



Intertextuality in the contemporary Kabyle novel: The state-of-the-art

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Abstract

*This article delves into the phenomenon of intertextuality in the Kabyle novel, focusing on its genesis as a literary genre and the dialogic strategies employed by Kabyle authors. The 20th century witnessed a decline in Kabyle literature due to societal changes. However, a resurgence with the emergence of Kabyle novelists who skillfully incorporated oral cultural heritage into their literary works. Notably, the first written works in prose, exemplified by Belaid At-Ali's *Lwali n Udrar*, signified a poetic rejuvenation in Kabyle literature. Subsequently, the 1970s witnessed the rise of the Kabyle novel, influenced by the establishment of publishing houses and the imperative to express Amazigh identity. Distinguished by its unique themes, forms, geographical specificity, and cultural roots, the Kabyle novel ingeniously incorporates oral traditions, such as proverbs and popular tales, through the art of intertextuality. The integration of oral traditions serves multiple purposes, including the preservation of Kabyle society's values, the promotion of the aesthetic significance of the Kabyle language, and the expression of personal viewpoints. Kabyle novelists employ diverse approaches to incorporate proverbs, either seamlessly blending them into the narrative fabric or demarcating them with quotation marks. Likewise, popular tales are artfully interwoven into the novels, with each author offering their distinctive interpretation. The interaction with oral tradition manifests itself through the use of narrative anachronism, references to legendary figures, and the incorporation of traditional symbolism. These elements contribute significantly to the cultural and aesthetic dimensions of Kabyle novels.*

I. INTRODUCTION

In contemporary literary discourse, a growing need for cultural and historical openness has become increasingly prominent. Authors find themselves compelled to incorporate other texts into their works to enrich their literary experiences. This endeavor can be facilitated by the merits of intertextuality. Rather than being a purely textual process, intertextuality reflects how authors engage with their own culture and other cultures. This inclination has given rise to a group of Kabyle language novelists who skillfully integrate elements of oral tradition and popular

Kabyle literature into their works across various literary genres. By engaging in a dialogue with this cultural heritage, these writers' primary objective is to strengthen their sense of literary identity.

Intertextuality can be traced back to the writings of the Russian formalist Mikhail Bakhtine (1970), who explored various stylistic reactions under the term *Dialogism*. This notion subsequently captivated numerous researchers, including Julia Kristeva (1969, 1974), Michel Riffaterre (1979, 1981), Roland Barthes (1973), Laurent Jenny (1976), and Gérard Genette (1982). These scholars

provided a range of terminologies to illustrate the phenomenon of intertextuality and to define the levels and mechanisms of textual interactions, thus offering valuable insights to the academic community.

II. REVIEW OF LITERATURE

2.1. The Origins of a Literary Genre: The Revival of Traditional Kabyle Literature

This paper explores the genesis of a new genre in Kabyle literature, which experienced a decline in the early 20th century due to the decay of its social systems. However, a revival of interest in this literature emerged with the advent of the first Kabyle teachers, particularly Si Amar Ou Said Boulifa (1863-1931). Boulifa holds the distinction of being the first Kabyle prose writer, as he reintroduced oral stories, meticulously reworking them with his unique stylistic approach. Furthermore, the birth of Kabyle radio theater in the 1940s, a significant milestone occurring two decades after the establishment of Algerian theater in Arabic, contributed to the revival of interest in Kabyle literature.

Although the first credited prose work is attributed to Belaid At-Ali (1909-1950) in the 1940s, it was Brahim Zellal who undertook the ambitious task of creating a novel in the Kabyle language. Zellal's writings incorporated animal symbolism, offering insights into human virtues and flaws. This paper delves into the impact of narrative transcription, the reformatting of traditional texts, and the continuation of oral traditions on the nascent written Kabyle prose, exemplifying a poetic rebirth in the annals of Kabyle literature.

The exceptionally few discernible genres constituting the early written Kabyle prose were already present in the Kabyle generic system since the onset of the 20th century. This notion is further reinforced by the practice of narrative transcription, wherein traditional texts are transformed into written form, as well as the continuation of traditional oral types (Salhi 2000, p.244). As mentioned earlier, Brahim Zellal serves as a noteworthy example, being one of the first Kabyle instructors to venture into the creation of a novel. His work, known as *Le Roman de Chacal* (The Novel of the Jackal, 1999), incorporates animal symbolism to illuminate various human virtues and flaws. While Zellal's writings draw from the oral tradition, they possess inherent narrative structures characteristic of written prose. This intervention by the author signifies a poetic rebirth in the historical trajectory of Kabyle literature.

2.2. The Emergence of a Unique Genre: The Kabyle Prose-Poetry Fusion.

The birth of the Kabyle novel stemmed from the ongoing transition from an oral to a written literary tradition, which began in the 19th century, with Ath Ali's Belaid's *Notebooks* serving as its initial precursors. Belaid At-Ali's 1946 novel, *Lwali n Udrar* (The Saint of the Mountain), is widely regarded as the first Kabyle novel, despite lacking an explicit genre designation. The critical recognition of its novelistic nature emerged several years later, especially within academic circles. Also, 20th-century Kabyle literature was enriched with the rise of a distinctive literary form that blended prose and poetry, eventually by Mouloud Mammeri's collection of *Les Isfra n Si Mohand ou M'hand* (The Poems of Si Mohand ou M'hand, 1969) and *Poèmes kabyles anciens* (Ancient Kabyle Poems, 1980) in which we can read, among other tales, *Taqsit n âaziz d âzuzu* (The Tale of Aaziz and Azuzu) dialogues in verse between two lovers within a narrative framework.

Mammeri's *Les Isfra n Si Mohand ou M'hand* (The Poems of Si Mohand ou M'hand, 1969) work primarily focused on the plausible nature of the narrative structure, considering it a romance due to its sentimental and adventurous aspects. However, critics attribute the founding of written Kabyle literature to Belaid At-Ali, whose work was produced between 1945 and 1946 at the request of J.L. Degezelle, a founder of the Berber Document File (F.D.B). The F.D.B, established in 1946 by the White Fathers (the name given to Christian priests in Kabylia then and now) in Larbaa-Nath-Irathen, aimed to preserve the oral Kabyle heritage through written records.

The 1960s and 1970s marked a significant lag in literary production due to the socio-economic and political climate of the country (Galand Pernet, 1973). Many works were written during this time but remained unpublished for years, such as Amar Mezdad's novel *Id d Wass* (Night and Day, 1990), which was written in the 1970s but only published in the 1990s. Despite these challenges, the evolution of the Kabyle novel continued to shape the literary landscape, marking a significant milestone in the transition from orality to written expression.

2.3. The Emergence and Evolution of the Kabyle Novel: Identity and Linguistic Influence

The advent of the Kabyle novel in the 1970s can be attributed to two key factors that intertwine: the establishment of publishing houses dedicated to Berber literature and the desire to express and affirm Amazigh identity. Notably, the initial novels within this emerging genre prominently centered around themes of identity, a recurring motif that has continued to shape Kabyle's novel

writing over time. While the official recognition of the Kabyle novel dates back to the 1980s, it is essential to recognize the profound influence exerted by Kabyle authors writing in French on the younger generation of Kabyle writers, including figures like Mouloud Mammeri, Mouloud Feraoun, Taous Amrouche, among others.

Mouloud Mammeri (1917–1989) in his works, namely *Le Sommeil du Juste* (The Sleep of the Just, 1955) and *La Colline Oubliée* (The Forgotten Hill, 1952), explored the themes of identity, cultural heritage, and the clash between traditional beliefs and modernity, highlighting the importance of preserving cultural traditions and the impact of modernization on traditional societies. At the same time, Mouloud Feraoun (1913–1962) in most of his works, namely *Le Fils du Pauvre* (The Poor Man's Son, 1950), *La Terre et le Sang* (The Land and the Blood, 1953), and *Jours de Kabylie* (Days of Kabylia, 1954), diagnosed themes of poverty, social injustice, and the struggle for identity, drawing on Kabyle life, culture, and style to enrich the narratives.

Taos Amrouche (1947–1976) in her work *Le Grain Magique* (The Magic Bean, 1966) delved into Kabyle cultural traditions and beliefs through a collection of poems, proverbs, and tales. Through her work, Amrouche reconnected with her Kabyle roots by weaving elements of orality, collective memory, and folklore, using them as a backdrop to explore themes of cultural heritage, spirituality, and the search for personal meaning. Similarly, Jean El-Mouhoub Amrouche (1906–1962), brother of Taos Amrouche, was interested in the documentation of Kabyle poetry by producing a collection of poems and theatrical plays titled *Chants Berbères de Kabylie* (Berber songs of Kabylia, 1947) and *Cendres* (Ashes, 1934).

Jean Amrouche's second work was an essay titled *L'Eternel Jugurtha* (The Eternal Jugurtha, 1946) that referenced the legendary figure of *Jugurtha*, a Berber King and resistance leader who fought against Roman invasions between 111 BC and 105 BC, to explore themes of identity, loss, and cultural resilience. The mother of Taos and Jean, Fadhma Aït Mansour Amrouche (1882–1967), is also a marked figure in Kabyle literature written in the French language, who in her autobiographical work, *Histoire de ma vie* (Story of my Life, 1968), skillfully wove Kabyle references into her narratives, providing insights into Kabyle culture and traditions.

Amar Mezdad emphasizes the continuity of literary tradition, highlighting how the novelists of subsequent periods followed the path paved by their predecessors, particularly Feraoun, Mammeri, and Amrouche. Amar Mezdad emphasizes the interconnectedness between

generations and reinforces the notion that literary tradition, regardless of the language of expression, belongs to the same literary space within the Kabyle context. Within this shared literary sphere, a multilingual corpus emerges, encompassing both oral and written forms, consistently grappling with the complexities of the Kabyle language and the significance of the Kabyle homeland, identity, and culture. As Ameziane aptly notes:

The neo-Kabyle literature has allowed the Kabyle cultural scene to break free from traditional constraints and expand into other literary genres. By introducing the written word, it has given rise to the concept of the creator, who in traditional society lived in the shadow of the group. Now, literature freely expresses the concerns of the individual without repercussions. (2006, p. 23)

Contemporary novels, with their rich array of perspectives and themes, infuse vitality into the landscape of Kabyle literature, providing readers with profound insight into the evolution of Kabyle identity. This transformation is depicted not only from a dissident and political standpoint but also through a more personal and universal lens. The earliest Algerian novels in Kabyle, including *Asfel*, *Askuti*, *Id d Was*, *Faffa*, and *Tafrara*, explored Kabyle identity in distinct ways during the first two decades following Algerian independence.

Tamazight in general and Kabyle language, in particular, faced intentional marginalization by the Algerian state due to ideological reasons post-independence, significantly affecting its literary output. For over 40 years, no Kabyle-language works were created, and most Kabyle novelists encountered challenges navigating a complex ideological climate. Said Sadi released his sole book, *Askuti* (The Boy Scout), in 1983. Following him, Amar Mezdad authored *Id d Was* (Day and Night, 1990), Salem Zenia published *Tafrara* (Dawn, 1995), and Rachid Aliche contributed with *Asfel* (The Ritual Sacrifice, 1981), and *Faffa* (France, 1986).

This rejuvenation was further supported by the establishment in the 2000s of publishing houses dedicated to Amazigh writing, such as Achab and Tira. This helped the emergence of a new generation of authors, among them Lynda Koudache (*Aecciw n Tmes*, 2009; *Tamacahut Taneggarut*, 2016), Brahim Tazaghart (*Nayla*, 2015), Rachida Ben Sidhoum (*Icenga n talsa*, 2020), Chabha Ben Gana (*Amsebrid*, 2018), Dihya Lwiz (*Gar igenni d tmurt*, 2017), and more recently, Djamel Lacey (Nna Yni, 2020) and Mourad Zimu (Kawitu, 2019), who steered

away from the singular focus on identity by introducing new themes that reinvigorated the narrative in Kabyle literature in general and Kabyle novels in particular. The works collectively demonstrate the growing presence and diverse voices of men and women in the realm of Kabyle literature.

These novels not only highlight the resilience of the Kabyle language in literary expression but also showcase the vitality and talent of the emerging generation of writers contributing to its ongoing growth. These authors intricately weave a rich tapestry of Kabyle topics and issues, using them as a wellspring of inspiration and cultural exploration in their works. By integrating modern challenges, personal experiences, and cultural references, they offer readers a profound understanding of Kabyle culture and its intricate ties to broader themes of identity, history, and societal change.

In the face of challenges in publishing in the Kabyle language, the creation of novels in this linguistic context is on the rise. With each passing year, there is a noticeable increase in the number of published novels. Crucially, the responsibility of crafting Kabyle novels is no longer limited to a generation grappling with identity; it has now been passed on to younger authors who have experienced significant historical events while maintaining a connection to a language that endured suppression for an extended period.

2.4. Dialogism in the Kabyle Novel: Exploring Oral Tradition, Proverbial Structures, and Symbolism.

The Kabyle novel, since its inception, has exhibited distinct themes and forms, distinguishing itself as a unique novel. While it shares commonalities in form and writing models with Algerian novels expressed in Arabic and French, it remains distinct due to its geographical and cultural roots. The emergence of a new generation of Kabyle writers in the 1980s, including Rachid Aliche, Said Sadi, Amar Mezdad, and Salem Zenia, among others, marked a significant turning point for Kabyle novel writing. Initially aligned with the Berber cultural movement, the novel gradually asserted its autonomous character and specificities, surpassing mere political claims. One crucial aspect that sets the Kabyle novel apart was its profound connection with popular culture, evident through copious references and quotations that reflect orality.

The Kabyle novel stands apart from other forms of Algerian literature due to its distinctive themes and forms. While it shares some similarities with the Arabic and French expressions of Algerian novels, the Kabyle novel remains rooted in its unique geographical and cultural context. Initially aligned with the Berber cultural

movement, the Kabyle novel gradually acquired its distinct character, surpassing its political origins. One defining characteristic of the Kabyle novel is its deep connection with popular culture, evident through the extensive use of references and quotations that reflect orality. This assemblage of language, culture, and writing in the Kabyle novel gives rise to unique works that exhibit a new form of intertextuality within the Algerian novel. The Kabyle novelists' interest in oral tradition arose in response to the Berber Spring, as they sought to preserve the values and intangible cultural heritage of Kabyle society in the face of cultural assimilation.

The incorporation of oral literary genres, such as proverbs, poems, and stories, became a hallmark of their works, enriching the Kabyle novel with a distinctive narrative style. Proverbs, in particular, hold a significant presence in Kabyle novels, serving multiple purposes such as strengthening the discourse, offering advice, and subtly criticizing societal issues. The Kabyle novelists approached the use of proverbs in three different ways: direct and literal integration within the text, introducing them through preliminary statements to emphasize their origin, and framing them with quotation marks to set them apart from the surrounding structure.

Amar Mezdad, among others, extensively employed proverbs in his novel *Id d Wass* (Night and Day, 1990), using them to condense complex situations and invoke a rich background of experiences. He incorporated proverbs into the dialogues and inner thoughts of the characters, highlighting the cultural heritage and traditional wisdom of the Kabyle community. According to Ameziane, Mezdad's work incorporated more than sixty-seven proverbs, with unconventional functions.

Alongside elements from myths, legends, and traditional tales, it is the proverb that is prominently featured in Mezdad's novel. No less than sixty-seven proverbs punctuate the text. While in some instances, they replicate their known functions—argumentation, clarification, synthesis, etc. - in the majority, they take on new functions that align with the logic of the novelistic discourse. (2006, p. 23)

Ameziane (2006) carried on explaining Mezdad's transformation of proverb use by referring to the initial function of proverbs in orality, which consists of closing the discourse. Mezdad, on the other hand, employs it inversely to open discourse. The proverb typically serves to state a general truth. Mezdad, however, strives to use it contrarily, introducing an exception to the normative

discourse of orality each time. Nevertheless, the fundamental transformation that Mezdad imposes on the proverb is its defiguration. In orality, the proverb is an utterance frozen in its form. In Mezdad's novel, it loses its fixedness and becomes an ordinary statement. Consequently, the sacralized semantic content is desacralized, becoming ordinary in turn (Ameziane, 2006). These literary new practices showcase the integration of Kabyle proverbs into contemporary Kabyle literature, creating a unique blend of traditional wisdom and modern storytelling, on the one hand, and the adoption of new approaches to create new literary genres, on the other.

Another noteworthy aspect of the Kabyle novel is its engagement with popular tales. The novelists drew inspiration from the ancestral tradition of storytelling that has been passed down through generations. The integration of popular tales allowed the Kabyle novel to establish a strong connection with its cultural roots. It is worth mentioning that each novelist approached this contribution differently, shaping their narratives based on the content and essence of the tales. As the original narrative genre of Kabyle literature, the popular tale serves as a foundational element for the novelists, guiding their creative exploration by realizing a fascinating fusion of traditional tales and modern storytelling techniques (Merolla, 2006).

Within this experimental phase of Kabyle literature, the novelists transport readers from the realms of reality to the realms of imagination and the extraordinary. The oral tradition forms the basis upon which the Kabyle novel builds its narratives, not only for aesthetic purposes but also as a means of preserving the cultural identity that is at risk of fading away. The novel appropriates the tales and legends of Kabyle culture, integrating them into its universe and assigning them symbolic and targeted functions. In doing so, the novelists engage with oral narrative structures, employing their attributes, components, and imaginative symbolism in a manner unique to this tradition.

The interaction between the Kabyle novel and tradition is further exemplified through the integration of traditional symbolism. The novelists draw upon a rich repertoire of symbolic elements derived from oral tradition, incorporating them into their works to invite readers to explore the texts in their cultural and aesthetic dimensions. These symbols and images, deeply rooted in the oral tradition, play a significant role in shaping the narratives of the Kabyle novelists. By embracing traditional symbolism, the Kabyle novel establishes a connection with its cultural heritage while accommodating diverse aesthetic inclinations.

The Kabyle novel distinguishes itself through its engagement with dialogism, manifested in its interaction with oral tradition, incorporation of proverbial structures, and utilization of traditional symbolism. By weaving their cultural heritage into their literary works, Kabyle novelists ensure the continuation and celebration of their traditions, fostering a deeper appreciation for their rich heritage and the resilience of their community.

2.5. Modes of Integrating Traditional Genres into Kabyle Novels

Every piece of literature is constructed from fragments of previous texts, and Kabyle expression novels were no exception to the rule. Kabyle novelists have summoned literary genres belonging to the oral tradition, which are sometimes absorbed into their works as they undergo transformations. Amar Mezdad, one of the earliest novelists to establish Kabyle novels, equates this practice with bricolage, following the concept as defined by Lévi-Strauss (1962). Amar Mezdad (2001) reveals his approach by stating: *'I begin by selecting debris, residual fragments, to create a coherent and original whole, in this case, a novel'* (www: Ayamun.com n°9).

Since Belaid At-Ali (1940), Kabyle authors have revisited, integrated, and transformed texts from the oral literary tradition, risking their loss of genre status and becoming literary devices. Particular attention was given to the folktale and its motifs, and the relationship between the present text and the absent text primarily involves borrowing, referencing, and citation. Much like the motif of the ogre (*Awaghezniw* in Kabyle) and the ogress (*tteryel*), novelists incorporate numerous references to animals from folktales, endowing them with human language.

The bestiary serves as a wellspring of imagery that authors employ to depict the social and economic reality of the characters, as animal expressions are often transposed onto the expressions of the narrative's characters. Several legends and legendary figures are revisited and updated in the narratives, leading to a subversion of traditional aesthetic conventions. The motifs that are revisited often undergo a rewriting process, where the novelist either imitates or transforms the invoked motifs. When the author shifts the text from its oral context to the written form, the summoned text acquires new functions, notably an aesthetic function sought after by the author.

Reference to legends and legendary figures generally serves to immerse the reader in a marvelous and fantastical world while aligning them with the realistic universe of the novels. It is out of concern for plausibility that novelists make use of traditional orality in this manner. Traditional orality serves as a mirror that reflects the

beliefs and daily practices, as well as the social representations that underpin the society's self-image, all while adopting a critical tone towards them.

In addition to these traditional literary forms, there is both an explicit and implicit presence of myth. According to De Gréve (1995) in *Elements of Comparative Literature II: Themes and Myths*, myth is a foundational, anonymous, and collective narrative that serves as a socio-religious, explanatory, and normative expression, bearing a sense of truth. The incorporation of myths is a common practice among authors worldwide because it represents an essential element of a work's poetics. Kabyle myths have also become a privileged target for authors. Their works are filled with clues that invite the reader into stories explaining the origin of the world, beings, and things. The incorporation of myths follows three main modes, namely semantic incorporation, rewriting, and reorganization of narrative structure.

Novelistic texts have become privileged spaces where authors insert textual clues borrowed from orality, either by rewriting these referenced texts for ironic or playful purposes. By introducing the necessary transformations to the invoked text, or by deconstructing the narrative structure of the myth, explicitly blurring its generic nature. The author seeks to convey a meaning drawn from a myth that distinctly departs from the plausible meanings of the world it describes. By so doing, the reader is redirected towards a symbolic and imaginary world and cosmological, metaphysical, and anthropological significance.

The presence of this literary form has caused interference not only at the lexical level but also in the grammatical structure of the statement in which it is embedded. This presence notably stands out through quotation. Quotation or reported speech can be expressed through direct style, which involves the use of typographical signs such as colons and quotation marks that textually mark the beginning and end of the reported passage. Quotation can also be conveyed through indirect style, which indicates the removal of punctuation marks.

Through this practice, novelists manage to insert proverbs as well, which refer to a specific cultural context. Their integration takes the form of a quotation where they are merely alluded to. Even when proverbs are not explicitly announced and delimited by typographical signs or by an expression the author uses as a formula to identify the quoted statement, the reader is guided by words that help determine the nature of the cited text.

Most of the time, the structure of proverbs does not constitute an influential element in the plot of the novel, as it often serves the discourse more than it serves the story.

In this scenario, it represents a simple digression without structural value, as it does not alter the structure of the host text in any way. As we have demonstrated earlier, Kabyle novelists often draw from texts originating in the Kabyle oral literary tradition. As non-literary phenomena, oral texts constitute raw material that novelists have shaped according to the rules of the literary system, creating works based on real images extracted from spoken language (Achili, 2002).

In addition to the author's voice, we observe the presence of other voices, styles, and discourses. This practice is akin to intertextuality, which, according to Bakhtine (1970), is particularly prominent in the novel. Bakhtine suggests that: "

The novel, like any phenomenon, presents a multitude of styles, languages, and voices, revealing to the analyst various heterogeneous units of style at different semantic levels, subject to diverse linguistic rules (...). These heterogeneous units interlace within the novel to create a harmonious literary mode and submit to a higher stylistic unity that governs the whole (...). The novelistic style is therefore a compilation of styles, and the language of the novel is a range of languages. (1970, p.36)

Borges (1962) asserts that all literary works are the creation of a single author who is timeless and anonymous (p.48). This implies that through its cultural fabric, society as a whole often interferes with the work of authors. Fragments of memories frequently intrude and resurface to shape literary works. Likewise, Belgasmia (2001, cited in Ameziane, 2006, p. 28) observed that the incorporation of the traditional thematic foundation takes three pathways: the adoption of vocabulary, direct quotation, and the development of sub-themes. In his analysis of Aliche's novel *Faffa* (1986), it is replete with terms found in exile songs. For Belgasmia, "*These terms restore a semantic universe around the theme of exile and carry a level of connotation from which the author benefits. Indeed, they allow for a dialogic relationship with the Song of Exile through development*" (Belgasmia, 2001, cited in Ameziane 2006, p. 22).

Quotations are at times integrated verbatim, and at other times through paraphrasing. Aliche incorporates both entire passages from Slimane Azem's sung texts and paraphrases of them into his novel. Building upon the pre-existing content, Aliche further develops the theme of exile. This is, in fact, one of the most commonly employed

methods by Kabyle novelists. Formally, the transformation is particularly noteworthy as it involves a formal inversion, transitioning from poetry to prose. In this vein, Ameziane writes:

The intertextual relationship is very evident. Kabyle neo-literature extensively draws from texts rooted in oral tradition. This primarily includes fragments of wonder tales, motifs from myths, and proverbs. These elements of orality are harnessed in the new texts, undergoing a significant change in status. Once entire literary genres in their original context, they now become mere literary devices in the service of writing. They are questioned, disrupted, and transformed. The novel is the genre that exerts the most "pressure" on traditional material. Proverbs are reworked, legendary characters ridiculed, and myths desacralized. (2006, p. 23)

Clearly, the texts that originally derive from orality served specific functions within their original contexts. However, when they are shifted from oral to written form, they undergo significant transformations. In their original contexts, these invoked texts fulfilled aesthetic and social needs. Yet, as they change in status, they undergo transgressions and alterations, ultimately losing their status as traditional literary genres to become devices employed in the service of the novel. Kabyle novelists, by reusing well-known texts from the oral literary tradition, transform them. This transformation leads to a subversion of traditional aesthetic conventions.

III. CONCLUSION

As we explore the subject more extensively, it becomes apparent that the Kabyle novelists' fascination with the oral tradition underscores the urgent necessity to afford it the significance it deserves. The oral tradition, with its abundant collection of tales, proverbs, and cultural manifestations, possesses the potential to unveil a more profound comprehension of Kabyle heritage and identity. It is not a mere artifact of the past but a vibrant entity that persists in molding and impacting the present. Recognizing its vitality and relevance is essential for cultivating a comprehensive understanding of the Kabyle people and their cultural legacy.

The interest in the oral tradition and popular literature facilitates a renewed understanding of its role and its relationship with literature. It serves as a powerful

voice of memory and identity due to its intangible connection with the society that created it. By exploring and appreciating the oral tradition in its dynamic interplay with texts and the Kabyle reality, a deeper appreciation and understanding of the tradition's profound significance can be fostered. By examining the Kabyle novelists' engagement with the oral tradition, we can discern various approaches and interpretations. Each novelist, driven by his/her unique artistic sensibilities and personal backgrounds, selectively draws from the vast reservoir of oral tradition to enrich their literary works. Some may employ direct quotations, seamlessly integrating proverbs or fragments of popular tales into their narratives. Others may adopt a more indirect approach, using the proverbial structures or allusions to oral genres as a thematic backdrop for their stories.

Regardless of the specific technique employed, the goal remains consistent: to preserve and transmit the values, wisdom, and cultural essence embedded within the Kabyle oral tradition. The novelists' fascination with the oral tradition is not merely a tribute or an effort to conserve it. Rather, it serves as a tool for addressing current issues and conflicts within Kabyle society. The oral tradition acts as a repository of collective memory that encapsulates past generations' experiences, struggles, and aspirations. By incorporating this tradition into their narratives, the writers engage with a deep-seated source of shared cultural awareness, reinvigorating and reforming it to provide new perspectives on present-day realities.

Furthermore, the exploration of the oral tradition in the Kabyle novel opens up new avenues for interpretation and research. While novelistic innovation has preceded critical analysis on this matter, scholars and critics must engage in rigorous scholarly inquiry to deepen our understanding of the complex interplay between oral tradition, literature, and Kabyle reality. By delving into the various aspects of the oral tradition, such as its aesthetic dimensions, socio-cultural significance, and symbolic representations, a more comprehensive picture of its role in shaping Kabyle literature can emerge.

The study of the oral tradition and its relationship with literature not only provides a fresh perspective on Kabyle identity and cultural heritage but also offers a broader understanding of the transformative power of narration and the dynamic nature of literary creation. It invites us to reevaluate our perceptions and appreciate the resilience and adaptability of the oral tradition in a rapidly changing world. The deep engagement of Kabyle novelists with the oral tradition emphasizes the need to explore and appreciate its multifaceted nature. By shedding light on the profound connections between the oral tradition, literature, and Kabyle reality, a renewed awareness and appreciation

of this cultural heritage can be fostered. This exploration opens doors to new avenues of research and understanding, contributing to the ongoing dialogue surrounding Kabyle literature, identity, and the dynamic interaction between tradition and modernity.

Future research on the topic of the Kabyle novel and its relationship with the oral tradition could delve into various areas. One avenue for exploration is conducting a comparative analysis to uncover similarities and differences between the Kabyle novel and other literary traditions that incorporate oral elements, such as African oral literature or indigenous storytelling practices. This approach would shed light on the universal aspects of oral traditions and their influence on literature.

Another fruitful area for investigation is the intertextuality and interculturality of the Kabyle novel by exploring how it interacts with other literary traditions within and outside Algeria. Understanding the intertextual references, borrowings, and influences would provide insights into the interconnection of literature and promote intercultural dialogue. The research could focus on the reception and readership of Kabyle novels, examining how readers engage with the oral elements in the texts and assessing the novels' impact on cultural identity and social awareness within Kabyle society and beyond.

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