



African Dimension in Algerian Contemporaneous Novel: The Case of 'ZiwanKingdom', 'Comarade' and 'Manna' novels of Essedik Hadj Ahmed

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Abstract : The purpose of this study is to gain insight into the African dimension in Algerian contemporary novels. The chosen corpus consists of three novels by Algerian novelist Essedik Hadj Ahmed who had a positive attitude toward Africa, aspects of African cultural patrimony abound in his works. He carried out his works in order to clarify Saharan man's issues, pains, desires, and relationships with others. The study took a historical approach to track the emergence and evolution of Algerian novel. The semantic approach was sometimes required to reveal hidden signs and their meanings in the narrative in order to define African dimensions related to space, history, society, economy, and culture. Analysis and description were additionally employed to reveal the presence and effectiveness of African dimensions in shaping and influencing the narrative work. The study concluded that the Algerian contemporaneous novel assumed the role to be the voice of African resistance.

Keywords: African dimension, Algerian novel, Sahara, African patrimony, African identity.

**La dimension Africaine dans le roman algérien contemporain : le cas des romans :
'Royaume de Ziwan', 'Comarade' et 'Manna' par Essedik Hadj Ahmed**

Résumé : Le but de cette étude est de mieux comprendre la dimension africaine dans le roman contemporain algérien. Le corpus choisi est constitué de trois romans du romancier algérien Essedik Hadj Ahmed qui avait une attitude positive envers l'Afrique, ainsi les aspects du patrimoine culturel africain abondent dans ses œuvres. Il a réalisé ses travaux afin d'exposer les problèmes, les douleurs, les désirs et les relations de l'homme saharien avec les autres. L'étude a adopté une approche historique pour retracer l'émergence et l'évolution du roman algérien. L'approche sémantique était parfois nécessaire pour révéler les signes et leurs significations cachées dans la narration afin de définir les dimensions africaines liées à l'espace, à l'histoire, à la société, à l'économie et à la culture. L'analyse et la description ont également été utilisées pour révéler la présence et l'efficacité des dimensions africaines dans la conception et l'influence du travail narratif. L'étude conclut que le

roman algérien contemporain assumait le rôle de porte-parole de la résistance africaine.

Mots-clés : dimension africaine, roman algérien, Sahara, patrimoine africain, identité africaine.

Introduction

The Algerian novel emerged during a particularly difficult period in our country's history, as a direct result of the French occupation, which lasted more than 130 years (from 1830 to 1962). Such colonial power sought to impose the French language in all domains while also imposing restrictions on Arabic, the mother tongue of the Arabic nation, by closing schools and forbidding its use in administrations or transactions, resulting in the emergence of an Algerian generation with a French culture and whose language of expression was French as imposed by the French occupier.

There were several novels written in French, but they dealt with Algerian society's issues, as they were concerned with its cultural peculiarities and revealed attachment to its origins, to clearly represent the proper Algerian identity.

Following Algeria's independence, a new generation of Arabophone novelists emerged, but they write in Arabic, their mother tongue. During this period, the Algerian novel became more strongly linked to national identity than in previous periods, emphasizing Algeria's belonging to Africa and its pride of its Arabic language and Islamic religion. Following Algeria's independence, a new generation of Arabophone novelists emerged, but they write in Arabic, their mother tongue. During this period, the Algerian novel became more strongly linked to national identity than in previous periods, emphasizing Algeria's belonging to Africa and its pride of its Arabic language and Islamic religion.

As a result, some novelists saw new narrative texts as a relevant springboard to express Algerian cultural peculiarities and their African roots, as well as to highlight the Algerian man's relations with his African neighbours, particularly within the Saharan space, which carries an African wealthier common heritage that invokes history, discusses reality, and foresees the common future and destiny.

Therefore, this study aims to provide answers to the following question: what are the aspects of the presence of the African dimension in contemporary Algerian novels? How did novelists invest it?

The intention is to highlight the main connections between the Algerian novel and its African affiliation; these connections are intended to build communication bridges between Africa's novelists and their readers, regardless

of their nationality. Writing has crossed borders to represent a shared identity and to address issues that have been passed down through generations. The novel, with its universal perspective, is the most appropriate artistic production for discussing such issues and proposing well-balanced future solutions.

The first decade of the third millennium was marked by the emergence of a new generation of Algerian novelists who were successful in establishing Algerian novel as a globally acceptable genre. Some of them, such as Essedik Hadj Ahmed, Abdullah Karroum, and Abdurrachid Hemmisi, were born in the Sahara and used it as a narrative space. Essedik Hadj Ahmed known as Ziawani focused in his works on relating the Algerian desert to its African affiliation; he wrote hence three novels: 'Ziwan Kingdom', 'Camarade' and 'Manna'. All three novels appeared to be primarily concerned with the theme of the Sahara. His first novel celebrated the African patrimony, the second addressed the issue of African youths seeking to immigrate to Europe, and the third returned to the Azawad crisis and how they were used in wars. The content of such novels appears to be relevant to be examined in order to reveal various aspects of the African dimension.

For methodological considerations, it was necessary that the research begins with a historical insight on the emergence of the Algerian novel in the colonial era to define Algerian francophone novel peculiarities and its attitude toward issues of identity, because it represented several political trends; and to discuss the situation of the Arabophone novel in the same period. The research then discusses the post-independence Algerian novel mutations before concluding with an investigation of the African dimension aspects in contemporary Algerian novels, focusing on: space, historical, social, economic, and cultural dimensions.

The study adopted a historical approach to track the emergence, the evolution and the mutations of the Algerian novel, as well as a semantic approach to illuminate hidden signs and their meanings in the narrative as evidences of the efficient presence of African affiliation in Algerian novels.

1. Algerian francophone novel and the identity issue

1.1. The emergence of Algerian novel

According to several literature's historical studies, the first Algerian francophone literary works appeared in the early twentieth century. Prior to that date, Algerians were resisting everything French, beginning with military resistance and progressing to a cultural rejection of colonial policies. Consequently, Algerians had strongly rejected French literature because it

represented colonial literature to them. Algerian writers did not use French except in a few scattered news articles published in various journals.

Algerian researcher Ahmed M'naouar and French John Dijon agree on the publication date of the first Algerian novel written in French. In this regard, M'naouar (2007, p. 89) stated that: «the real beginning of this emerging literature was in the year 1920, the first writer was the author of "Elgayed Ben Cherif" a so called Ahmed Ben Mustapha Elgoumi, this author is known to be the first one to write a novel in a French language». However, the French language was only used as a means of expression because novelist Elgayed Ben Cherif revealed his Arabic origins and Islamic identity in that novel.

1.2. Ideological trends of Algerian francophone novel

The Algerian francophone novel encountered several challenges in its early stages, the most significant of which was colonial policy, which prohibited native citizens from learning French, allowing only European settlers and pre-occupation natives to do so. As a result, new authors with French backgrounds emerged, as well as the Algerian novel became shaped by two major trends: The first was loyal to the French occupation and advocated for the integration of Algerian society into French society, whereas the second was diametrically opposed to the first because it advocated for the preservation of Algerian cultural peculiarities and its identity distinct from the colonial one. For example, Mouloud Feraoun wrote his novel "The Poor Man's Son" in (1939), which represented the integration trend partisans; whereas Malek Ibn Nabi published his novel "Lebeik" in (1947), in which he was indirectly arguing for the unity of the north of Africa, as he was expressing his rejection of the French identity that the occupation was attempting to impose on Algerian people.

After WWII, new literary names emerged, and these authors used their narratives to help Algerian society debate critical issues and everyday concerns. Mohammed Dib's works, particularly his famous trilogy: *The Big House* (1952), *The Fire* (1954), and *The Loom* (1957), represented a real turn in terms of proposals; he thus inspired other writers to deal with more Algerian issues, even if the communicating tool was the French language, which was seen as a means rather than an end. Then came several works to continue the process of intellectual liberation and to resurrect the soul of the Algerian nation as a way to confirm the distinct Algerian identity; Algeria is an African nation, never a European one, and Algerian aspirations were never identical to colonial dreams. Authors such as Kateb Yacine, Assia Djebbar, Malek Haddad, and Mouloud Maameri proposed intriguing works that sparked nationalistic consciousness in narrative works. In terms of dealing with Algerian social issues during the French

occupation, their literary works constituted a cultural rebellion. The French language was a vital, albeit imposed, arm. Because the content and essence of the texts were derived from Algerian reality, such narrative works are considered Algerian literature, not French literature, because the French language was only a means of expression. Using the French language to resist colonialism is a fact that reveals a huge failure of the occupation, because the occupier attempted to erase the Algerian identity by imposing his language, but those authors used the colonial language to fight colonialism and advocate for their original identity, it could be said that writing in French was such an irony; an Algerian Arabic meaning in apparently French letters.

2. Algerian Arabophone novel during the occupation

Since the beginning of the colonial occupation, France has worked hardly to impose various restrictions on the use of Arabic language in favour of promoting the French language as a strategy to deconstruct Algerian national identity; It has closed schools, prohibited the use of Arabic in administrations, and reduced Arabic language teaching to only the traditional schools to teach Quran and some Islamic elementary knowledge. Despite all of these colonial efforts, the Arabic language was preserved and remained steadfast thanks to the efforts of the Association Of Islamic Oulemaa (scholars), which was founded in 1931 and opened several schools in Algeria, taught children, and sent some students to continue their studies in Zaytona (Tunisia), Cairo, Damascus, and Hidjaz.

Abou Laid Doudou published his novel "Ghada Ummu Al-qura" in Arabic language in 1947, making it the first Algerian arabophone narrative. Doudou began his education in Algerian primary schools before continuing his education in Madina, in Saudi Arabia. However, despite the fact that this novel was first published in Tunisia, he was unable to publish it in Algeria, Egypt, or Saudi Arabia because it dealt with a very sensitive subject, namely the oppression of women in Saudi society and their suffering as a result of prevailing social norms.

It appears to be the only narrative written in Arabic and published during the occupation period, which was clearly due to the occupying power's general political conditions and tyrannical control over editing and publishing. Another factor that could explain this situation is that Arabophone intellectuals were very concerned with publishing newspaper articles to raise political awareness in order to contribute to the formation of a nationalistic generation capable of advocating for Algerian society questions. The priority was to prepare courageous men to begin the process of regaining freedom. Novels or literary

works were not adequate to achieve such objectives because the Arabic readership was insufficient due to colonial constraints on the Arabic language.

There is no doubt that the number of Algerian narrative works written in Arabic was insignificant in light of the factors discussed. However, the involvement in advocating for a distinct Algerian identity was obvious at first glance. Even though some works were published in French due to the circumstances imposed by colonial occupation, the content of such works remained entirely corresponding to the same nationalist spirit. This was not limited to Algerian novelists; in several African countries occupied by colonial France, various authors advocated for their countries' national causes through literary works in French, using thus the same weapon against colonial ambitions. Malek Haddad, an Algerian novelist, described the French language as an exile in which the novelist expresses his alienation, such situation was a direct result of colonial linguistic policies.

3. Post-independence Algerian novel mutations

Algeria restored its independence in 1962, marking a watershed moment in African history because most African countries began regaining their independence after this date. Then emerged the new national states, which showed a strong commitment to their respective cultural identities. Because literature, in general, and novels in particular, are the people's voices that translate their pains and desires and that describe their intimate everyday lives, literature works were the writing that truly and faithfully represents national identity and the perfect mediator to transmit and spread it all over the world.

Novelists entered a new era as they were liberated from colonial restrictions, constraints, and control, and they were given the opportunity to broaden their writing's topics in order to express freely their interest in the nation's issues. For example, the Algerian revolution provided novelists with fertile themes that allowed them to combine both aesthetic and historical dimensions in the same narrative creation. Despite these changes, most novels were still written in French. This was due to the accumulation of historical factors; the expression means remained the same, but the objectives changed. Novels of this era addressed a variety of issues, such as criticizing social or political realities or some ideological trends. As a result, the narrative became a fertile mix of innovation and ideas. This diversification enriched the cultural domain and generated intellectual dynamism, which was fuelled by novelists' diverse perspectives.

The Algerian authorities decided to broaden the Arabization process, with the goal of making Arabic the first official language and the language of social

communication and interaction. As a result, new novelists emerged, writing their narrative creations in Arabic, and their works gained cultural acceptance, increasing the readership of Arabophone narratives. Abdelhamid Ben Heddouga's novel "A Wind from the South" was published in 1970 and was the first Arabophone Algerian novel. This work paved the way for other Arabophone narratives to compete with francophone ones; both languages were used by several authors, and several Algerian novelists still prefer writing in French, which they see as an artistic supply.

4. African presence in contemporaneous Algerian narrative

Algerian contemporaneous novel underwent several significant changes in terms of content and form. Algerian novelists had truly demonstrated their extraordinary narrative creative power. They experimented in order to develop narrative in order to eventually establish new textual structures that differ completely from the traditional forms of novels; new narratives appeared to be more concerned with questioning than being nothing more than a narrating act. Implementing new elements such as history and places, as well as alluding to historical figures, helped to energize novels by revealing the Algerian novelist's deep attachment to the human dimension in general, and to his cultural identity in particular. As a result, the novel has become a masterpiece that recalls the past, questions the present, and predicts the future .

The town is considered the main prevailing theme in the majority of novels because the novel is known to be born in towns; towns like Algiers, Oran, and Constantine were widely present in Algerian narratives, most of narrative events took place in towns, and even characters were born and lived in towns. The importance given to towns in narrative texts was accompanied by a neglect of the countryside, whose presence was only linked to Algerian revolution scenes that took place in the mountains, as the Sahara was regretfully absent, unless in some rare passages .

Algerian Sahara had a real historical relationship with Africa, so a cultural bridge was built between the two. Algeria is unquestionably an African nation linked historically and culturally with the majority of African nations; communication and cooperation are thus required for both; this cooperation is imposed by reality and by the shared ambitions. Literature is a fertile domain in which such connections must be highlighted, and narrative production was the arts that should ensure the role of strengthening such ambitions. Actually, Algerian novels reflected Algeria's attachment to its African dimension, they also displayed the common political conditions of most African nations as a result of

French colonisation. Such novels celebrated shared and diverse cultures that shared the goal of combating colonialism and achieving African progress through unity and cultural interaction.

By the turn of the millennium, a new generation of novelists had emerged who used the desert space as a narrative homeland to discuss Algerian Saharan man issues. Such narrators investigated Saharan man's patrimony and linked it to the present moment in order to ensure the best possible future. Essedik Hadj Ahmed, also known as Ziwani, was one of those novelists who made the Sahara a recurring theme in all of his works, publishing his first novel 'Ziwan Kingdom' in 2013, followed by 'Camarade, a friend of injustice and loss' in 2016, and finally his novel 'Minna, the resurrection of Sahara's diaspora' in 2021. Probably because he was born in Adrar, a Saharan district in Algeria's southern desert, and spent his life there, he focuses entirely on Sahara, which he considered to be part of the great African Sahara. His works made extensive use of both material and immaterial cultural patrimony. His success in feeding his novels with the rich variety of African patrimony has given his narratives a genuine African historical fragrance, confirming the African dimension in the Algerian contemporary narrative.

4.1. African spacedimension

Toponyms and site names represent a semantic sign that creates a narrative space in which the characters of the novels move through diverse worlds; place names have a semantic symbolism transmitted by language. Murtadh (2003, p. 216) claimed that: «the majority of linguistic elements or verbal features carry toponym significations». Thus, anything that can be reified, anything with a static or changing form of space extensions, can realize the space dimension.

The Sahara is a dimension of space in which various African peoples live. Even when people are separated by national borders, social and cultural ties serve as a unifying factor. Saharan trade roads also helped to strengthen people's bonds by allowing them to exchange goods, expertise, and cultural experiences.

The surface of Sahara occupies the largest surface of Algeria, thus the majority Algerian borders are with Saharan states: Mali, Niger, Mauritania and Libya. Dwellers of Sahara share common traditions, customs and religious and social ties. This common patrimony is clearly present in all life aspects, the main one might be the relation with the space, which the desert. Despite of the difficulty to live in the Saharan climate for the highest temperatures especially in summer, the Saharan man is still attached to his homeland. The desert that at first sight appears to be an endless expanse of sand and dry mountains, hides

scattered heavenly oasis where life stems miraculously in the midst of that tough climate under tents made of camels' duck, near valleys and water wells. Trade roads links biggest towns in the Algerian Twat region with sub-Saharan towns such as Timbuktu and Gao in Mali, Agadez in Niger and Ghadames of Libya. However, such towns were actually steps in a long and complicated journey to the depth of African countries.

As a result, a strong bond has been established between the Tuareg people and their homeland; it is a bond founded on peace and calm. In his book "Manna, the resurrection of Sahara's diaspora" Hadj Ahmed argues that:

« probably, the attachment of those citizens to the vestiges of their worn-out tents, to their dry land pastures that is more closer to be scattered ashes, is due to their powerful love of the desert which is still growing in their souls, and this must be the only explanation of such attachment ».

(Hadj Ahmed, 2021, p.25)

The Tuareg sense of belonging to Sahara is truly bizarre; it appears impossible to imagine a Tuareg accepting to change his homeland. Even the colonial power that imposed state borders could never end with Saharan people relations. Tuaregs and peoples from all Saharan regions continue to freely move between Algeria, Mali, Libya, Niger, and Mauritania, investing their deep social and cultural ties and common history. In the words of Hadj Ahmed (2021, p. 39):«Tuareg are a famous tribe of the desert, they had a powerful authority represented by Imochegh who had governed in the past the Saharan regions from Zender in Niger to the entire desert of Mali».Tuareg people integrated new political systems after African countries were decolonized, but they still maintain their common cultural identity despite their different nationalities. As a result, the relationships between Saharan citizens remain durable and are promoted through common interests and good neighbouring policy between national states.

The Saharan castles represented a spontaneous similarity, built of available building materials such as mud, which gave them a brown colour similar to the grounds' one, and these buildings were decorated with palm branches as a result of the same climate and such direct interaction between the Sahara citizens. Twat Region in Algeria and Timbuctoo in Mali have architectural similarities. Such obvious parallels make Saharan feel at ease wherever he goes into the desert.

4.2. African historical dimension

History provides a generous background for man, shaping his existence and exposing the past's extensions into the present. As a result, novelists invest

in historical events and past glories, which they use as authentic references in their narratives. Throughout history, Saharan historical relations have built several bridges between African states. Such historical ties are still effective between Saharian and Sahel countries.

Hadj Ahmed invested in Tuareg history by naming his novel "Manna" after the 1973 drought that occurred in northern Mali. "Manna" is a Tuareg word that means drought and aridity. He also invested in drought-related events, such as Tuareg migrations to neighboring countries. Such movements result in a historic political shift in Tuareg life. They were used in minor wars, but such conflicts resulted in a historical loss for them. The novelist attempts to reread history in order to draw conclusions. The Tuareg people were dragged into disastrous fallacies by the Libyan system during the Elguedafi era: the Libyan leader promised them assistance in establishing a state for Azawad in 1980. He was represented in the novel by a character calling Azawad people: «Come on... Come on; I am one of you... Here you are back, I promise you a state for the Azawad one day». Hadj Ahmed (2021, p 117). Such promises were a ruse to push Tuareg into his armed adventures in Lebanon's south in 1982 and his war with Tchad in 1987. Tuareg realized they were serving agendas that did not serve their interests as they realized such promise was a mirage and that they were being made use of.

Invoking historical events does not imply recalling them; rather, it implies understanding past errors in order to rebuild the present moment as well as being well prepared for the future on the basis of rationalized perspectives and awareness of enemy conspiracies. Playing on tribalism is a strategy for inciting conflicts and tensions, particularly in a region known for ethnic diversity. Such conspiracies seek to create a social schism and to destroy bridges between African nations by fuelling civil wars. Such malicious objectives aim to keep African countries underdeveloped. New nations are founded on the concept of citizenship and equality in terms of rights and duties, rather than the tribal affiliation that underpins the primitive system. Hadj Ahmed, the novelist, attempted to explain this to his readers in order to prevent suspicious emotional desires from leading people to historical defeats that are difficult to overcome.

4.3. African social and economic dimension

Because of the coexistence of Negroes, Arabs, and Berber citizens, the social structure in Sahara is marked by ethnic diversity, and thus the demographic composition is marked with a certain richness. Despite their diverse ethnic backgrounds, they are united by the Islamic religious factor, forming a cohesive social Saharian mass. Economic factors had also contributed

to their admixture with other African societies, whether in the north or south. Saharian trade routes were a positive factor that made it easier to reach various regions in Africa; they also aided immigration to the extent that Africa is a good symbol for peaceful coexistence .

In his novel, Hadj Ahmed addressed an important social issue: the problem of immigration to Europe as a result of the country's poor economic situation. Immigrant Saharans seek better lives in other countries. His novel 'Camarade,' subtitled 'a friend of injustice and loss,' is a masterpiece that describes the hero Mamado's journey from Niamey, a town in Niger, through Mali, Algeria, and Morocco, where he attempted to reach the other side of the sea, to Spain, where he would begin another journey to France, the ex-colonial force that had stolen his country's resources and left his people in a bad misery.

The clandestine migration, with its pains and dreams, is an ambition for many Saharans to escape the difficult economic situation in many African countries. Youths who cannot find work in their home countries believe that migration is a dangerous adventure that must be experienced in order to realize their economic and social goals. Mamado told his friends:

«Unconsciously, we four friends found ourselves debating ways to escape our miserable reality We became hysterically obsessed with getting all news about Saharian smuggling roads that are bound of news of death, loss, and the ruse of crossing borders without passports or visas, as well as the long history of casualties, deaths, and injuries because of jumping from supertall fences, but do not forget the large numbers of drowned people in the seas».

(Hadj Ahmed, 2016, p. 45)

All of these difficulties are insignificant in comparison to the harsh reality that immigrants face. in their homelands. Migration is a matter of life and death for African youths; it is simply a search for a better life.

Characters from Senegal, Burkina Faso, Niger, Mali, Algeria, and Morocco interact as if they were from a single country in this narrative creation; furthermore they interact and cooperate with human traffickers. It is, of course, another form of monetary solidarity. Characters carry their traditions and customs with them on such migration journeys. Each person is carrying his homeland in his soul. Migration is simply a journey that will be followed by a return, albeit in a better and wealthier situation, because the migrating youth's family will still be waiting for his return. Each immigrant had undoubtedly left something behind that would entice him to return. This novel illustrated how difficult the economic situation of African states whose resources were ravaged by European colonialism. Despite the enormous cost paid by African peoples to

reclaim their freedom, they continue to work to improve their economic and social conditions.

4.4. African cultural dimension

Culture was a genuine element that connected all African countries and bridged gaps between their peoples. Customs and traditions were constantly in contact, to the point of facilitating cultural coexistence. The novelist Hadj Ahmed implemented the African patrimony with all its material and immaterial components. Thus, his novel is a faithful representation of African reality; it used various cultural elements to describe the African man, his life mode, and his personal view of life.

All of Hadj Ahmed's novels included elements of African cultural patrimony, with the Saharian one dominating his narrative works. The novel 'Ziwan Kingdom' appears to be an autobiography that describes the nature of life in the desert town of Twat, which carries an important set of meanings, its unique name displays a great number of historical events, particularly after Algeria's independence. Hadj Ahmed wrote in his novel:

«Ziwan homeland is a heavyweight medal on your conscience, it has a historical charge, it carries a huge verbal and material cultural heritage, you should be thus proud of Ziwan's mud, reeds, sand, palms, and foggaret [an irrigation system]. Your forefathers lived in this land with the principle of what they had in their hands, and each one was content with his need to his neighbours, so live in your land and follow your father's principle: on what you have... But never forget your traditions, and never be amazed or fascinated by any shining newcomer».

(Hadj Ahmed, 2013, p. 45)

The characters' language is marked with a Saharian accent. Hence, the novelist used names as they are pronounced in real daily life. He kept names of food, for example: Anouar, Tekbous and Mardoud to designate bread; or Amama, Kafia for clothes, or even folk proverbs and sayings, he did the same with castles description and their components. The clothes worn by Tuareg is the same for peoples in different African countries. Tuareg are the same despite the difference of nationalities, they preserve their lifestyle, their clothing mode wherever they live, because he sees his identity in such elements. Tuareg also share same clothes with Sub-Saharan African people, for example the Bukar rope, Chech[turban] and leather sandals that are adequate for life in the desert and with the common cultural patrimony.

Conclusion

The study of the evolution of contemporary Algerian novels will undoubtedly confirm their singularity and nationalistic dimension. Despite the fact that the Algerian narrative began in French due to difficult historical circumstances, it was the communicator who successfully transmitted the reality of Algerian society to the world. Algerian novels faithfully reflected the Algerian identity and its African affiliation.

The importance of the African dimension is especially emphasized in the Algerian novel of the third millennium. Famous Sahara-born authors took on the role. Essedik Hadj Ahmed, who reflected the reality of Saharian citizens in his work 'Ziwan Kingdom,' invested his relationship with the African patrimony from which he drew his identity and essence, such patrimony took shape over centuries of continuous cultural interaction with various ethnic groups: Negroes, Arabs, and Berbers whose coexistence formed a common identity.

The novelist Hadj Ahmed addressed several African issues, the most important of which is probably clandestine immigration to Europe, which is a social and economic obsession for African youths who want to immigrate, as the title of the novel 'Camarade' suggests, but the trip to Europe may be an adventure with an unknown end. Thus, the most appropriate solution to the African youth crisis may be in the overall progress of all African countries, rather than in immigration, which can lead to a tragic end.

The Algerian novel could break several taboos, especially the political one. Hadj Ahmed dealt in his novel 'Minna' the problem of Azawad and their implications in Elgueddafi war adventures, such implication led them to an impasse. Invoking history is thus a factor to correct the present moment errors by thinking in terms of building national states that unite citizens without rekindling tribal conflicts, because African countries have been harmed more by internal misunderstanding than by external factors.

Even though he writes in his mother tongue, Arabic, the novelist Hadj Ahmed carries his nation's concerns as he advocates for his continent's issues; he uses his novels as a form of cultural resistance that seeks to defend African affiliation and to resist the savage cultural globalization and the hegemony of the western model. Thus it can be said that the Algerian novelist had confirmed his attachment to the African identity, and his faith in his proper identity as an African novelist.

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