

THE TRAGIC TENDENCY IN ALGERIAN NOVELS WRITTEN IN THE FRENCH LANGUAGE DURING THE COLONIAL PERIOD

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Abstract:

The Algerian novel written in the French language during the period of French colonialism emerged as a bright page in modern Algerian literature, committed to conveying the issues of the homeland and portraying the concerns and aspirations of the people. These novels succeeded in securing for themselves a prominent position within world literatures, as most of them were translated into several international languages.

In this research paper, I will focus on the presence of the tragic tendency in the events and themes of these novels through three important models: *The Forgotten Hill* by the Algerian novelist Mouloud Mammeri, *The Fire* by the Algerian novelist Mohammed Dib, and *Nedjma* by the Algerian novelist Kateb Yacine. All of these novels were born from suffering, and their authors experienced the tragedy through which the Algerian people lived. Therefore, they conveyed to us, as readers, the various forms and types of this suffering in a refined and artistic literary form. I concluded that this type of novel can be considered authentic Algerian literature, considering the themes and concerns conveyed by their authors, out of a sense of belonging and duty. In doing so, I relied on the descriptive-analytical method and sought to answer a number of important questions, most notably: What is the nationality of the novel written in the French language by Algerian writers during the colonial period? What is the concept of the term tragedy? And how was tragedy manifested in these novels?

Keywords: Algerian novel written in the French language – Tragedy – The tragic presence in the Algerian novel – *The Forgotten Hill* – *The Fire* – *Nedjma*

Introduction:

Algerian novels written in the French language, which appeared during the 1950s, are considered among the most prominent bright milestones in the history of modern Algerian literature. Within a very short period, these novels succeeded in rising to the ranks of world literatures, and many of them were translated into various languages of the world.

These novels drew their subjects from lived reality, as most of their authors belonged to the realist school, which is concerned with shedding light on an oppressed society in which the simple and deprived people suffer from every form and type of hardship and endure all the bitterness of poverty, hunger, and disease. Perhaps the circumstances experienced by these



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writers themselves prompted them to adopt a firm and explicit position alongside the impoverished and oppressed peasant masses. In doing so, they provided a true picture of the miserable reality of Algerian society.

The writers of the Algerian novel written in French succeeded in turning the language of the colonial enemy into a genuine war trophy, as they were able to adapt it to serve the causes of their homeland, translate the concerns and suffering of their people, and convey their hopes and aspirations. This language did not succeed in stripping them of their personality and Eastern identity, as the French colonizer had intended.

These writers excelled in depicting the reality of the Algerian people during the colonial period. They were a true mirror reflecting the suffering of the poor and deprived. Most of them were concerned with expressing the daily life of Algerian families and portraying their struggles to earn their livelihood, as well as their suffering under the burden of the numerous taxes imposed by the French administration, which forced them to sell everything they owned in order to pay them. They also depicted their struggles to educate their children and the expenses this required, including school fees, travel expenses to cities, accommodation costs, and food expenses, among others.

From the foregoing, several questions emerge, the most important of which are: How did the Algerian novel written in the French language arise during the colonial period? What is meant by the term tragedy? And how was the tragic tendency manifested in the Algerian novel written in the French language during the period of French colonialism?

Discussion:

1- The Emergence of the Algerian Novel Written in French and Its Nationality:

During the period of French occupation, Algeria witnessed the emergence of a new and distinctive literary genre whose identity critics disagreed upon. In terms of language and readership, it was undeniably French literature; however, in terms of identity and commitment, it was unquestionably Algerian literature. This duality of nationality encompassed all literary genres, including poetry, drama, short stories, and novels. What concerns us in this study, however, is the genre of the novel.

It is generally acknowledged that the Algerian novel written in the French language owes its existence to oppressive colonial circumstances. Since its occupation of Algeria in 1830, France was keen to transform Algeria into a French province. To achieve this objective, it was necessary to erase all the foundations of this nation and obliterate its traces. The process began with the implementation of a carefully designed colonial strategy encompassing various aspects of political, economic, and cultural life.

The French administration worked to confiscate agricultural lands, properties, and endowments by seizing them from their owners and distributing them to settlers. It also imposed heavy and permanent taxes on indigenous farmers and merchants in order “to keep the masses in a permanent state of degradation at all the fundamental levels of human existence.” In addition, agricultural production was directed to serve the major interests of colonialism, resulting in a deep gap between the wealthy settlers and the indigenous sharecroppers, whom poverty had utterly devastated.



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From an educational and cultural perspective, France was determined to restrict Arabic education. The French administration worked to besiege schools and Qur'anic institutions that relied on Arabic and Islamic education and constrained them through unjust laws, leading to the closure of many of them, "because they taught Arabic, history, and literature, which were a danger to them." Among these restrictive measures, France issued a law in 1904 prohibiting Algerian teachers from teaching in Arabic unless they obtained a license from the French administration.

In contrast to the restrictions imposed on Arabic education, colonial authorities were eager to generalize education in the French language. Laws were enacted requiring and enforcing French-language education. However, their implementation was largely confined to areas inhabited by settlers. This education glorified the French, taught their history and civilization, and denied everything connected with the Arabs. Most of the indigenous students who attended these schools were the sons of local chiefs, collaborators, and similar groups "who possessed a colonial spirit more than the colonizer himself."

French education subsequently spread throughout Algeria, as it became the only means of obtaining a respectable job. This prompted some Algerian families to educate their children through this system, whose primary objective was "to train administrative employees who would serve the French administration and French rule in Algeria."

All these factors and others led to the emergence of an educated class with a high degree of mastery of the French language and its rules. They used it to express their reality, their suffering, and their hopes. The Second World War and the massacres of May 8, 1945, had a tremendous impact in advancing the Algerian literary movement. Thus, after the Second World War, writers of the Algerian novel written in French emerged, "who did not know the Arabic language and could express their feelings only in the borrowed language, the language of the rulers." They produced the most prominent novels, which gained wide national and international fame. Among the most notable of these writers were Mouloud Feraoun, Mouloud Mammeri, Kateb Yacine, Mohammed Dib, Assia Djebar, and Malek Haddad, among others.

2- The Nature of Tragedy in Literature:

A- Linguistically:

Tragedy is an ancient Greek word translated into Arabic as *al-ma'sah* (tragedy), "which most traditional and modern references explain as meaning 'goat song' (tragon oide)." According to some critics, the reason for interpreting it as "goat song" is related to the strange costumes worn by the members of the chorus, as they wore "goat skins while performing the religious dithyrambic hymns."

The wearing of animal skins is considered one of the oldest known customs and formed part of the religious and doctrinal rituals practiced by the Greeks and other peoples such as the Egyptians and Romans, based on the belief that this brought them closer to the gods and helped them avoid divine punishment. On the other hand, some critics believe that the reason for calling it the "goat song" is "that the prize awarded to the winning play during the festivals of Dionysus was actually a goat."

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B- Terminologically:

As for the technical concept of tragedy, many critics believe that the most important definition is the one provided by Aristotle in the fourth century BCE in his book *Poetics*. From him, the world derived the general concept of tragedy. He defined it as follows:

“An imitation of an action that is noble and complete, possessing a certain magnitude, in embellished language enriched with different kinds of ornament appropriate to its various parts. This imitation is carried out by persons acting rather than through narration, and through pity and fear it effects the purification of such emotions. By embellished language I mean language possessing rhythm, melody, and song; and by differing according to the parts I mean that some parts are composed merely through meter while others employ song.”

In this definition, Aristotle indicated that tragedy must lead to a serious treatment of human problems.

He also pointed out that tragedy should produce what is called “catharsis,” “a religious idea that arose among the Greeks and other peoples such as the Romans and Egyptians, meaning that sin is purified and one is delivered from its consequences through seeking forgiveness and repentance by means of religious chanting, dancing, and supplication expressing human submission and humility before the gods.”

This idea of catharsis closely resembles the concept of salvation that existed among the Indians, who believed that appeasing divine anger and obtaining deliverance from sins required the offering of sacrifices, which were often a beautiful woman or a strong young man.

According to Aristotle, catharsis is achieved through arousing two emotions in the audience: pity and fear. Pity is fully realized when the spectator feels that the hero before him, even if he has erred, does not deserve all the punishment that has befallen him. Fear arises only when the spectator perceives that the hero before him is an ordinary and vulnerable human being who shares the same inclinations as all people. Human beings naturally feel fear only when they realize that they themselves could find themselves in the position of the person who has been punished.

In the modern era, Racine presents a new concept in which he proposes some innovative and alternative ideas. He defines tragedy as follows:

“It is not necessary for tragedy to include bloodshed and death; it is sufficient that its action be characterized by grandeur, that its characters be heroic, that emotions be stirred within it, and that its effect be that solemn sadness...”

Thus, Racine believes, contrary to earlier thinkers, that tragedy does not necessarily have to involve killing or bloodshed. It is sufficient that the event possesses enough grandeur and nobility to stir the emotions of the audience and leave them with a sense of sadness.

Nietzsche, on the other hand, defines it as follows:

“It is resistance to death, the practice of pleasure in pain, and the embrace of the transcendent.”

In other words, tragedy for Nietzsche expresses the human capacity to adapt to suffering, endure hardship, challenge death and difficulties, and ultimately reach a stage where one experiences pleasure amid trials and pain.



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Many modern critics believe that tragedies in general “focus on the conflict between two material forces, which may be two characters, or between a person and a force superior to him, or between mental forces themselves, or between material and mental forces together; for this purpose great characters are employed.”

This means that all tragedies are based on the existence of a conflict between two opposing forces, namely good and evil, and that historical and mythical figures are used in order to confer a sense of grandeur and nobility upon the event.

3- Manifestations of the Tragic Tendency in Algerian Novels Written in French:

The tragic element was clearly manifested in the Algerian novel written in the French language through various forms, particularly in those narrative texts that emerged during the 1950s, a period marked by events that transformed Algeria both internally and externally.

It therefore became necessary for the writer to move beyond self-absorption and isolation and to explore the concerns of the people and portray their tragedies. From this perspective, the novels of this period interacted with social, economic, and political events through the novelists’ close engagement with and experience of reality. They thus presented truthful images of the inhabitants of Algerian villages and their living conditions, as well as the poverty, misery, and deprivation suffered by Algerian families. These works also provided vivid portrayals of colonial injustice, oppression, and tyranny, together with scenes depicting policies of intimidation and killing directed against an unarmed people whose sole concern was to change this terrifying hell. Their works therefore came in a tragic form expressing their anger and rejection of this bitter reality, “and their artistic creations were indeed a legitimate cry of questioning in the midst of a wolfish world that distorted and deformed humanity. Consequently, their pens became spears and swords confronting that distortion and deformation, while their brushes became tools demolishing the structures of injustice, enslavement, and exploitation.”

These writers devoted their pens to serving the causes of their people and homeland. Their writings became an embodiment of the cries of the hungry, the tears of widows, and the screams of the tortured in prisons—those whose tragedies were never destined to go beyond their own throats. These texts came to convey their suffering to us and to the world. Mouloud Feraoun says in this regard:

“Those who suffered, and those who died, could have said many, many things if they had been able to do so... And now I am trying, with all humility, to say what I can on their behalf, and what I say comes from the depths of the heart.”

Three prominent novelistic models from that period were selected, namely *The Forgotten Hill* by Mouloud Mammeri, *The Fire* by Mohammed Dib, and *Nedjma* by Kateb Yacine, in order to trace the images of tragedy present in their texts.

3.1- *The Forgotten Hill* by Mouloud Mammeri:

This novel was published in 1952 and, upon its publication, stirred considerable controversy between praise and criticism. “The gap was wide between the lavish praise that Mouloud Mammeri heard from a group of French settler critics and what he heard from nationalist circles in the form of explicit warnings and a firm demand that he justify his position.” Despite the



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various tragic images contained in the novel, the writer was less bold in adopting a position condemning colonialism compared to the novelists of his generation, a shortcoming that he overcame in his later works.

The novel narrates the life of a young man named “Mokrane” from the Aït Chellal family in the village of “Tazga,” located amidst the mountains of the Kabylie region. He grows up among his companions Rabah, Idir, Ali, Menach, Azzi, and Skoura, whom they called Kou. They used a room in Mokrane’s house as a place for their evening gatherings, where they conversed and enjoyed Kou’s singing and her repertoire of popular folk poetry. However, this situation did not last long, as Mokrane joined the French school, as did his friends Menach and Meddour, while the others each pursued their own affairs. During one of his school vacations, Mokrane decides to propose to Azzi and later marries her. Yet the tranquility of the village does not last long because of the military mobilization call directed by French colonialism to Algerian youth during the Second World War. Here the writer’s skill appears in depicting the scenes of wailing and lamentation among the families of the conscripts as they bid farewell to their sons.

Three years pass after their marriage without Azzi bearing a child. His parents become displeased and wish to divorce her. The divorce is decided while Mokrane is stationed at the military barracks for the second time. Azzi sends him a moving letter that deeply affects his conscience, prompting him to decide, during one of his leaves, to visit his divorced wife. Fate, however, stands in his way, and he is not destined to live long enough to see Azzi again, nor the son he had always dreamed of.

On his way from “Mayo,” where the military camp was located, he and his companions are trapped by snowstorms, forcing them to spend the night in their vehicle. Mokrane secretly slips away, defying the terrors and fury of nature, but the storm defeats him and he dies frozen. Mouloud Mammeri describes this scene as follows:

“It was extremely difficult to find his body. By the time Menach and his companions discovered him, the snow had completely covered it... When they removed the surrounding snow, they found Mokrane curled up inside his burnous as if he were asleep.”

They had to carry him back to his village. Menach and his companions fashioned a stretcher from sticks and tied him to it because he slipped with every step they took. They carried him from one village to another until they reached Tazga, where cries of wailing and lamentation rose. Even Father Ramadan could not control himself as he saw the apple of his eye for the last time. Mokrane was buried beside Mouh, the family shepherd. His death left a terrible void in the village and a grief that would not fade with time. Mouloud Mammeri excelled in depicting this most tragic and darkest scene in the novel.

Amid the successive events in the life of the protagonist Mokrane, other events related to the journeys of the remaining characters are intertwined. These include Menach’s love for Dafed, a married woman. Ibrahim, the husband of Skoura (one of Azzi’s companions), represents the image of the miserable Algerian individual. He performed exhausting labor to earn a few francs, most of which went as gifts to his supervisor, while the remainder barely sufficed to support his wife and children:



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“These fifty francs, gathered through humiliation, suppressed suffocation, a bent back, and strained muscles, enabled everyone to feel their intestines squeezing a coarse mixture of little flour and much bran.”

The family might spend days without food, for poverty was one of its oldest companions. Ibrahim’s borrowing from the supervisor’s usurious brother cost him his job and placed his land and olive trees under mortgage, forcing him to migrate south to work in the coal mines in hopes of repaying his debts. As for his wife Skoura, the writer presents her as a weak woman broken by childbirth, illness, and malnutrition. Despite the misery endured by the family, Ibrahim remained determined to educate his son:

“Poor Ibrahim’s intuition drove him to continue his son’s education so that his own tragedy would not be repeated in his descendants.”

Meddour, on the other hand, represents the educated youth who emerged after the Second World War and sought to spread his ideas among the people of his village, who had no time for his intellectual concerns. Their lives had become a relentless struggle for survival. The writer says through Mokrane:

“No one listens to him. And how could people listen to him when their minds are preoccupied with the problem of whether they will have enough to stave off hunger until the end of the week?”

Mouloud Mammeri succeeded in presenting sensitive issues within Algerian society that represented the essence of the tragedy experienced by Algerians during the colonial period. He speaks about migration to France because of poverty and about the burden of life that human shoulders could scarcely bear:

“The danger does not lie here, but in this sadness that seeps from the walls, these long red slopes descending Takouraft, those drowsy cows, and these burdened women who seem occupied, without joy, in tasteless labor, toiling endlessly. It is as if these beings are confronting eternity. Whoever sees these women and men judges them by their indifference to joy. They are creatures who expect absolutely nothing.”

These tragic images—presented here briefly—expressed a deadly despair that had taken hold of the Algerian individual’s psyche.

3.2- *The Fire* by Mohammed Dib:

This novel is considered one of the works that depicted the harshest and most brutal forms of suffering within a feudal society that showed no mercy toward poor peasants. The novel takes us close to the problems of peasants in a village near Tlemcen called “Boublen,” where one of the village women lived with her peasant husband. Her sister, who lived in the city, would occasionally visit her and bring along a small boy from her neighborhood named Omar.

Omar interacts with the villagers, young and old alike, and listens to their concerns and worries. In this village he encounters children more miserable than himself—barefoot, naked, hopeless, and homeless. Dib describes them as follows:

“In the summer of that year, Omar met children more miserable than himself, children resembling locusts because of how thin and nervous they appeared. Their tattered clothes were



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merely collections of rags, and they protected their feet with pieces of sheepskin tied with alfa grass strings.”

Poverty was the principal cause of the suffering, homelessness, and lack of schooling among these children. Omar also notices that the peasants working on settlers’ lands are plagued by hunger and live in caves and huts. He occasionally attends their meetings, where they complain about poverty and the injustice of settlers who have become wealthy at the expense of the wretched peasants. Omar says:

“...All these settlers arrived in this country with shoes whose soles were worn through. People still remember the condition they were in when they came here, and now they own countless expanses of land.”

As for the Algerian peasants, they toil day and night, their bodies dripping with blood and sweat to cultivate a small plot of land that barely provides enough to survive. What further aggravates their tragedy are the taxes imposed by the colonial authorities, forcing them to sell whatever their eyes fall upon in their caves:

“In order to pay taxes, one of them had to sell his wife’s jewelry, add his personal clothes to it, strip the wool from his bedding, and complete the amount with the price of the sheepskins in his house. They sold everything they could except the land.”

Despite these deteriorating conditions, the peasants were not spared continuous arrests and interrogations. As soon as the authorities suspected one of them, they subjected him to punishment, the consequences of which greatly affected his family, now deprived of its sole provider. This was the case of Zahra, whose husband was arrested. She was left with nothing but eyes that wept, while her only source of livelihood became the charity she sometimes received from others.

Among the scenes of suffering recorded by Dib is the story of the peasant Suleiman. His father was imprisoned because of a white horse that he refused to surrender to the colonial authorities. Suleiman, his mother, and his two brothers were forced to migrate from place to place in search of sustenance. His two brothers died of hunger along the way, and he buried them in a strange land. He continued the journey with his mother until they decided to return to their village, Boublen. Fate, however, decreed that his mother too would die from illness. Suleiman buried her and returned alone to his village, overwhelmed by grief, where he resumed working alongside his fellow peasants on the settlers’ farms.

The narrator also speaks about tragic accidents that periodically befall peasants on the settlers’ farms:

“They fall dead beneath the harvesting machines on the settlers’ farms. The death vehicle comes to carry them away, and life on the farm resumes its normal course as though nothing had happened.”

Mohammed Dib recounts an accident that occurred on one of the settlers’ farms:

“Suddenly the complex apparatus of arms and levers fell silent, making the noise of iron coming apart. The worker fell to the ground and his bones were crushed. He was no longer a human being but black fragments.”



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The owner of the farm immediately wrote a report to the police chief explaining the causes and details of the accident, claiming that the peasant's recklessness and carelessness were responsible. The incident passed without consequence. These tragedies culminate when a traitor sets fire to the peasants' huts, destroying everything inside. In a tragic scene marked by the screams of women and children, the first signs of revolt appear, as the peasants launch an open-ended strike demanding better conditions.

3.3- *Nedjma* by Kateb Yacine:

The novel begins in the present and plunges into the depths of the past, drawing its raw material from legend. The legend occupies only a small portion of the novel, through which Kateb Yacine succeeds in establishing genealogical links between the heroes of the legendary past (Keblout) and the heroes of the present (the novel's protagonists).

The legend revolves around the story of the mighty ancestor Keblout, one of the leaders of an ancient tribe that came from the East and settled in Algeria in the Nador region near Constantine. Keblout's descendants resisted invaders for many generations. This situation continued until the arrival of the French, who attempted to win the tribe over to their side but failed. Consequently, they launched a military campaign that ended with the extermination of the tribe, while the surviving members fled to other villages.

The events of the novel take place between the two World Wars and continue until the late 1940s across a broad geographical space (Annaba, Constantine, Guelma, etc.). The story revolves around five descendants of that vanished tribe who are unaware of their lineage: Lakhdar, Rachid, Mourad, Mustapha, and Nedjma. In their veins flows the spirit of rebellion and resistance inherited from their first ancestor.

In this novel, Kateb Yacine narrates a series of incidents affecting the lives of the four companions. Through these events, we learn of their suffering from poverty, their struggles with the settlers, and all the hardships surrounding them and their families. Images of tragedy abound throughout the narrative text, particularly with regard to living conditions. The narrator speaks of the difficulty of finding work and the hardship and deprivation that follow, making the pursuit of daily bread the first and last goal of the Algerian individual in life. Kateb Yacine writes through Lakhdar:

"I was determined, and I looked far away, very far away. I saw a peasant whose back was bent like a catapult. I called out to him, but he did not answer. He gestured to me and said: He is at war, at war with his stomach..."

Moreover, that poverty, harshness of life, and lack of means did not earn them the sympathy of the European man; rather, it increased his hatred, resentment, and arbitrariness toward them. Algerian children were denied entry to schools for no reason other than their torn clothes. "Paul Dubac—the teacher—did not hate those little wild outcasts, nor did she dislike them. She knew all their names, but she could not bear the sight of torn clothes." Perhaps what further worsened the situation was the unemployment and extreme poverty experienced by all Algerians, as well as the exploitation and humiliation suffered by workers in the settlers' workshops and on the outskirts of cities. This intensified their sense of injustice and drove them toward revenge, as was the case with Lakhdar, who worked on Ernest's estate. Ernest was a settler who despised

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and looked down upon the workers. He even dared to split Lakhdar's head open, an injustice that Lakhdar could not endure.

"He spun around, seized the foreman by the throat, and with a blow of his head opened up his eyebrow. Monsieur Ernest fell onto the basket."

Lakhdar's fate was then imprisonment, from which he soon escaped.

Among the tragic images contained in the novel are the vivid scenes portrayed by Kateb Yacine concerning the massacres of May 8 and the calamities that followed them, such as torture by every possible means, imprisonment, and mass exterminations. In this context, the writer records one form of torture inflicted upon Lakhdar:

"The inspectors bound his hands and feet, then fixed a long stick through the shackles, leaving him incapable of any movement. They then lifted their prisoner from the middle of his body and threw him into a water basin, forcing a large stone into his mouth all the way down his throat to prevent him from closing it. Lakhdar was unable not to drink, and it seemed to him that all his nerves were twisting and that an icy torrent was churning his entrails."

Mustapha was among the four companions most affected on that difficult day. He was taken to prison and subjected to severe torture as well. The impact of this ordeal on his family was immense. After his release, he returned home and found no one waiting to welcome him. He did not hear the familiar sound of his father's cane, nor did his mother rush to meet him, for both were bedridden. Only his two sisters embraced him, tears filling their eyes, as though they could hardly believe his return, especially after the family had received a letter from relatives in Guelma. Kateb Yacine writes about it through Mustapha:

"A letter arrived after my arrest, speaking of the death of a large number of our relatives in the Guelma region during the first wave of repression. My uncle, his pregnant wife, and his ten-year-old son were executed by firing squad."

The tragic element was also present at the end of the novel. Nedjma, the heroine of the novel, after being abducted by her father Si Mokhtar with the assistance of Rachid from the house of her husband Kamel in Annaba and taken to the Nador region, remained there among women descended from Keblout under the guard of the black man who had been responsible for her father's death. Meanwhile, Rachid returned to Annaba. Mourad was taken to prison because of the murder he committed against the contractor Ricard and his wife Suzy on her wedding night. As for the other companions, each went his separate way in a sorrowful scene.

Perhaps this ending opened the door wide to another tragic image that may be termed an "emotional tragedy." The consuming love of the four companions for Nedjma ended in failure and was never translated into marriage. Likewise, Nedjma, who reciprocated their love, married another man against her will and under pressure from Fatima, the woman who had adopted her.

Conclusion:

Based on the foregoing, I arrived at a number of important conclusions that may be summarized as follows:

- The Algerian novel written in the French language during the colonial period is, par excellence, Algerian literature if we take into consideration the themes and subjects emphasized by its writers. Most of their works revolved around portraying and



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conveying the suffering of Algerians under the oppression and persecution inflicted upon them by the brutal colonizer. It is as though the writers of these novels stood alongside the Algerian people, considering themselves an inseparable part of that people. As for the French language in which they wrote, it was imposed by several historical circumstances discussed in the body of this study.

- The tragic tendency in literature became the dominant mode of modern novelists, especially after the two World Wars, since most of these writers lived through and experienced suffering in all its forms and sought to document it. Moreover, novelists in general were influenced by the realist school, particularly critical realism, which is concerned with portraying reality as it is without embellishment, conveying the suffering of the working classes, and criticizing the conditions that produced such suffering.
- From the foregoing, it becomes clear that Algerian novels written in the French language during the colonial period succeeded in portraying the brutality of colonialism and the ugliness of its criminal practices with complete transparency and clarity. At the same time, they celebrated the struggle of the people and glorified their achievements and heroic deeds. They succeeded in deepening the sense of awareness and national unity among the people. They were truly committed literature and a sincere human message that fulfilled its function with complete fidelity.

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