intellectuel pas comme les autres (Dir. Amin Zaoui), Ed. Tafat (Coll. Agraw), (p.142-162).