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**The presence of the psychological method in modern
and contemporary Arab studies**

**The unconscious manifestation of the text in the novels of the ordeal in
Algeria - the novel "The Tumor" by Mohamed Sari as a model –**

**حضور المنهج النفسي في الدراسات العربية الحديثة والمعاصرة
تجلي لا وعي النص في روايات المحنة بالجزائر- رواية "الورم" لمحمد ساري نموذجاً-**

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Abstract:

The presence of psychology in modern and contemporary Arab studies has been strengthened, in the stage of maturity that knew the emergence of concepts and terminology for psychological studies, which were drafted by researchers and critics such as: Charles Moron, the concept of urgent metaphor and the personal myth of the writer, Jacques Lacan and the nature of language and the unconscious, and Jean-Belman Noël and his talk about the unconscious text....

The study will seek to investigate the presence of the psychological approach in modern Arab studies by investigating the most important Arab pioneers in this field with the application of the most important saying of psychological discourse, which is the unconscious saying of the text on the work of an Algerian novelist One of the most important books in the black decade, which is the novel "The Tumor" by Mohamed Sari, from which it can be put forward A number of questions: What is the psychological approach? How were the mechanisms of the psychological approach in literary criticism received? What are its most important procedural foundations? Who are the most important Arab pioneers of this curriculum? How was the presence of the subconscious text in the novel "The Tumor" by Muhammad Sari?.....

Keywords: critical approaches, the writer's personal myth, psychological criticism, urgent metaphor, the unconscious text, the novel, the novels of the ordeal in Algeria.

ملخص:

لقد تعزز حضور علم النفس في الدراسات العربية الحديثة والمعاصرة، في مرحلة النضج التي عرفت بروز مفاهيم ومصطلحات خاصة بالدراسات النفسية، تداول على صياغتها باحثون ونقاد من أمثال: شارل مورون ومفهوم الإستعارة الملحة والأسطورة الشخصية للكاتب، وجاك لاكان وطبيعة اللغة واللاوعي، وجان بيلمان نويل وحديثه عن لاوعي النص....

ثم انتقل هذا المنهج إلى النقد العربي الحديث في مرحلة معينة حاملا معه جملة من القواعد والقوانين الإجرائية التي تبناها هذا المنهج، لذلك ستسعى الدراسة إلى تقصي حضور المنهج النفسي في الدراسات العربية الحديثة عن طريق تقصي أهم الرواد العرب في هذا المجال مع تطبيق أهم مقولة من مقولات الخطاب النفسي وهي مقولة لاوعي النص على عمل روائي جزائري من أهم ما كتب في مرحلة العشرية السوداء؛ وهي رواية "الورم" لمحمد ساري، ومنه يمكن طرح جملة من التساؤلات: ما هو المنهج النفسي؟ كيف تم استقبال آليات المنهج النفسي في النقد الأدبي؟ ما هي أهم أسسه الإجرائية؟ من هم أهم الرواد العرب لهذا المنهج؟ كيف كان حضور لاوعي النص في رواية "الورم" لمحمد ساري؟.....

الكلمات المفتاحية : المناهج النقدية، الأسطورة الشخصية للكاتب، النقد النفسي، الاستعارة الملحة، لاوعي النص، الرواية، روايات المحنة بالجزائر.

Introduction:

Arab critics were not isolated from the psychological approach, Arab criticism has known the field of psychological studies at the end of the nineteenth century and the beginning of the twentieth century, they made their contribution in this area, and benefited from the emergence of the study of Taha Hussein on Abu Ala Maari, as well as the study of Akkad published by Abu Ala also, Muhammad Al-Nuwaihi, who sought to derive the psychological characteristics and manifestations of behavior manifested in the poems of Abu Nawas, this stage represents the stage of harbingers The real psychological approach based on foundations and rules A court that we find has a number of critics and scholars specialized in the psychological field such as: George Tarabishi, Ahmed Haidoush, Raja Nehme.... And other critics experienced in the psychological aspect, as this stage represents the stage of rooting specialized in the field of psychological criticism.

The relationship of psychoanalysis with literary criticism has undergone many fluctuations within the framework of critical practice during the last century, and critical interest in the psychological field has moved from research in the psychology of the author to the personality in the literary work,

and then to the psychology of the reader, including the relationships between the author and the reader, the text and the language. **Psychanalyse** has begun It works as a therapist that seeks to reveal the repressed essence through language through dialogue between the patient and the analyst, but he has moved to the field of creativity in an attempt to grasp two important axes: the principle of pleasure and the principle of reality ⁽¹⁾.

The psychological approach and its opinions, ideas and perceptions in the study of arts and literature is closer to psychoanalysis than to literary criticism or literary study, and therefore this approach was not seriously seen by a large group of literary and critical scholars, and received the opinions put forward with much suspicion, caution and reservation, and one of the most prominent critical features presented by the psychological approach is that it resorted to a set of opinions and rules decided by some scientists Psychologists, especially doctors and psychoanalysts, led by Freud and his students such as Jung, Adler and others, it is criticism - as scholars say - came out of psychiatric clinics and did not come out of the research of writers and critics, their studies and analysis ⁽²⁾.

Efforts to blur the gap between the aesthetic aspect of literature and the scientific side of psychoanalysis have been made by a group of great critics such as Charles Mauron, Jacques Lakan, Jean-Belman Noël, Marthe Robert., Charles Baudouin, Gaston Bachelard,... Each principle adopted by each of these critics was a statement of psychological critical discourse, which established what was later known as the "psychological method" of criticism.

1- Arab efforts Psychological criticism in Arab discourse:

It is worth noting that the beginnings of the psychological study theorizing and practice were with the first vanguards of renewal through translation and quotation, and if the pioneers of renewal Abdul Rahman Shukri Abdul Qadir Al-Mazni, and Abbas Mahmoud Akkad, who contributed to the establishment of the first pillars of the romantic doctrine in modern Arabic literature, as they sought to spread it among Arab writers and critics, confirming the individualism of literature and criticism, whether in their poems or through literary critics in the Arab countries, stressing the individualism of literature and criticism.

2- The concept of the unconscious text" by Jean-Bellman Noël:

Psychological criticism represents a late and sophisticated stage in the search for psychological facts in the literary text directly and by focusing on it, and perhaps on it alone, and has advocated the concept of textual psychoanalysis test- analyse The need to go beyond the Freudian biographical applications to try to reveal the consistency of interrogative representations common between the writer and the reader in order to determine the uniqueness of the read text, which is possible as long as the text alone is sufficient to achieve the process of communication itself, and does not need the permanent presence of both parties to the message.

Psychological criticism acknowledges that any text is only the sum of previous or simultaneous texts intersect, or condense among themselves in different ways, approaches and modalities to make a new text, and in this regard Michel Foucault says: "There is no what is born from itself, but from the presence of accumulated sounds sequential and sequential", and the critic Mikhail Bakhtin acknowledges that "every text that falls at the recipient is a group of other texts re-read, confirmed, intensified and transformed and suppresses it at the same time", and Roland Barthes defines writing as a continuous, permanent reproduction in various forms of this first speech that was not repeated ⁽³⁾.

Hence, psychological reading is a reading that transcends the appearance of the text and transcends the biographical data in its appearance as well, in order to dig into the depths of the dream existence or the existence of the writer and the reader together; it is the vast field that helps man to derive the secret truth, and makes him ecstatic by recognizing that unknown part of life, and it is a fact that you may find in the literary work all kinds of masks, so you wear a dress for each reader and with every reading, and this complicity. The text – as Jean Pellemin Noel says – is the source of a sense of the depth of experience in it, and its vitality that makes it a stimulating and continuous self with the selves rushing to it may make it something other than what the writer wanted or other than the one who was aware of it, because the reading interference is not immune from cognitive or psychological interference, but may have helped to unite the elements and experiences in a new formula, which is the reading verification formula.

2.1 The concept of the unconscious:

Jacques Lacan re-established the unconscious and considered it built as language, but the difference with his teacher Ferdinand de Saussure lies in the fact that Lacan does not view the unconscious as a fixed meaning, and refuses

to consider it a sign in the Susiri sense, and he has shown that there is no distinction in the language of the unconscious between signifier and signifier, and the greatest discovery made by Lacan is the "power of the signifier", and by it he proved the value of the signifier that shows that the symbolic function is necessary in the existence of man.

2.2 The eloquence of consciousness:

The ancient rhetoric is interested in the production of texts, but modern rhetoric is interested in the analysis of texts, and it is obvious that each language descriptor of the land rhetorical linguistic based on, and this is what was achieved in the language of psychoanalysis founded by Jacques Lacan, and the subject of this language descriptor is the eloquence of the unconscious, and psychoanalysis proceeds from the fundamental principle is that the circle of the unconscious is the womb of imaginary activity, it is no longer the task of the analyst to indicate what is happening in the text, but to show how it happens and from it how that By doing so, the subconscious can communicate the form of the signifier – in the words of Jean-Bellman Nawal – is to deconstruct the writing without the rhetorician worrying if the text remains ambiguous..

2.3 Concept of text:

The text is no longer a prisoner of the traditional aesthetic conditions that make harmony and consistency essential factors in maintaining the unity and order of the text. Ephraim Noam Chomsky revealed the dangerous role played by Cartesian in codifying the text and drawing its limits, so that it eliminated all forms of expression that are not subject to a mental representative system, and it was necessary to wait for modern textual theories that worked to explode the text into new units, revealing the multiplicity of surfaces and levels of the text, and emptying it of its metaphysical units and harmony, the text has become lining the duality, multiplicity and contradiction, so the meaning comes multi-specific, according to the multiplicity of the game Creativity & Angles.

The literary text is not about monolithic reading, but rather accepts the chain of multiple communication that is opened to it by reading activities, allowing it to be made multiple in the freedom of its infinite kite. The productivity of the text is determined by its meaning generated only through the process of the reading act that charges the text with its own vision..

It should not be lost on us that seeing the world in literature and inferring the effects of the unconscious, organize their work according to one pattern, they are two types

of interpretation, and two ways of reading, literature and psychoanalysis understand the intentions of man in his daily life, as in his historical destiny and more profound..

According to this new perspective of the literary text, the priorities of consciousness and the priorities of the unconscious combine in order to determine its coordinates and draw its boundaries, the principle of regularity and reasonableness is shattered, so the homogeneous linear text is replaced by a text full of cracks and turns, a text that accepts only the logic of division and not the logic of similarity and congruence, and this is what justifies the return of modern textual theories constantly to Dostoevsky, Joyce, Kafka, Proust, Mallarmé, Faulkner, Beckett, (...) In the Levant, a narrative text to this effect was not established except with some novels of Naguib Mahfouz, Jabra Ibrahim Jabra, Ghaleb Halsa, Hani al-Raheb, (...) In Morocco, the novel was not able to break into the kingdom of the unconscious until it was liberated from the constraints of ideological and literary rhetoric working under the command of consciousness in the seventh decade of the last century with narrative and narrative texts by: Mohamed Berrada, Mohamed Zafzaf, Mohamed Choukri, and Ezzedine Tazi .

As for the novel, the Algerian novelist achievement in the founding stage was characterized by many characteristics and features imposed by the political, social and cultural conditions in the seventies, which is the second stage of the presence of the novel in Algerian literature, through which its owners lived a kind of absolute freedom of expression, that freedom that was absent years of colonialism, while the next stage is the novelist writings in the eighties. These transformations have contributed to the production of a kind of **"cultural and intellectual imbalance in the formation of the Algerian citizen, there is an elite that emerged from the education of mosques, corners and Islamic universities and was influenced by the East, and saw that the renaissance is by marrying the values of Arab culture, and technological and administrative benefit from the West; Influence"**⁽⁴⁾.

Among the novelistic experiences at this stage we find the novels of **Wasini** Al-Araj "The Impact of Rough Shoes" and the novel "The Pains of a Man Ventured Towards the Sea", "Nawar Al-Almond" by Habib Al-Sayeh, and "The Time of Rebellion" Jilali Khalas, along with these we find the novelist Merzak Baqtash through his novels "The Slug" and "Azzouz Al-Kabran" in 1990, ...

3 The manifestation of the subconscious of the text in the novels of the ordeal - the novel "The Tumor" by Muhammad Sari as a model

With the advent of the nineties, the conditions that the Algerian man was living changed, with the beginning of what was known as the Black Decade, those compelling political conditions that passed on Algerians and affected in one way or another the novelists, considering that man is the son of his environment, and many novels appeared that simulated the social, political, and cultural reality,.. For Algeria Among the most famous novelistic writings at this stage: "The Candle and the Corridors" in 1995, "The Immaculate Guardian Returns to His Pure Place" in 1999 by Tahar Watar, the novel "Tomorrow is a New Day" in 1992 by Abdelhamid Ben Hadouka, "The Song of Resurrection and Death" in 1993 by Merzak Baqtash...

The literature produced by this crisis, which passed through Algeria and Algerians alike, was characterized by a special character that distinguished it from the rest of the novel productions in the other stages; these works that tried to approach reality and shed light on their conditions and conditions, so their names varied and varied between novels of the ordeal, novels of the Black Decade, novels of violence, novels of the nineties, ...

The crisis of the Black Decade began to loom on the horizon with October 1988, as this crisis was the actual beginning of the great Algerian national strife, an explosion that did not come by chance, but came as a result of severe congestion in political life, great corruption in the administration and economy, and the interference of influential people and institutions.... , which made the citizen look at her with suspicion and suspicion that ended with a complete loss of confidence in everything related to the authority... This was an inevitable product of the escalation of the wave of violence and terrorism, this situation "which does not represent a simple event in the life of any society, and may not be measured by the duration it takes or the number of crimes it commits, but by its horror and the degree of brutality, and when it comes to Algeria, terrorism is measured by all those standards, because it took a short time and committed major crimes..." (5).

Here came the role of the novel to serve as a mirror reflecting Algeria's current with all boldness and realism, so the plight experienced by Algeria became the main concern of the creator, intellectual, journalist, and writer..... The Algerian who has become more targeted for physical, moral, intellectual and ideological liquidation ... Writing turned into a major arena in which the writer rose up to the

horror of the crimes and massacres committed against the Algerian people, in a war in which he does not own a camel or a camel.

Despite the multiplicity of Algerian novels that emerged in the womb of the Algerian ordeal during the Black Decade, they bore the same characteristics and features, the most important of which are:

- The novel's openness to many other genres and arts, such as the employment of poetry in Ahlam Mosteghanemi in her novel "Chaos of the Senses".

- The language of the tribulation narratives was characterized by ease and simplicity because of the pains and pains they carry.

- Keep the end of most of the novels of this period open and suspended without giving solutions.

- Focusing on the educated and effective class in Algerian society of all affiliations because it was the class most vulnerable to oppression and extermination, such as the character of the teacher Karim Ben Mohamed in the novel "The Tumor" by Mohamed Sari.

- Mixing classical Arabic and colloquial Arabic in many cases because of the colloquial ability to reach the recipient

and describe the present simply and spontaneously.

- Most of the works of fiction at the time of adversity revolved around one theme, which is death, destruction and demise, and this is what we find in many works of fiction, such as the novel "The Blood of the Gazelle" by Marzak Baqtash, for example.

The novel "The Tumor" by Muhammad Sari* is one of the most important novels of the Black Decade, as the novel was written in 1995 at the height of the political crisis that the country was experiencing, but it was not published until after the expiration of these lean years, specifically in 2002, the political, social and cultural conditions that our country was experiencing dictated to the creator and creativity alike a set of topics that do not depart from the current crisis because, as we mentioned earlier, the writer remains the mouthpiece of society standing by him in "The researcher Mustafa Al-Muwaiq stressed the role of the current and daily impact in the prosperity of the Arabic novel and the Algerian novel, which also remained hostage to reality, working on the immediate and monitoring the crises of the nineties in a realistic way" ⁽⁶⁾.

This is what happened in Mohamed Sari's novel "The Tumor", whose subject matter drew the writer from the heart of the

crisis, although he did not disclose the real names and real places of it, but tried to focus on the ugliness of Algeria's current in this period.

The subconscious of the text within the novel "The Tumor" by Muhammad Sari can be investigated through several aspects, the most important of which are:

A- In terms of subject matter:

The novelist Mohamed Sari has adopted in his novel "The Tumor" one theme, which is death during the chapters of the novel, as he divided it into eighteen chapters, which is a manifestation of renewal in the art of the novel in modern Arabic literature, although there is a kind of unity of the subject during the chapters of the novel, but the writer deliberately divided to differentiate between the major scenes within the novel, this obsession that has become haunting the Algerian man in the stage of the black decade and his main concern, and shows the current manifestation in this novel through time and space first and the title second, the places where the events of the novel took place were realistic deduced from reality, such as the village in which the events of the novel take place, which is the village of Oued El Rumman, Boufarik, Blida..."... The sun was approaching sunset when Abdelkader Bensaïd approached the petrol station at the entrance to Oued El Rumman

via the road leading to Boufarik..." ⁽⁷⁾ He also referred to some of the events that took place in the city of Blida, such as saying: "Until the morning when he got off the covered truck in the center of the city of Blida..." ⁽⁸⁾. Time is the height of the Algerian crisis or ordeal; Mohamed Sari himself admitted in one of his interviews, where he admitted that "he started from a set of data, and moved through several regions, neighborhoods and cities, and was the basis of the novel to collect information..... The events of the novel are realistic, including the detainee,...." ⁽⁹⁾, and the novel has approached "to some extent the artistic realist rather than ideological concept of realism in which the primary goal of the novel is not to entertain and influence, ... Rather, it is what drives deep thinking about society,.... and how the minds are transformed under the influence of the circumstances surrounding it" ⁽¹⁰⁾.

The title is the gateway through which the creative work of the other opens; The first procedural key with which the shutters of the text open, being a semiotic sign that guarantees us the dismantling of the text and the control of its tissues ⁽¹¹⁾, where the novelist Muhammad Sari chose for this novel a title consisting of one word, "the tumor", where he shortened the pain, pain and weakness.... The choice of this title is a blatant evidence that the writer's bet has

turned into a deadly disease that has penetrated the depths of Algerian society and kills everyone who got in his way.

B- In terms of characters

The character is an important element in every work of fiction, as it is the engine of its events, so the novel "The Tumor" by Muhammad Sari is full of many characters, whether the main characters represented in the characters of "Karim bin Mohammed", this effective character within the novel, where "After his release from prison, he decided to start a new life, but childhood friends did not leave him alone until he ended up belonging to the armed group in his village..... Karim bin Mohammed drowned in a maze with its manifold tunnels that form a circular network with no way out" ⁽¹²⁾ · this group led by Yazid Lahrash, the second main character within the novel, who is considered Karim's childhood friend, where ... Yazid rebelled against Lahrash and a number of village youth and formed an armed group that resorted to the bushes and neighboring forests, as for the secondary characters that the writer Muhammad Sari did not neglect and gave them their right during the events of the novel, and considered them as effective characters, such as the character "Boushagur", an element of Yazid Lahrash and is the right arm of the emir of the group, "Muhammad

Yousfi", a close friend of Karim as he represented the educated class in the village, he was working as a journalist, and he ended up being killed as what characterized the ordeal The Algerian in this period is targeting the likes of "Mohamed Yousfi" and physically liquidating them, the character of "Jamila", who is the beloved of Karim Ben Mohamed and the sister of Mohamed Yousfi at the same time, in addition to other personalities such as: Rabah Ben Salem, Belkacem Arfaoui, Moh Lakhal, Ahmed Ben Drej (Al-Afghani), who is the mufti of the armed group, Ali Ben Mohamed, who is a generous brother.....

The majority of the novel's characters are consistent with reality, such as the name of Muhammad, Jamila, Belkacem, Moh, Rabeh..... Mohamed Sari has excelled in putting the names of the novel, but they do not correspond to their connotations with their personality, such as the character of Yazid, whose name suggests sobriety, and despite that, he is the emir of the armed group in the village, and this was the result of the blatant paradoxes witnessed by Algeria in that period, so man does not differentiate between his ally and those who are against him, for that Mohamed Sari sought during the pages of his novel to give absolute freedom to all characters of different psychological, physical and

cultural dimensions.... In acting as dictated by the events of the novel.

C- In terms of multilingualism:

If language is a means of communication between societies, it is in the work of fiction a means and a tool to form the first landmarks that contribute to the crystallization of the identity of the work of art, as the novel "The Tumor" by Mohamed Sari shed light on a certain stage in the history of Algeria, which is the period of the Black Decade, and the browser of the novel "The Tumor" by Mohamed Sari notes a great mastery of the novelist in dealing with language within the novel, and this indicates the writer's ability and ability to deal with language, and this is evident through include:

1-Adoption of colloquial language:

Mohamed Sari's novel "The Tumor" is one of the most important Algerian novels that truly embodied the bitter reality that our country experienced at the height of the black decade that Algeria witnessed at the end of the twentieth century, those political, economic and social conditions.... Which emerged from the spirit of the crisis because it tried to simulate the current stage in all its aspects, due to the fact that "many facts of the novel actually happened... Many readers were amazed by the strength of the

similarity between the events of the novel and what is actually going on " ⁽¹³⁾ .

The writer Muhammad Sari has used colloquial language in many scenes of the novelist, such as what was mentioned in the novelist's saying: "The world is mixed, what you know is your brother from your enemy" ⁽¹⁴⁾ , "They said the people of time if I carry what differentiates between Herb and tree trunk" ⁽¹⁵⁾. "Frankness is comfort, and those who are in the heart answer the tongue, who do not like the situation aids with them, ..." ⁽¹⁶⁾. In addition to the many terms that are frequently used within the novel "The Tumor", which are only words emanating from the core of Algerian society, such as: Forqoun, Haqra, Chinna, Kahwaji, Mandarina, Violin, Qandoura, Chechia... This use of colloquial in many situations is due to the fact that the writer did not find in the classical meaning that depicts the current with all credibility and spontaneity, so he resorted to the vernacular as the only refuge for him because his unconsciousness is associated with this language and finds a safe haven to reveal his facts.

2-Adopting the language of the Holy Quran and religious discourse:

In addition to the colloquial language, we find that the Holy Qur'an is an important tributary of the language within the Arabic

novel in general and the Algerian in particular, specifically what is related to the writings of the Black Decade, the Qur'an is the only outlet for anyone when the ways narrow and the situation worsens, where the novelist Muhammad Sari adopted the Qur'anic text as an important tributary in the formation of the novelist scene within the novel "The tumor" in many scenes, such as what was stated in his saying, "God and why we return.... May God have mercy on her with His vast mercy..." ⁽¹⁷⁾, "... Hold the head well so that I can master the slaughter, the Messenger of Allah (peace and blessings of Allaah be upon him) said: If you slaughter, slaughter well..." ⁽¹⁸⁾ One of the situations in which the novelist Muhammad Sari adopted religious discourse was when the body of Muhammad Yousfi, a village journalist who was physically liquidated, was discovered "... I seek refuge in Allah from the accursed Satan and there is no power or power except in Allah.... What did the poor man do so that he would be slaughtered with such brutality and thrown into this void..." ⁽¹⁹⁾. Mohamed Sari has mastered the adoption of religious discourse in his novel "The Tumor", because this quagmire that Algeria entered the period of the black decade under the ride of religion, so we find the tyranny of religious discourse over most of the novels within what was known as novels of crisis or ordeal.

3-Adoption of historical documentary language:

Since its inception, the Algerian novel has sought to document historical events with their various ramifications and details, starting from the Algerian colonial novel, which is a historical document more than an integrated work of art because it really sought to convey the current experienced by Algeria in that era, and this feature remained present in the Algerian novel, but it worsened with the novels of the Black Decade and the dictated by the current Algeria of crises, ramifications and events that forced the creator or novelist to document them Through the novel as a mirror reflecting societies, the presence of the historical documentary language appears in the novel "The Tumor" in many situations, such as remembering the hero Karim bin Muhammad, his father, who was accused of treason because he was an agent of France, where Muhammad Sari narrates in the words of Karim's father: "... It is true that in 1956 the war of liberation had broken out, but for us it did not mean anything specific....⁽²⁰⁾. ".... I imagine that if he had been a real agent, he would not have stayed in Algeria after independence, the movement left the country in the year '62 with the colony and the French army...⁽²¹⁾ As the novelist Akhed October 1988 stated, "... Fortunately October came and

saved people from displacement, the October demonstrations stopped everything..." "That day the city of Zeralda was burning with fire and smoke,.... They are determined to burn the city and challenge the police, the gendarmerie and everyone who has power in the country" ⁽²²⁾ and do not forget his talk about the ugliness of the scenes and situations that passed through Algeria by giving the model in the village of Wadi El Rumman as part of a homeland burdened by an incurable disease that has spread as the disease spreads in one body.

What is noticeable on Mohamed Sari's novel "The Tumor" is that it is a novel of death, demise and annihilation par excellence because of the words and words it carries to indicate this, and this is due to the fact that Algeria has been aggravated by such bloody scenes in which Algeria drowned in the blood of its sons, and examples of these terms we find: murder, blood, funeral processions, fire, bullets, tragedy, ghosts, trembling, burial, brutality, corpse.....

Conclusion:

In the end, it can be said that the term unconscious text is broad and manifold, because of the connotations and meanings of the term, and the Algerian novel has tried to link its subconscious since its inception, but

this link was evident through the novelistic works that tried to convey the ugliness of what Algeria experienced during the Black Decade, and the novel "The Tumor" by Mohamed Sari was one of these works that documented the creative subconscious based on the subconscious of Algeria at that stage, without neglecting the imagination that does not prejudice its bet.

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22 - Ibid., 240

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