

WHEN LITERATURE DIALOGUES WITH THE ARTS: CROSSED AESTHETICS IN THE ALGERIAN LANDSCAPE

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Abstract

Understanding the dynamics between literature and the arts in Algeria is essential, as it reveals a continuous process of dialogue and reinvention since independence. Literature has never been an isolated art; it continuously draws nourishment from theatre, cinema, music, and digital practices. These intersections, far from being isolated, constitute a factual creative matrix, enriching the national narrative. For instance, cinema and theatre amplify the memory of resistance, whereas music transforms poetry into an emotional performance. The digital realm, meanwhile, brings interactivity and a transnational dimension. These dynamics are not merely aesthetic: they are profoundly political and memorial, offering a space of resistance against compartmentalisation (local/global, orality/writing) and affirming a plural identity in perpetual becoming. Ultimately, Algerian literature and the arts unite to form a grand narrative that demands the polyphony of forms to articulate the Algerian experience fully.

Keywords: Literature, Arts, Dialogue, Memory, Resistance, Identity

Introduction

The Algerian cultural landscape is distinguished by remarkable richness and diversity. A complex heritage shapes this vibrancy: the legacies of colonisation, the experience of liberation struggles, and the dynamics of identity recomposition that have marked the postindependence era. Within this polysemous space, literature asserts itself as a fundamental vehicle for both individual and collective expression. More significantly, it operates as a dynamic interface, constantly interacting with other artistic forms. These intersections extend beyond mere sporadic aesthetic borrowings; they create a genuine field of resonances, wherein the fluidity between disciplines is evident. This phenomenon inevitably led to the development of a plural and intertextual narrative of the Algerian experience.

Algerian literary history clearly shows that artistic creation has never advanced in isolation. Popular orality, whether in the form of storytelling, poetry, or song, has long served as a fertile source of inspiration for novels and poetry. In collecting and transcribing ancient Kabyle poetry, Mouloud Mammeri, for example, established a dialogue between writing and oral memory, anchoring this transmission within a dual perspective: one that is both patrimonial and aesthetic.¹ Similarly, literature regularly converses with music, as evidenced by numerous references to chaâbi or raï in contemporary novels, where song becomes a

¹ Mouloud Mammeri, *Poèmes kabyles anciens* (Paris: Maspero, 1980).

powerful vehicle for social critique and memory.² These intersections demonstrate a cultural hybridity that transcends disciplinary boundaries, reflecting the tensions and dynamics of society more effectively.

Algerian cinema, born in the wake of the anticolonial struggle and supported by figures such as Mohammed Lakhdar-Hamina and Merzak Allouache, has drawn sustenance from the literature while simultaneously influencing narrative writing in return. The adaptation of novelistic works to film, as well as the integration of filmic techniques by writers (such as narrative fragmentation, montage effects, and multiple focalisations), testifies to a profound interpenetration between the two arts. Theatre, for its part, is undoubtedly the most emblematic site of this interartistic dialogue. Notably, Kateb Yacine conceived his dramatic practice as an act of cultural resistance. He drew simultaneously on oral tradition, poetry, and stage performance to forge a theatrical language, specifically Algerian.³

These interactions are not merely aesthetic; they also reveal an identity quest and the desire to reconstruct a fragmented national narrative. Colonial memory, the traumas of the War of Independence, and postcolonial social and political upheavals find fertile ground for expression in these artistic intersections. Hybridity, far from being a dilution, becomes the site of a plural cultural reaffirmation, dialoguing both with indigenous heritage and with universal contributions. As Homi Bhabha has analysed, hybridity is not a weak compromise but rather a "third space" where new forms of subjectivity and cultural representation are negotiated.⁴ This idea aligns with Stuart Hall's analyses, who argues that identity is not a fixed essence but a process in motion, marked by historical continuities as much as by transformations induced by modernity and globalisation.⁵ From this perspective, hybridity asserts itself as a strategy of creative resistance, which Françoise Lionnet terms "métissage," a writing of difference that refuses assimilation while claiming openness to the universal.⁶

The central question guiding this article is thus as follows: To what extent do the interactions between literature and other artistic forms contribute to the construction of a plural narrative of the Algerian experience by articulating memory, aesthetics, and cultural identity? In other words, it seeks to explore both the modalities of these intersections—whether borrowings, adaptations, or reinventions—and their deeper significance within a context marked by colonial history, the quest for modernity, and globalisation.

To provide elements of response, we first examine the foundational role of orality and music in shaping a distinctive literary aesthetic. Next, we highlight the productive dialogues between literature and the visual arts, notably cinema and painting. Finally, we analyse how these intersections contribute to the narration of the Algerian experience by embedding art within a project of memory and cultural resistance. This approach aims to demonstrate that

² Guy Hennebelle, *Les cinémas algérien et tunisien* (Paris: L'Harmattan, 1983).

³ Jacqueline Arnaud, *Kateb Yacine: poète en trois langues* (Paris: L'Harmattan, 1986), 245–52.

⁴ Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994), 37–39.

⁵ Stuart Hall, "Cultural Identity and Diaspora," in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 222–25.

⁶ Françoise Lionnet, *Autobiographical Voices: Race, Gender, Self-Portraiture* (Ithaca: Cornell University Press, 1989), 8–12.

literature, far from being a self-enclosed art, constitutes in Algeria a crossroads where artistic forms converge to give voice to a collective history and an identity in constant recomposition.

Literature and Artistic Orality: Popular Memory, Matrix of Writing

One cannot understand Algerian literature without recognising the fundamental role of orality. Long before the emergence of the written novel in French or Arabic, collective imagination was transmitted through sung poetry, tales, proverbs, and popular songs. Far from being secondary, this orality forms the foundation of a national aesthetic that continues to nourish contemporary literary creation. Rather than being eclipsed by writing, it has been integrated, transformed, and reinterpreted to become the essential matrix of Algerian narration.

The work of Mouloud Mammeri exemplifies this continuity perfectly. In his *Poèmes kabyles anciens*,⁷ he highlights the crucial role of Amazigh oral poetry, which has been transmitted from generation to generation. This poetry is not merely a form of entertainment; it performs a vital social and memorial function by inscribing historical events, collective values, and shared experiences of suffering into an artistic form. In transcribing these poems, Mammeri sought not only to preserve them but also to demonstrate how they contribute to a broadened conception of literature, wherein the written word draws directly from popular memory. This translation work revealed the symbolic and metaphorical richness of these oral forms, which subsequently permeated the novelistic and poetic writings of the second half of the twentieth century.

Song, whether chaâbi, Andalusian, or raï, has profoundly marked the literary imagination. Chaâbi, notably embodied by giants such as El Hadj M'Hamed El Anka, is more than a musical genre; it constitutes a poetic repertoire that expresses exile, love, or social protest, themes that resonate directly with writers' concerns. In many novels, these melodies form the sonic backdrop of urban memory. For example, in the works of Rachid Boudjedra, the presence of popular music often crystallises the tension between modernity and tradition or between individual aspirations and collective constraints. Meanwhile, raï, which emerged in Oran during the 1970s and 1980s, inspired a generation of writers who saw both the expression of a marginalised youth and the assertion of a desire for freedom in the face of social and political blockages.

This intertextuality between orality and the written word finds a powerful resonance in the work of Assia Djébar, who places women's voices at the centre. In *L'Amour, la fantasia*,⁸ the author weaves together historical narratives, colonial archives, and the anonymous oral voices of women. These voices become the living heart of the text, revealing how orality functions as a form of resistance to erasure and enables the reinsertion of marginalised experiences into the national narrative. Djébar does not merely draw on orality as raw material; she transforms it

⁷ Mouloud Mammeri, *Poèmes kabyles anciens* (Paris: Maspero, 1980).

⁸ Assia Djébar, *L'Amour, la fantasia* (Paris: Albin Michel, 1985).

into a distinctive mode of writing capable of disrupting narrative linearity, thereby restoring the plurality of voices and the complexity of memories.

Oral transmission also appears in folktales and popular legends, an inexhaustible symbolic source for many writers. Abdelhamid Benhadouga and Tahar Ouettar, for example, mobilise these traditional narratives to create literature that addresses both the people and the intellectual simultaneously. Folktales, with their archetypal figures (the sage, the ogress), allow modern writing to be rooted in an ancient imaginary while adapting it to contemporary social realities. This connection to oral heritage makes Algerian literature a space of mediation between tradition and modernity, both past and present.

This hybridity holds not only an aesthetic dimension but also a profoundly political dimension. By integrating orality into their writing practices, Algerian authors assert cultural autonomy in opposition to inherited Western literary canons. The use of folktales, proverbs, and popular songs expresses a desire to maintain literature rooted within its social environment. Thus, as Hadj Miliani observes, popular culture functions as a "living archive" where memory, protest, and collective imagination converge.⁹ Transposed into the literary realm, this archive imparts historical and identity depth to texts while opening pathways for innovative creative expression.

Ultimately, Algerian literature represents a fertile convergence between orality and writing, where individual inventions and collective memories meet. Far from being a mere folkloric survival, orality is continually reactivated according to social and political contexts. It testifies to the vitality of a culture that refuses any compartmentalisation and, through dialogue between the arts, succeeds in expressing the complexity of the Algerian existential and historical experience.

Literature and Visual Arts: Cinema, Painting, and Photography as Narrative Extensions

A dynamic interplay between literature and the visual arts characterises Algerian cultural history. From the earliest decades of independence, cinema and painting have been regarded not only as privileged vectors of national memory but also as extensions of literary expression. The relationship between these arts is not limited to simple adaptations; rather, it constitutes a genuine aesthetic dialogue where the boundaries between written and visual narrative blur, giving rise to a hybrid form of narration capable of capturing and conveying the complexity of the Algerian experience.

Cinema occupies a central place in the dynamics of artistic dialogue in Algeria. Born in the context of the anticolonial struggle, it quickly established itself as a tool of cultural resistance and memorial preservation. Among the emblematic works of this period, *Chronique des années de braise* by Mohammed Lakhdar-Hamina, which won the Palme d'Or at the Cannes Film Festival in 1975, powerfully illustrates this articulation between national memory and artistic creation.¹⁰ By retracing the decisive stages of the war of liberation, the film adopts

⁹ Hadj Miliani, "Culture populaire et mémoire sociale en Algérie," *Insaniyat*, no. 26 (2004): 23–40.

¹⁰ Oussama Wafi, "Le film *Chronique des années de braise* (1975) de Lakhdar-Hamina : la fabrique d'une mémoire nationale cinématographique," *Interculturel*, nos. 20–21 (2016).

an aesthetic reminiscent of the literary epic, featuring allegorical characters, a fragmented narrative structure, layered temporalities, and a pronounced symbolic dimension. These cinematic techniques align with the ambitions of committed literature, which, from the 1950s and 1960s, sought to inscribe the national struggle within a collective and unifying narrative.¹¹

This convergence is not accidental. As demonstrated by Guy Hennebelle's work on Algerian cinema,¹² moving image was conceived not only as an extension of literature but also as an autonomous language capable of reaching a broader audience beyond linguistic divides. This explains why many writers, such as Kateb Yacine and Tahar Djaout, recognised cinema as a parallel narrative space, where images reinforce, complement, or even reinvent the power of words.¹³ In this sense, Algerian cinema is not limited to an illustrative function: it constitutes a partner of literature in the construction of collective memory and an aesthetic of resistance.

Conversely, literature has served as a privileged source of inspiration for Algerian cinema. The project to adapt Kateb Yacine's novel *Nedjma*, although unfinished, illustrates filmmakers' fascination with major national literary works, which are perceived as narrative matrices capable of translating the complexity of Algerian historical and identity experiences.¹⁴ This interaction is another significant expression in the cinema of Merzak Allouache. His film, *Omar Gatlatto* (1976), is an urban and popular aesthetic that draws on everyday stories to portray a youth torn between social conformity and the desire for freedom.¹⁵ By staging the words, gestures, and silences of a generation-seeking expression, Allouache extends the project of the realistic and social novel, situating it within the realm of image and sound, where writing alone cannot capture the specific, sensitive nuances.

This permeability between text and image reveals a shared aesthetic awareness: the necessity of reinventing narrative forms to better grasp a society marked by tensions of memory and identity. As Olivier Barlet emphasises, Maghrebi cinema, in general, and Algerian cinema, in particular, maintain an organic relationship with literature, as both contribute to the elaboration of a collective narrative that combines memory, protest, and aesthetic invention.¹⁶ Thus, far from opposing words and images, Algerian cultural history demonstrates that they function as mirrors, mutually nourishing each other to convey the complexity of the national experience.

The relationship between Algerian literature and the visual arts constitutes a fertile area of study. Significant figures of Algerian modernity, such as Mohammed Khadda and M'hamed Issiakhem, created works that resonated directly with writing.¹⁷

In his essay collection *Éléments pour un art nouveau* (1972), the painter Mohammed Khadda theorised this convergence. He emphasised the need to establish a national artistic

¹¹ See Charles Bonn, *La littérature algérienne de langue française et ses lectures* (Paris: L'Harmattan, 1999).

¹² Guy Hennebelle, *Les cinémas de l'Algérie : culture et révolution* (Paris: Maspero, 1978).

¹³ See the interview with Tahar Djaout cited in Nedjma Plantade, *Tahar Djaout, écrivain algérien : écrire, résister, témoigner* (Paris: L'Harmattan, 2000).

¹⁴ See Charles Bonn, *Kateb Yacine: Nedjma, une épopée algérienne* (Paris: Sindbad, 1986).

¹⁵ Guy Austin, *Algerian National Cinema* (Manchester: Manchester University Press, 2012).

¹⁶ Olivier Barlet, *Les cinémas d'Afrique des années 2000 : perspectives critiques* (Paris: L'Harmattan, 2012).

¹⁷ These artists are widely studied. For an overview, see Malika Dorbani Bouabdellah, *L'Art en Algérie : histoire et actualité* (Algiers: Ministère de la Culture, 2011).

expression. This expression was to be founded on a dual movement: local anchoring drawing on Algerian aesthetic traditions such as Arabic calligraphy, Amazigh motifs, and popular symbols and universal openness to global artistic modernity.¹⁸ His canvases perfectly embody this approach: they often consist of graphic signs, deconstructed letters, and fragments of writing, creating deliberate ambiguity between text and image.

This formal hybridity catalysed several Algerian authors, urging them to renew their own narrative forms. In the novelist and poet Tahar Djaout, the influence of the pictorial universe is palpable. His literary works significantly engage with notions of colour, light, and texture, bestowing upon his prose a distinctly plastic quality. His poetic language seeks to imitate the visual intensity of painting, translating the intertwining of sign and visual metaphor into syntax and lexicon. Ultimately, this interweaving of literature and the visual arts attests to a shared ambition: to develop modes of creation capable of capturing and conveying the identity and aesthetic complexity of postcolonial Algeria.

Although long relegated to a secondary role within the Algerian cultural field, photography actually occupies an essential place in the dialogue between visual arts and literature. During the war of liberation, it served as an instrument of testimony and mobilisation: images of maquisards, popular demonstrations, and significant events circulated widely, becoming visual documents bearing collective memory and political legitimisation.¹⁹ These images, whether reproduced, reinterpreted, or merely evoked in literary texts, contributed to anchoring writing in historical materiality, conferring upon narratives a documentary foundation and a force of truth.

From the postcolonial period onwards, photography ceased to be perceived solely as illustrative support and became a critical object in its own right. Malek Alloula, in *Le Harem colonial* (1981), forcefully demonstrated how colonial photography had been used as an instrument of exotification and domination, producing an orientalist imaginary in which Algerian women were confined to a fixed and stereotyped representation.²⁰ This work paved the way for broader reflection on the aesthetic and political value of the photographic image. Within this framework, photography no longer constitutes a mere complement to the literature: it becomes textual matter, a medium for reflection and a tool for deconstruction, enabling a critical interrogation of colonial history and its symbolic continuations. Thus, Algerian writers and essayists who mobilise photographic imagery participate simultaneously in the rewriting of history and the development of a transmedia aesthetic, where text and image mutually nourish one another.

The exchanges between literature and the visual arts in Algeria are crucial, as they illuminate fundamental aesthetic and memorial concerns. These interactions primarily reflect a profound aspiration among artists: to extend the scope of narration beyond text alone, embracing forms of representation that are more sensory and meaningful, far from being

¹⁸ Mohamed Meziane, *L'Art du signe et l'identité : Khadda, un peintre algérien* (Paris: L'Harmattan, 2003).

¹⁹ Benjamin Stora, *La guerre d'Algérie expliquée à tous* (Paris: Le Seuil, 1993), 87–102.

²⁰ Malek Alloula, *Le Harem colonial : images d'un sous-érotisme* (Paris: Seuil, 1981).

secondary, cinema, painting, and photography here become genuine vectors of identity and memory. They materialise writing and confer upon it a sensory dimension essential to the transmission of collective experiences.

Moreover, this dynamic clearly demonstrates that contemporary Algerian literature cannot be isolated from its historical context. It is engaged in continuous dialogue with other artistic disciplines, which it absorbs, interprets, and continually reshapes. Literary works do far more than recount a simple story; they invoke the density of the image and the power of the visual to give form to a memory that is inherently plural and often fragmented. As Assia Djebar aptly expressed in her work *L'Amour, la fantasia* (1985), colonial and postcolonial memory is woven from a polyphony of voices and images in which the verbal and the visual respond to one another in echo.

Ultimately, this intersection between the visual arts and literature led to the development of an interartistic narrative aimed at achieving a global aesthetic language. From this perspective, literature frees itself from mere discursive linearity: it is enriched by the evocative powers of the image and the rhythms borrowed from cinema or painting. Simultaneously, the visual arts draw nourishment from the literature to rethink the representation of the body, space, and memory. It is this incessant circulation between words and images that allows for a comprehensive understanding of Algeria in all its complexity, its fractures, processes of identity reconstruction, and its desire for universal cultural recognition.

The Scenic Hybridity of the Algerian Theatre: Literature and Resistance

The Algerian theatre occupies a unique place within the national artistic landscape. From its beginning, it established itself not only as an extension of literature but above all as a bastion of cultural and political resistance. Unlike novels or poetry, which require the mediation of text, theatre projects speech into the immediacy of the stage, embodying it through the body, gestures, and performance. This collective, oral, and public dimension elevates the theatrical stage into crossroads where orality, literature, and memory meet, offering the Algerian experience a direct, popular, and widely shared narration.

The work of Kateb Yacine perfectly illustrates how theatre can simultaneously extend and transcend literature. After revolutionising the literary landscape with his novel *Nedjma* (1956), the author deliberately chose the stage to establish a direct connection with the audience. Plays such as *Le Cadavre encerclé* (1958) and *La Guerre de deux mille ans* (1972), not to mention his creations in dialectal Arabic such as *Mohamed, prends ta valise* (1971),²¹ confirm his determination to bring literature out of the elitist realm of the book and integrate it into a popular and collective dynamic. For Kateb, the stage became a vital platform where colonial memory, historical traumas, and social struggles found living expression. His hybrid dramaturgy, a powerful blend of literary narratives, oral traditions, popular songs, and stage poetry, created a model in which writing transforms into performance, making literature a bodily and communal experience.

²¹ Kateb Yacine, *Le Cadavre encerclé* (Paris: Seuil, 1958); *Mohamed, prends ta valise* (Algiers: SNED, 1971).

This logic of hybridity was vigorously pursued after independence, transforming theatre into a true laboratory of identity and modernity. Abdelkader Alloula, an essential figure, exemplifies this eloquently. His plays, notably *El Ajouad* (1985) and *El Guerdane* (1987),²² drew from popular forms such as the folktale and the *meddah* (public storyteller) to question social injustices and reactivate collective memory. By rehabilitating oral storytelling on stage, Alloula succeeded in merging contemporary theatrical writing with the aesthetics of orality. This dramaturgy enables the collective voice to reclaim history, making theatre a potent mediator between scholarly writing and popular memory—a space where Algerian society can be critically examined.

Importantly, the unifying role of theatre also manifested in notable interdisciplinarity, particularly between the 1970s and 1980s. Production actively integrates scenography, visual arts, and music so that the performance transcends mere representation to become a genuine aesthetic synthesis.²³ In addition to being a simple stylistic choice, this multidisciplinary approach responded to the ambition of forging total art, wherein text, sound, and image unite to capture the complexity of Algeria.

Notably, the foundations of Algerian theatre were established in a conflicted relationship with colonial history. The French administration often marginalised and at times instrumentalised local theatrical forms. The reconstruction of a national theatre after 1962 thus required not only the invention of a new dramaturgy but also the rehabilitation of these marginalised practices to inscribe them within Algerian modernity. Pioneers such as Keltoum and Mahieddine Bachtarzi laid the foundations for an autonomous stage rooted in a national tradition.²⁴

Today, young playwrights such as Slimane Benaïssa sustain this living tradition, situating their work within contemporary social and political contexts while continuing to engage in dialogue with literary and oral heritage. Algerian theatre thus remains an irreplaceable space for creation and resistance, where writing becomes embodied in a collective and immediate experience, becoming one with the body and speech. In conclusion, the relationship between literature and theatre is one of incessant hybridity: the text nourishes the stage, and the stage, in turn, transforms the text into a living performance, revealing a conception of literature that rejects the enclosure of the book to embrace the Algerian experience in all its richness.

Literature and Arts: Reinvention in the Digital Age in Algeria

Recent technological transformations and the explosion of social networks have profoundly reshaped the connections between literature and other artistic disciplines in Algeria. Today, the dissemination of works no longer depends solely on traditional channels (publishers, theatres, or cinemas). It now occurs through virtual platforms, enabling authors, musicians, photographers, and videographers to instantly reach a vast and diverse audience.

²² Abdelkader Alloula, *El Ajouad* (Algiers: SNED, 1985); see also Wassyla Tamzali, “Abdelkader Alloula ou la réinvention du théâtre populaire,” *Revue Algérienne des Arts*, no. 12 (1990).

²³ Hamid Nacer-Khodja, *Le théâtre algérien : mémoire et modernité* (Algiers: Casbah Éditions, 2002).

²⁴ Mahieddine Bachtarzi, *Cent ans de théâtre algérien* (Algiers: SNED, 1968).

This digital shift disrupts the methods of production, circulation, and reception of creations, opening new avenues for interartistic intersections.

A segment of the new generation of writers prefers to publish their texts first on blogs, Instagram, or Facebook before considering print publication. This "online literature" does not merely replicate classical writing patterns; it fully exploits the multimedia capabilities of the digital realm. Some authors thus combine their texts with images, sounds, or even videos, producing hybrid literary objects where writing directly dialogues with audiovisual media. This phenomenon extends the dynamics of hybridity already observed in previous generations, intensifying them by adding an instant, interactive, and transnational dimension.²⁵

Slam and spoken words perfectly embody this hybrid logic. These oral forms, which are highly popular in major cities, combine poetic writing, physical performance, music, and increasingly digital imagery. Their widespread online dissemination, notably via TikTok, Facebook, and YouTube, significantly amplifies their social and cultural influence. Rooted in the heritage of ancient oral traditions, these genres adopt visual and sonic codes of the digital realm to address pressing issues, including unemployment, social fractures, linguistic questions, and colonial memory. Independent artists, through platforms such as DZ'Slam Poetry²⁶ and poesiebrute.dz,²⁷ transform slam into a critical space where literature, orality, and performance unite to narrate the contemporary Algerian experience.

In parallel, the visual arts are also undergoing a digital revolution. Young videographers and photographers, often self-taught, share their creations on Instagram.²⁸ Images are frequently enriched with literary captions, whether short poems, narrative fragments, or reflections, making digital photography a narrative and poetic medium that transforms captions into forms of microliterature. Conversely, several contemporary novelists incorporate digital communication codes, including SMS language, fragments of virtual conversations, or hashtags, into their texts. These hybridisations clearly demonstrate how literature absorbs technological changes to redefine its own aesthetic forms and ways of addressing the reader.

The digital scene also facilitates the emergence of unprecedented collaborations. Collective projects emerge, bringing together writers, musicians, and videographers for performances that are often broadcast live. Visual and sound creations accompany these readings. Such interdisciplinary experiences aim to break down artistic boundaries but also respond to a sociopolitical context where public space is sometimes restricted. Virtual platforms become substitute spaces for creation and dissemination, allowing both the circumvention of censorship and the consolidation of ties with the Algerian diaspora.

In sum, digital technology and social networks are not mere tools; they act as powerful aesthetic catalysts, transforming the modes of relation between the arts and the literature. They create new venues for exchange between disciplines, generate original hybrid forms, and

²⁵ Fatma Oussedik, "Écritures numériques et nouvelles formes de sociabilité en Algérie," *Insaniyat*, no. 79 (2018).

²⁶ <https://www.facebook.com/dzslampoetry/>;
https://www.instagram.com/aurastudio_dz?igsh=MmlrZjNmdzFjMmk2

²⁷ https://www.tiktok.com/@poesiebrute.dz?_t=ZS-904v7c9LLt6&_r=1

²⁸ <https://www.instagram.com/sightsofalgeria?igsh=MWk0dmloZ2V6cWx4MQ==>

expand the conditions for collective narration. This process follows the footsteps of previous artistic intersections between writing, cinema, theatre, or painting but injects new energy through immediacy, interactivity, and a global dimension.

The study of these contemporary practices reveals, above all, the persistence of an Algerian creative logic rooted in hybridity and the expansion of narrative. In each era, depending on tools and constraints, Algeria invented its own modes of circulation between the arts: from cinema-influenced novels to microstories shared on Instagram. The digital era has intensified this trend only by increasing access points and modes of participation in collective narration. Far from marking a rupture, the digital scene extends and amplifies prior dynamics, offering Algerian narration new registers and audiences, confirming that the country's experience continues to be told through a plurality of forms.

Conclusion

The analysis of interactions between literature and other artistic forms within the Algerian cultural landscape highlights a constant process of dialogue, adaptation, and reinvention. It is clear that since independence, literature has never functioned in isolation. It has consistently drawn its substance from theatre, cinema, music, painting, and, more recently, digital practices. Each medium has contributed unique tools, distinctive aesthetics, and specific modes of narrating the Algerian experience. This rich plurality of intersections confirms that the country's cultural identity is continuously forged in a shared space where text perpetually converses with image, sound, and performance.

The initial question concerned the nature of these intersections and their role in narrating the Algerian experience. Our analysis reveals that these interactions extend beyond mere occasional influence; they form a genuine creative matrix. Cinema has amplified literary memory by inscribing liberation and resistance narratives into the image. Theatre and orality have been vital in maintaining links with popular traditions, imparting literature with collective energy and the capacity to give voice to the people. Music from chaâbi to rap has transformed poetry into an emotional and sonic performance, making writing a lived and immediately shared experience. The visual arts have migrated writing towards colour and sign, opening the way for purely visual narrations. Digital technology has intensified these exchanges by introducing immediacy, interactivity, and a transnational dimension, demonstrating that the Algerian narrative is now inseparable from its technological tools.

These dynamics are not merely aesthetic choices; they possess essential political and memorial significance. In a country marked by a colonial history and characterised by debates over identity and language, this circulation between the arts serves as a space for affirmation and resistance. It enables the breaking down of imposed divisions and the transcending of binary oppositions (orality versus writing, local versus global, past versus present). The narration of the Algerian experience no longer merely testifies; it invents new forms to express a plural identity that is perpetually in formation.

In the future, these artistic intersections clearly represent promising prospects for both research and culture. Literary studies must necessarily engage in dialogue with art history, sociology, and communication sciences to grasp these hybrid aesthetics. It would also be

beneficial for institutions to actively encourage interdisciplinary collaboration, thereby reflecting the country's diverse range of voices. Ultimately, in an era of globalisation, these interactions are a powerful driving force for projecting Algerian cultural production internationally, affirming it as a universal aesthetic laboratory.

In conclusion, Algerian literature and the other arts do not merely enrich one another; together, they contribute to constituting a grand, collective, and polyphonic narrative. This narrative embraces Algeria's complexity, fractures and continuities. This finding reminds us that a single language or form cannot fully capture the country's experience but instead demands that the polyphony of the arts be fully expressed.

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@aurastudio_dz (Instagram):

https://www.instagram.com/aurastudio_dz?igsh=MmlrZjNmZjFjMmk2

@poesiebrute.dz (TikTok): https://www.tiktok.com/@poesiebrute.dz?_t=ZS-904v7c9LLt6&_r=1

@sightsofalgeria (Instagram):

<https://www.instagram.com/sightsofalgeria?igsh=MWk0dmloZ2V6cWx4MQ==>

Slam Dz (Facebook): <https://www.facebook.com/dzslampoetry/>