

# Awareness Crisis in Novels: "Tamsakht: Dam Al-Nis'yan" (Lit: Tamsakht: The Blood of Oblivion) by Habib Sayah as a Case Study

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## Abstract

The political crisis of the 1990s marked a pivotal turning point in contemporary Algerian history, profoundly impacting all facets of society. This crisis significantly influenced Algerian literature, particularly the novel, which entered a new phase characterized by experimentation. This study AIMS to examine the characteristics of this new narrative style through an analysis of Habib Sayah's novel "Tamsakht: The Blood of Oblivion". This novel is considered one of the most significant literary responses to the events of the 1990s, as it employs a unique narrative discourse and presents a world view that diverges from the perspectives of earlier Algerian novelists. The novel's language also reveals the protagonist's acute awareness of the contemporary political and social crisis.

**Keywords:** *Intellectual, Awareness, Worldview, 1990s Literature, Tamsakht Novel.*

## INTRODUCTION

Algerian novels written in Arabic took a new direction at the beginning of the 1990s, breaking away from the shackles of socialist ideology to embrace diverse perspectives. They also transitioned from traditional narrative styles to experimental fiction and its unconventional worlds. The events of the "black decade" had a profound impact on narrative discourses and their elements. The novelistic protagonist became increasingly complex, while narrative time and space intertwined, reflecting the author's awareness and stance towards society and existence.

Habib Sayah is one of the authors who enriched the literary scene during this period with significant works, starting with "The Time of Nimrod" and culminating in "Tamsakht". Sayah's work is characterized by its ideological and political stances, which address the issues of his time in an attempt to uncover and examine them through a new experimental lens.

Sayah's novels are distinguished by their unique approach to political issues. While his early works adopted a direct and bold style, he later shifted towards a more nuanced and artistic approach, reflecting the author's evolving understanding of the issues of his time. "Tamsakht" exemplifies this evolution in terms of ideological perspective and linguistic usage. This leads us to the following questions:

- **How does the author convey his perspective on society through the text of "Tamsakht"?**
- **How does the novel reflect the author's awareness of national issues at this critical juncture?**

### **I. In the Shadows: The Protagonist's Awareness of Existence and Belonging:**

The author has constructed his narrative upon a narrative fragmentation and a disjointed timeline. In "Tamsakht", time becomes a blurred and indistinct entity: "The temporal

oscillation, or the disruption of its natural course in the narrative discourse, is a kind of tension similar to the tension of the stylistic fabric through the use of linguistic displacement".<sup>1</sup> Time here becomes psychological, manifested through the protagonist's psychological turmoil and defined by his internal perceptions of the external world: "An entire night until dawn, a distance between Oujda and Rabat, on a track as long as his insomnia, in a train rumbling with his anxieties, in a time pricked by his conscience and a place furnished with remnants of their mutilated images, he cannot recall which one began the reminder of his age, although he knows them all, he counts their mornings and tragic Tuesdays, and the days of their sad holidays, and the names of dens that became prayer halls where the beast would wash with the purity of their blood to pray his Friday prayer to a god other than the Lord of the Worlds. Between it and its era, he charges an accusation against a duty that he claims is absent, and he goes out to spot his victim, whose eye his emir has designated for him between afternoon and evening".<sup>2</sup>

Here, he suffers from a sense of loss and is unable to define his existence except through the act of death, which terrorist groups have established as a law for the realization of existence. There is no truth but death, and no existence but concealment and fracture. Thus, the tension here oscillates between the worlds of the cultured self awaiting death and its awareness of the present and the future.

The narrative timeline ascends, beginning in Tunisia, then passing through Algeria and Morocco, before culminating in Adrar. Nevertheless, this linear progression is consistently fractured by the protagonist's memories, which permeate the novel's events, time, and setting. The process of recollection is essential in illuminating the complexities of the protagonist and other characters, transforming the nature of time from a conventional chronology to a purely psychological one. As a result, the narrative becomes fragmented, alternating between the anguish of the present and the haunting echoes of the past, thus revealing the fictional world on two levels:

### **1. Self Awareness:**

The protagonist's search for self-affirmation is embodied in his relentless pursuit of maintaining an active intellectual identity. This is evident in his joining a human rights association in Morocco, his involvement in the cultural society led by "Ben Salem" in Tunisia, and his endeavor to reclaim his literary voice through translation. Nevertheless, his efforts prove futile, and only upon his definitive return to his homeland and its expansive desert does he find solace from his psychological turmoil.

### **2. Contextual Awareness:**

The protagonist's objective awareness is inextricably linked to his narrative, mirroring a realistic perception of Karim's engagement with a beleaguered society and his acquiescence to its vicissitudes. The author employs exile and isolation as a foundational device, suggesting that solitude provides a necessary rationale for the narrative's retreat.<sup>3</sup> Consequently, the text's temporality is fragmented, oscillating between the protagonist's lucid moments, anchored in the present, and his mental lapses, tethered to the past. This temporal retrieval functions as a metaphor for life's enduring struggle against mortality, signifying a persistent drive towards the future.

This temporal retrieval establishes a unique and experimental spatiotemporal structure, where time exists only through space. The protagonist's narrative awareness of existence is thus realized through their identification with place. Space in the novel extends across three Maghreb countries: Tunisia, Morocco, and Algeria, but the presence and influence of the

homeland are particularly pronounced: "From this height, Oran seems exhausted by the troubles of its day and the hours of its nocturnal coupling. In any case, it remains defiant, its rocky shore blocking its ears to any advances and silencing its face with the mud of its marshes, transforming its people into stones to fortify its heart. Like a dam against the false desert. Now asleep on the eye of a warrior in a trench, it cannot be seduced by deceit, evasion, affection, or warm shadows that have a way of completely closing it off and solidifying its memory, for its sea will continue to open a blue eye upon it and its pine trees will extend a green hand to it, endlessly consuming salt and draining the green".<sup>4</sup>

The reader perceives the homeland not merely as a name or a city, but as a ghost haunting the worlds of the text, intertwined with the protagonist's self in all its states: in its anger and calm, in its sadness and joy, in its awareness of existence and its states of mental stupor. Through these emotions, the protagonist's narrative awareness, "Karim," shatters and wanders through the text, moving between streets and cities. The homeland has become a place of fear and death rather than a safe haven for its children, and its mere mention evokes terror in people's hearts. Simply being from Algeria causes everyone to withdraw, as happened to the protagonist in his self-imposed exile. This intensifies Karim's pain, as his self becomes alienated within the homeland and suffers the pain of exile outside it. As an intellectual, his pain is unique: on the one hand, he is saddened by the country's economic collapse, political fragmentation, and social decay, where news of death never ceases; on the other hand, he is defeated by fear and retreats from confrontation. He should have used his power of writing to uphold the truth and enlighten others, but he fled after the terrorists assassinated his colleagues at the newspaper: Omar, Ismail, and Khadija. He chose survival and exile over living in cities plagued by death.

The protagonist retrieves fragments of his past, distancing himself from the pain that memory holds. Temporal retrieval serve as a lifeline, allowing him to reclaim his identity and persevere in the present: "Everything blurred in his mind, and the only image that remained clear of his homeland was his mother's face".<sup>5</sup> He seeks refuge in his mother's face and warmth, shielding himself from the harshness and coldness of the present. For him, the present is death, while the past is life; the present is synonymous with despair, while the past is fragrant with hope. Moreover, the present is filled with impotence, in contrast to the past, which was full of action, creation, and the embodiment of an active existence. To reclaim his authentic self, the protagonist decides to return home.

The decision to return to Algeria was neither impulsive nor arbitrary, but rather came after a journey of self-imposed exile and suffering that intensified after the protagonist's departure. Believing that he could escape and write from abroad, he found the opposite to be true. The state of shock and surveillance persisted as he witnessed the deaths and targeted assassinations of intellectuals. The trauma manifested in an inability to act; both the novelist and his protagonist remained silent and bewildered during the early years of the crisis.

It was not until 1996 that the first narrative texts addressing the crisis and its manifestations began to emerge: "Thus, the writer capable of perceiving the conflicting forces of the future and who necessarily transcends towards the forces of progress is the writer who can create the necessary communication between the various elements that constitute his creative work".<sup>6</sup> Therefore, the text 'Tamsakht' was conceived as both a reflection of the present and a vision of the future role of the intellectual.

The protagonist's decision to definitively return to his homeland, despite the escalating violence, was thus final: 'Farewell, Tunisia, and thank you. Good morning to death in Algeria.

A verse of my blood, followed by none... From Houari Boumediene Airport, Karim emerged alone, perhaps towards his bullet, perhaps towards his dagger, perhaps towards his cancer... I cast my first step outside my confinement into space, overcoming my gravity'.<sup>7</sup> Here, the intellectual protagonist broke the wall of silence and put an end to escape and hiding, and headed to Adrar, specifically to Tamsakht, to seek refuge in the past and its fortresses, awaiting whatever the future may hold.

## **II. Worldview and Intellectual Stance:**

The novel employs characters with existential contradictions who exist in a state of being both present and absent, their agency both overt and covert. These characters, with their limited dialogue, have a profound impact on the narrative, serving as a "fictional model representing humanity in the year depicted in the novel".<sup>8</sup> The author has thereby made them the central focus of the novel's tragic reality.

The perspective of the protagonist, Karim, shapes the reader's understanding of the world depicted in "Tamsakht". This pessimistic viewpoint reflects the tragic circumstances of both the character and his nation. The narrative follows a linear temporal sequence, with events and character interactions intensifying and becoming more intricate as the plot progresses.

Karim was no ordinary protagonist. His world remained largely veiled, revealed only through his chosen disclosures. From the outset, he was enigmatic, his appearance, occupation, and hobbies left unspecified. As he occupied a room and secured its closure, he would dispel any trace of paper from the table, leaving only a flask, a glass, a record player, a quantity of cheese, olives, and fresh onion, and a measure of sorrow.<sup>9</sup> It was as if he were attempting to conceal himself from the reader, fearing that someone might recognize his features and uncover his identity. He thus retreated behind the lines, gradually revealing himself through the recovery of memories, both distant and recent. 'If only he had the strength to clench his fist and shatter the windowpane before him, to see what color his blood would take. For he had become like a bird with a broken wing, since his fingers could no longer grip a pen. He had been denied it. What was the use, he had become like a madman in his moments of isolation'.<sup>10</sup> Here, the narrator informs us of the protagonist's profession and specialization. He is an intellectual, a man of letters, who practices the allure of words and the magic of writing.

Karim and his peers were confined to dark worlds that enveloped them from all sides. His voice, laced with a tone of warning, shattered Karim's gaze, causing his spirit to wander. He resisted allowing his eyes to settle on anything, searching for a higher ground to elevate his urgent tears, which he held back with the wrinkles of his doubt, fear, and admiration. For on the day his fragile emotions betrayed him, his misery reached its peak at the prison gate where he waited for Omar to be released after a month, charged with defaming a high-ranking party official'.<sup>11</sup> The writer was punished for speaking on behalf of the various strata of society and for attempting to correct political practices, believing that he possessed a higher and more noble authority: cultural hegemony.

The novelistic protagonist/ intellectual has become responsible for society amid its rapid economic and political transformations, for he is acutely aware that his role in this critical phase is no less significant than that of the politician or the military man. Cultural hegemony is manifested in the authority of writing, as defined by: 'The authority of writing is determined by its function, and the history of writing is the history of its authority, which is to say, the history of its function. And the history of writing is the history of social conflict; there is no writing without a function, nor is there any authority of writing without the political authority

that grants it its roots'.<sup>12</sup> Karim, Omar, and others have departed from this principle, which every organic intellectual adheres to in order to correct the course of their society and guide politicians towards a harbor of stability. However, politics had a different opinion, insisting that the intellectual submit to its laws and regulations, or face imprisonment or death. He is a problematic protagonist because he is both a criminal in the eyes of the political other and a terrorist, for he seeks 'values and norms in a world governed by conformity and conventions'<sup>13</sup>.

A pall of death hung over the novel's intellectuals and its protagonist. They were relentlessly pursued by the ruling regime, their words and writings closely monitored, and by terrorists who had decreed death for all those who refused to join their ranks. The death of 'Omar', the protagonist's friend and counterpart, exemplified the fate of all who dared to dissent: 'Like the other passengers, he got out of the taxi, his hands on his head, his eyes locked with those of a gunman who aimed his weapon at his bulging stomach with the intensity of a vendetta. The small, isolated scene transformed into a chaotic resurrection. All faces, then no faces; all space and its objects, then nothing but death, which he saw approaching him through his shirt pocket, where the death warrant resided. Should he throw away the document or destroy it? No, the abyss was behind him, and the precipice loomed before him. Between them, the gunman drew near, demanding his papers. He read the ID card, then reached out to search him.

Omar, in the desperation of the moment, punched him and ran, only to hear a hateful voice shout behind him, followed by a burst of gunfire that shattered the silence of the mountain road. "Omar did not scream... He stood for a moment, then collapsed, a heap of blood staining the dark earth and mingling with scattered papers, coming to rest at the base of a pine tree".<sup>14</sup> Omar was more than just a journalist to the terrorist groups; he represented a threat to their self-constructed ideologies. They rejected any truth that exposed their hypocrisy and revealed the reality to the people and the world. Omar was a positive intellectual who clung to his pen and united with the act of writing to confront terrorism and its brutality. Despite the daily news of death that permeated the nation's mornings, he did not retreat or flee like many intellectuals, including his friend Karim.

Omar's death was not merely a personal tragedy; it symbolized the fate of all intellectuals who dare to challenge the status quo. The novel, through its portrayal of Omar's demise, serves as a poignant reminder of the dangers faced by those who seek to use their voices for social and political change. The terrorist groups, with their unwavering commitment to their ideology, view any dissent as a direct threat to their power. The novel highlights the precarious position of intellectuals in societies marked by conflict and oppression, and underscores the importance of their work in challenging injustice and promoting human rights.

Karim, the protagonist, is an intellectual, a journalist with a pen, a voice, and an influence that reaches across various societal strata. However, he has been forced to move between Morocco and Tunisia to escape terrorism, leading us to pose a fundamental question: Who is the intellectual? An intellectual is a "social critic, someone who is concerned with identifying and analyzing obstacles to achieving a better social system, one that is more humane and rational. In doing so, he becomes the conscience of society and the spokesperson for the forces of progress that are present in every historical phase".<sup>15</sup> Therefore, the intellectual has a responsibility towards their society, nation, and humanity as a whole. They must commit to this responsibility and equip themselves with the necessary tools for this challenging task.

The intellectual's role is predicated on knowledge, acting as a beacon to illuminate and advance society. With a holistic view, the intellectual can harness and wield their tools adeptly. Writing is the most potent of these tools, capable of exerting significant influence over the state, society, and the course of history. The pen is often described as a 'weapon', underscoring its power and impact. Writing, then, is an existential act, a 'moment of confrontation and profound inquiry'.<sup>16</sup> Given this, we are compelled to ask: **How did our protagonist employ their tools during times of hardship?**

Armed with his pen, Karim ventured into the realm of journalism, seeking to reform and guide society. His critiques of politicians and their policies resulted in his imprisonment, a traumatic event that profoundly affected him. The subsequent assassination of his colleagues at the newspaper was a devastating blow. At this critical juncture, the protagonist/intellectual abandoned his pen/weapon, seeking refuge in Tunisia and Morocco. From afar, he watched with anguish as his homeland suffered.

By failing to confront and mobilize the various strata of society, particularly the intellectual elite, the protagonist committed intellectual suicide. His "long-standing philosophical endeavors were abandoned in favor of a mysticism that rendered his reason inert".<sup>17</sup> An intellectual's identity is forged through action and the fulfillment of one's will, not through passive observation or mere description. Karim's television appearance exemplifies this failure. Instead of actively engaging with the political class and enlightening the masses, he chose isolation and retreat. His decision to exile himself was a rejection of his responsibilities as an intellectual.

Thus, the Algerian intellectual remained largely absent from the political and social landscapes during the initial phases of the national crisis. It was not until 1996 that they embarked on documenting the societal and cultural shifts, ushering in a new era of narrative writing.

### **III. The Linguistic Specificity and the awareness of Writing:**

The novelist in "Tamasakht" employed a narrative language distinct from that of the preceding generation—the writers of the seventies and eighties—transcending the existing narrative awareness to establish a unique presence in harmony with the nature of the current era. "These authors emerged with novels aspiring to join the ranks of those seeking a new narrative form, particularly as their works adhere to the demands of narrative experimentation"<sup>18</sup>. rough an experimental Thus, the author's awareness is revealed through an experimental narrative language, one through which events unfold, and characters along with their traits are shaped. For language itself is a social and cultural entity, evolving and developing as its users advance, along with the progression of culture and knowledge in the reader.<sup>19</sup>

Experimental language dismantles conventional linguistic practices rooted in eloquence and logic, establishing a hybrid linguistic framework that resonates with the novel's world and mirrors the protagonist's perspective as an intellectual navigating a political realm amid terrorism. This era mandated a transcendence of socialist realism, a departure from the glorification of past glories and future aspirations, and the creation of an experimental narrative language par excellence. Consequently, 'Hbib Sayah' aimed to "liberate language from its literal realism that produced a literature intrinsically tied to the external environment, leading to a breakdown of linguistic values due to a poor grasp of expressive potentials that cannot be written outside their communicative capacity, which is essential for tackling narrative themes

and enhancing meaning. This, however, requires abandoning the recurring semantic structures that have become norms in need of linguistic, philosophical, and aesthetic interrogation".<sup>20</sup> The aesthetic achievement of language in novels of the 1990s and their events can only be realized through a bleak view of life and a fragmented self, as the present era is one of death and despair, not one of optimism and eloquence.

The distinctive feature of the new 90s was a shift away from the conventional constraints of creative writing, towards a more experimental and diverse use of language. This was characterized by a departure from the strictures of eloquence and clarity, and a willingness to employ both formal and informal expressions:

### 1. Sufi Rhapsodies:

The author draws from Sufism, adopting its language and ecstatic expressions, resulting in a novel adorned with symbols and dense with Sufi meanings and expressions. He implores the sheikh to lead him into the ruinous surrender, muttering his way out, clapping his hands, and signaling the beginning of the mystical gathering. Seven entered after seven, circling in the open space, then sat down as the leader began to chant the hymn:

شربنا على ذكر الحبيب مدامة      سكرنا بها من قبل أن يخلق الكرم  
وهامت بها روعي بحيث تمازجا      اتحادا ولا جرم تخلله جرم

We drank from the cup of the beloved's remembrance,

We were intoxicated before generosity was created.

And my soul wandered with it until they mingled,

In a union, although a crime lurked within.<sup>21</sup>

The author appropriates the Sufis ecstatic rituals and subconscious excesses, manifesting in unconventional speech, the chanting of Muhammadan poetry, and frenzied dancing. Sufi language is the language of the unawareness, born of the union between the lover and the Beloved, transcending earthly/physical love and ascending to celestial love. Yet, the author subverts this tradition, dragging Sufi love from its pure spiritual realms into the carnal desires of the female body and wine: 'Like the heat of the sun, like the breath of a furnace, he croaked, like a slaughtered animal, standing barefoot, tearing away the cocoon of shyness. 'My beloved!' echoed the absence in the heat of the incoherent voices toward heaven, piercing the congregation's line, he drew his steps, extending his hands toward his beloved like a nearby planet, and felt her as a flame when his skin touched hers, his other hand toward a second heaven, his mouth agape in his shock, to immerse her in the gift of his erotic whirlwind with a fiery breath, she writhed, scorched, exhaling her perfumed breaths, moaning. 'My beloved!' wrapping her her in any weight, she lightened between his arms, a roll of wool, he held her close to his body, feverish with longing, torn with desire<sup>22</sup>.

It is hardly surprising that the author turns toward Sufism in this direction, for the turmoil facing the homeland has plunged minds into a state of unawareness. Fear and despair have dominated souls, leaving the protagonist in need of a sanctuary to hide from both terrorists and even himself. Thus, the body of "Wafaa", who dances alongside him in the circle of devotees, becomes an ideal refuge—a place he seeks to escape the ordeal of the homeland and the looming specter of death.

## 2. Linguistic hybridization:

The novelist employs a vibrant linguistic variety in their text, contributing significantly to its enrichment and the multiplicity of its linguistic forms. By fusion of colloquial dialects with classical arabic, the author seeks to establish a new language for their novel, recognizing the importance of linguistic diversity and its presence. As the novelist asserts, Narrative language is both the core and culmination of discourse. It transmits states and narrates events through various forms, as the writer narrates language itself, endowing it with an independent character. While it conveys states and narrates events in various forms, the writer also narrates language, granting it an distinct identity. Thus, language becomes a discourse with its own system, articulations, and dimensions that are not simply revealed by the surface text, as it is founded on Intricate and diverse references that refer the reader to structural and cognitive systems that are not easily deconstructed and traced back to their linguistic origins'.<sup>23</sup>

In the novel 'Tamasakht,' language intertwines with the characters, interacting with their cultural and social dimensions and branching out with the events. Therefore, colloquial language occupies a significant space in the novel, varying between local Maghrebi Vernaculars in the protagonist's dialogues with other characters:

- "You're just like your friend".
- "At your service" or "Ready to help".
- "Let go of me" or "Leave me alone".
- "You will gain (something)" or "You will benefit".
- "Take your hand away" or "Back off".
- "He thinks he's in charge" or "He acts like he's the boss".<sup>24</sup>

By employing colloquial language in many of the text's dialogues, the author created a aura of familiarity and approachability for the reader. This linguistic variety enriched the text and facilitated a fluid transition between formal and informal styles, thereby enhancing the realism and authenticity of the narrative.

## 3. Grandiloquent language:

The novelist has infused his narrative with grandiloquent techniques, elevating the reader and transporting them to realms of metaphor and imagination. A striking example is the passage: "Karim hung everything on a branch of his destiny tree: his movement, his language, and his surrender. And as evening descended—a night that stripped away his composure, leaving him a prey to memories of that village-city he had abandoned, his heart filled yet spirit broken, saddened by the birds, by his mother's face, by his childhood there, by his dreams whose banners were defeated in its streets here and there",<sup>25</sup> which exemplifies a dense, figurative language.

This narrative passage reveals a linguistic condensation, crafted by the author to be richly metaphorical, as this elevated style aligns with the protagonist's deep psychological crisis. This intensity of turmoil demands a language that transcends the ordinary: "This transcendent impulse, built on successive oppositions in a quasi-ruptural relationship with pivotal issues, has forged the stylistic universe of Tamasakht, a world where style becomes more significant than the characters or events themselves"<sup>26</sup>.



#### 4. Defeatist language:

The language that permeates the narrative, entwined with the protagonist's fractured and despondent psyche, is encapsulated in this poignant imagery: He found himself adrift in the open, a solitary dragonfly, as if the chaotic motion of the expectant crowd did not encompass him. A icy dread slithered up his spine, and the pungent odor of charred fat filled his nostrils. Caught between silence and waiting, he stood, reaching for himself in the boundless emptiness surrounding him.<sup>27</sup> This linguistic portrayal mirrors the protagonist's deep sense of despair and his total capitulation to the absurd. This language resonates with the dominant literary currents of the 1990s, "Certain thematic structures, narrative techniques, and compositional methods collectively served to denounce reality and condemn the bloodshed".<sup>28</sup> His existence had become synonymous with nothingness, and absurdity came to dominate his perception of all that exists—a consequence of his diminishing social agency and retreat from a once-prominent role in national leadership.

Through this complex linguistic expression, the novel's unique character emerges, shaping worlds that materialize solely through the acts of death and despair.

#### CONCLUSION

The new narrative writing interacts with the existing awareness of the novelist "Habib Sayah," producing a text that reveals the effectiveness of the intellectual through the character of the protagonist and his presence in Algerian society. Initially, the intellectual/ protagonist was unable to confront the perilous conditions in Algeria at the onset of the crisis due to his inability to comprehend them. However, he reclaimed his agency in 1996, deciding to break free from the paralysis of astonishment and silence by taking up his pen once more, aiming to return to the literary arena and contribute to documenting the rapid transformations occurring in his homeland.

The novel 'Tamaskhat Dam Al-Nis'yan' embodies the state of paralysis that afflicts the novelist of the era, as its protagonist finds himself trapped in a corner of unwilled existence and unawareness for an extended period. Despite his attempts at comprehension through the act of fleeing beyond the borders of his homeland, he remains unable to mend his fractures or heal his pains.

The Algerian protagonist/intellectual came to the conclusion that his exile from Algeria was a futile endeavor. He realized that his homeland was inseparable from his soul, a part of him that could not be forsaken. Thus, he chose to return, seeking to reclaim his roots and reignite his aspirations. Despite the peace and security of exile, it was only upon his return to Algeria, under the shadow of ever present danger, that he truly rediscovered himself. Consequently, his journey back to the Tamsakht region in Adrar symbolized a return to the historic civilization of his being a reclamation of his troubled identity and his estranged self.

#### Foot Notes

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- 2) Habib Sayeh, Tamaskhat Dam al-Nisyan, Casbah Publishing House, Algeria, 2002, p. 57

- 3) Makhlouf Amer, *The Novel and Transformations in Algeria: A Critical Study on the Content of Arabic-language Novels*, Publications of the Arab Writers Union, Damascus, 1st ed., 2000, p. 55
- 4) *The Novel*, pp. 7–8
- 5) *Ibid.*, p. 123
- 6) Ibrahim Abbas, *The Maghreb Novel: Formation of the Narrative Text in Light of the Ideological Dimension*, Dar Kokab Al-Olum, Algeria, 1st ed., 2014, p. 179
- 7) *The Novel*, pp. 252–253
- 8) Samar Rouhi Al-Faisal, *Stylistics of the Arabic Novel*, Publications of the Arab Writers Union, Damascus, (n.d.), 2011, p. 34
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- 10) *Ibid.*, p. 13
- 11) *Ibid.*, p. 59
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- 15) Mohammed Abed Al-Jabri, *Intellectuals in Arab Civilization: The Ordeal of Ibn Hanbal and the Tragedy of Ibn Rushd*, Center for Arab Unity Studies, Beirut, 3rd ed., 2007, p. 25
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- 22) *Ibid.*, p. 46
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- 25) *Ibid.*, p. 149
- 26) Al-Saeed Boutajine, *Narration and the Illusion of Reference: Approaches in the Modern Algerian Narrative Text*, op. cit., p. 64

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### Resources

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