Received: 15/09/2025 *Accepted: 07/12/2025* *Published: 25/12/2025*

Messouda GUETTACHE *
Univeristy of 20 August 1955 in Skikda (Algeria)
Email : nacira.guett@gmail.com

Journal of research and human studies
Issue 19 N°02 year 2025 p p. 856-869
ISSN : 1112-8151 EISSN : 2588-2317

***Abstract** :*

History stands as the central concern of the Algerian novelist Yasmina Salah. It is the foundation on which she constructs her fictional worlds, and The Sea of Silence offers the clearest example for observing how she approaches history and the consequences of such an approach. Examining key passages shows that violence permeates the novel's imaginary on several levels, mirroring the deteriorated reality in which the Algerian subject lived. That reality left deep scars on character and psyche, scars that independence did not erase. Moving through successive periods of upheaval and radical change inevitably impressed itself upon the human self. Salah chose to foreground this impact by focusing on the figure of Si al-Said. From this perspective, the present study centers on exploring the violence that defines the novel's imaginary world.

***Keywords:** history; novel; imaginary; violence; War of Liberation.*

الملخص :

شكل التاريخ الهاجس الرئيس للروائية الجزائرية يا سمينة صالح، فقد ارتكزت عليه في صوغ متخيلاتها الروائية، وتمثل رواية "بحر الصمت" النموذج الأبرز الذي أن نتبين وفقه أسلوب الكاتبة في التعاطي مع التاريخ وكذلك أبعاد هذا التوظيف.

وقد توصلنا من تحليلنا لعدد من الشواهد النصية إلى أن خصيصة العنف التي صبغت المتخيل في مستويات عدة ما هي إلا انعكاس لواقع متردي عاش في خضمه الجزائري، فترك خدوشا عميقة الأثر في شخصيته ونفسيته لم تمح آثارها بحلول الاستقلال، فليس من السهل المرور بعدد المراحل التي صاحبته تغيرات جذرية دون أن يكون لذلك أثر عميق في النفس الإنسانية، وهو ما سعت الكاتبة إلى إبرازه من خلال تركيزها على البطل "سي السعيد"، وانطلاقا من ذلك جعلنا محور دراستنا البحث في العنف الذي اصطبغ به هذا المتخيل الروائي

الكلمات المفتاحية: التاريخ، الرواية، ، المتخيل، العنف، الثورة التحريرية.

* Corresponding author:

1. *Introduction*

History is the source from which novelists draw events, characters, and the temporal and spatial frameworks that sustain their narratives. In the case of the Algerian novel, recourse to history has marked the genre since its beginnings. This stems from the historical, political, and social circumstances that shaped Algerian society, leaving behind wounds and scars that cast long shadows on its present and became visible in the behavior of individuals. Given that novelists are members of the society they depict, they confront that collective archive: to ignore it would be to risk erasing memories forged under occupation. Thus, writing becomes an act of retrieval and preservation, a way of conveying images that shaped Algerian life during the dark years of French rule.

Yasmina Salah centers her work on the War of Liberation and, in doing so, examines how Algerians from different social and intellectual positions responded to the struggle. Specifically, her novel prompts us to ask a cluster of interrelated questions:

- How does the novelist depict Algerians' affective and moral responses to this pivotal event in their history?
- Does she reproduce stereotyped images of those who joined the revolution?
- Or does she approach reality more closely, even if doing so unsettles idealized representations of the *mujāhid*, who ordinarily enjoys an aura of sanctity in society?
- How is Algerian society portrayed after independence?
- Are those portrayals as luminous as the dreams of the martyrs who gave their lives for liberation?
- Why is the discourse of the novel steeped in violence and in conflict between characters—even when latent, still intense?
- What is the significance of that violence in light of the work's internal sequence of events?

2. *The Concept of the Imaginary*

From the first encounter, the narrative text appears as a work of imagination that nonetheless contains ethnographic material concerning human practices and behaviors and depicts the cultural manifestations of the period that frames it. A careful reader, however, recognizes that what is narrated is not fiction in its entirety. Linguistic, mythic, historical, and autobiographical eruptions furnish

significant data on which the analyst can found an interpretation that privileges the referent in order to construe and capture meanings. Yet this is difficult to achieve, because in the novel the boundaries between the fictional, the historical, and the real are tenuous.

"The imaginary is a concept that can be used to designate a field, site, or cultural world endowed with a set of properties defined by two elements: on the one hand, images and what is imagined, which are psychological data; on the other hand, these imagined images constitute models for imagining. What gives these elements their vitality is their operation and productivity. When images appear and operate, one can speak of imagining, for imagining is connected to mind and knowledge." (al-Muayfan, 2005, p. 38)

Some scholars hold that the imaginary is "a guided process of inspiration intended in advance to arouse the recipient. The process begins with the imagined image that carries intentionality and contains data that, in relation to brief indications, have a suggestive, evocative link. The process takes effect when it summons the recipient's stored experiences that are harmonious with the data of the imagined image." (Belala, 2011, p. 58)

The imaginary, then, is a deliberate arousal of the recipient that calls for mobilizing all stored experience so that it aligns with the contours of the imagined image. One may also regard the imaginary as a product of imagination and as a reservoir of repressions generated by the constraints of reality, an effort to repair fractures in the real by constructing a distinctive world that transgresses recurring facts and proliferating events.

"Fictionalizing is among the most beautiful expressions of our humanity. Liberating and animating it remains one of the foremost functions of the verbal and visual arts. To the extent that it frees itself from the necessities of matter and lightens its burdens, it sets out again into the space of creative freedom and becomes more capable of reshaping life and configuring its domains." (Fadl, 1996, p. 2)

Studying the imaginary in the novel is a central concern of narratology. It is a mental construct sometimes opposed to, and sometimes supportive of, the real world; in principle, it can occur in reality. In the novel, the imaginary is the realized narrative material that extends events across time and space and releases them from certainty into imagination and relativity.

"The novel, with its multiple referential strata — primal, unconscious, and realistic — takes shape and operates within cognitive frames and within modalities of the imaginary in its various ramifications, for the novelist receives from society a range of beliefs that form a storehouse continually mobilized in novelistic discourse." (Al-Babouri, 2000, p. 34). As a result, the references on which the narrative imaginary rests have multiplied, to the point that they have become its core, often sparked by fleeting flashes tied to the everyday, the fugitive, and the marginal. "The collective imaginary, with its components and manifestations, has thus become one of the foundations on which novelistic production rests." (al-Babouri, 2000, p. 35) Writing that leans on the imaginary allows the writer to inhabit the time about which she writes; it becomes easier to express the self through the events selected in her narratives.

Algerian novelists have engaged with history since the earliest stages of the national novel. This sustained recourse to history in shaping the Algerian narrative cannot be separated from the conditions that marked Algerian reality before, during, and after independence: more than a century of colonial domination, the outbreak of the War of Liberation in 1954, and the subsequent independence from France in 1962, followed by far-reaching transformations in society.

It is fair to say that history became the primary preoccupation of Algerian writers. Algeria's past is filled with pivotal moments whose consequences deeply affected individual and collective life. This, perhaps, explains why many novelists have concentrated on the colonial period and the post-independence years.

Within this trajectory, where history functions as a starting point, a visible tension emerges between the historical and the fictional. In rewriting history, the Algerian novel seldom leaves the fictional without falling back into the historical. Through the protagonist, the novelist stages the conflict of self and other, shaping an existential crisis that embodies the transformation of the self.

The War of Liberation has consistently stood at the center of narrative writing and has provided the core reference for novelistic storytelling. A reading of the corpus reveals the revolution as a dominant theme, whether in accounts of its heroic moments or in the selection of particular episodes and orientations. This theme appears above all in acts of remembrance and the work of memory. The novel, in this sense, is an aesthetic fictional construct realized in reality, operating within a cognitive and visionary frame. The novelist who turns to history writes from a stance already taken, and this stance becomes visible in the

fictional and interpretive texture of the narrative, whether as devotion that approaches sanctification, or as dissatisfaction, anger, or doubt.

The Algerian novelist's grasp of cultural particularities and historical position led to the creation of fictional worlds grounded in these specificities. To position the revolution historically through fictionalization—by moving it from historical account to novelistic narration—"there is no doubt that writing the revolution, or fictionalizing it and treating it as material placed at the disposal of the novel, allows art to appropriate the values of the revolution and to establish a form of communicative reason that must always seek to move beyond fixation on the revolution. This is what obliges us to reject the commonplace of sanctifying the revolution, despite the long period in which the revolutionary theme dominated the novel" (Belala, *n.d*, p. 56).

3. *The Violence of the Historical Imaginary*

Postmodern novels have advanced new ways of expressing the condition of the nation and of approaching the self and the vexed question of identity. A salient feature of these texts — many of their authors being younger — is that they reread reality and experience and render them in a language suited to symbolic dimensions and to a broad vision that reflects ambiguity, the loss of hope, and the absence of a unifying identity. "The novelistic proposition has long been the most prominent vehicle for expressing the nation's present condition, approaching the Arab self, and confronting the vexed question of identity — questions that have recurred since the dawn of the modern Arab renaissance (Joumaa, 2010, p. 40).

At the front of this group stands the Algerian novelist Yasmina Saleh. In *The Sea of Silence* she revisits moments that fall squarely within the War of Liberation and the years that followed independence. The revolution dominates her thinking, yet she offers an unfamiliar portrait of one of its fighters, exposing contradictions that most fiction leaves unspoken.

Saleh builds her fictional world around characters and incidents tied directly to the revolution. Through them she evokes the brutal reality Algerians endured and sketches the cultural and intellectual contours of the national character. Aesthetic design and communicative intent underpin her imaginary. Above all, she relies on language: it fuses the historical and the invented, shaping them into a single artistic frame. Because the novel strives for wholeness and variety, it becomes a meeting-ground for many references without losing its poetic charge.

Poetic texture, however, is only part of the story. *The Sea of Silence* is also steeped in violence, a paradox that reveals the author's verbal dexterity. Her sentences carry a rhythmic beauty even as they register the harshness of events, oscillating between historical record and fictional re-vision. That tension jolts the reader.

The violence is felt in the very wording—compact structures, exact meanings—evidence of a clear authorial vision. Saleh writes in the first person, masking herself behind a male voice that recounts the tragedy of a homeland, the story of its revolt, and the question of its identity:

"I confess my baseness. Who among you could admit the same? No one, not even you, Omar." (Saleh 2002, p. 23)

"Time was leaking through my hands the way sand slips from an old sack, and I clung to you so I would not die a stage hero in other people's battles." (p. 93)

"I was the great loser, staggering toward you, carrying a bleeding heart, a chronic wound, and the memory of a martyr who deserved you more than I did." (p. 93)

"I was despicable, I know that. Your eyes told me so more than once, even when you appeared from behind the door... I saw you angry, pale, and displeased." (Saleh, 2002, p. 130)

"His pallor shocked me. He smiled at me and closed his eyes. He looked like a dead man. I knelt before him and opened his shirt to discover the holes in his chest. He was oozing blood; his body was trembling..." (Saleh, 2002, p. 78)

"Rashid was more a victim than a lover. Your image, stained with his blood, cured me, as if it returned me to my earliest beginnings." (Saleh, 2002, p. 113)

The violence is manifest in these examples and is bound up with the life of a character who suffers from a double vision and a divided engagement with reality: beginning with the society of the village of Branass, then joining the revolution not out of conviction but by chance and in pursuit of Jamila, Omar's sister, and then entering the post-independence phase as a father of two. This doubleness is the source of his misery.

The author adopts the first-person "I," narrating from behind the male figure/narrator by borrowing his masculine voice. This choice falls within the

trait of violence that marks the texts language. Thus, the author remains sheltered by her silence, like an expansive, deep sea. This is a crafted narrative stance that extends to all the female characters: Jamila/the wife; the daughter/the resentful one, who at times limits herself to deictic speech when addressing her father: "Her silence hurts me.. she pours coffee into my cup and looks at me.." (Saleh, 2002, p. 154).

"I almost thanked her, but her silence reminds me that I must make a great effort not to burst into tears in front of her.." (Saleh, 2002, p. 154).

The narrative imaginary in Bahr al-Samt (The Sea of Silence) is built on the binaries love/revolution, love/pain/death. Each pole of these binaries depends on the presence of the woman. The value of love is embodied by the woman, Jamila; the value of revolution is embodied by Algeria, the homeland. Both are stamped with the mark of violence. Violence thus exceeds language and extends into meaning. Its presence underwrites the narrative achievement by reshaping history, as past events, through the narrating "I," in a quest to grasp identity amid many data points: war/revolution/colonialism/independence/love/woman. This woman helps the self to determine its identity, choices, and aims: "I did not enter the war for the sake of war.. I entered it for your sake only.." (Saleh, 2002, p. 86). "Jamila, who was my wife and my children and my people, was the history I remember and that remembers me, and we would exchange longing and words" (Saleh, 2002, p. 89).

"Algeria, which bore your face, my lady! I alone saw the homeland in you, and I alone believed in you" (Saleh, 2002, p. 93).

"Those eyes made me into another man who wanted to discover himself in the selves of others, and to discover the meaning of the revolution that Omar calls the homeland... The homeland came to me in the form of a woman awash in questioning and vanity, and she said to me: Come, so I came" (Saleh, 2002, p. 65).

"I alone saw the homeland in you, and I alone believed in you" (Saleh, 2002, p. 93).
"Before you I was a rational man, and after you I went mad; even the homeland I discovered through you/in you" (Saleh, 2002, p. 75).

"In the beginning I had no history. Suddenly, all of history belonged to me alone" (Saleh, 2002, p. 49).

The semantic burden of these symbols (linguistic signs/lexemes) appears revolutionary and mad. This supports the view that the author has adopted the violence of language as a deliberate strategy, wagering strongly on symbol, allusion, riddling, and obfuscation. The first threshold of obfuscation is the deployment of "I" as a male narrator: the mask of masculinity is used to hide the female face. This obfuscation aims to lend force to the narrators address to the reader, for the more the creator relies on the madness of language, the higher the degree of seduction. The violence of the imaginary materializes only when language touches the recipients loci of pain and love: "How many miles must men travel to reach the square of your existence. Rashid was more a victim than a lover. Your image, stained with his blood, cured me, as if it returned me to my old beginnings" (Saleh, 2002, p. 113).

The violence of this narrative imaginary can be traced at the level of language through lexicon and syntax and through sites of revolt and agitation, as the author says: "Rashid was one of your victims, my lady; a number among the millions of men who loved you madly and gave you their lives... their madness and what their right hands possessed.. All of these were martyred to prove their love for you. You are woman/passion/pride/death/homeland/wound..." (Saleh, 2002, p. 103). And she also says: "How harsh you are, my lady.. You came to my village to commit the upheavals you committed inside me. You took me out of my village naked like prophets and attached me to the revolutionaries in defense of a cause that resembles your face.. Was that only a dream, O woman who excels at waiting for what does not come and does not wait for what is coming..." (Saleh, 2002, p. 106).

It is clearly apparent that the language is saturated with an immense poetic charge that nearly diverts the text from its fictional character. This errant, misleading language makes the fictional text oscillate between violence and romance. Its violent effect is registered at the level of the reader, but the cause is not the tragic nature of events alone; it is also the sharpness of lexicon and syntax. This sharpness is heightened by the author’s adoption of a confessional monologic mode issuing from the male “I,” crowned with successive disappointments, who struggled to win the love of a woman and, for her sake, loved the homeland. He found himself a mujahid among the revolutionaries defending “Algeria,” on the path to martyrdom, and he lost it, just as he lost the love of the woman he did not obtain, who became the lot of Rashid, who won both martyrdom and Jamila’s heart: “I survived many deaths, but I did not survive your eyes as you defeated me and gave victory to Rashid over me. Even as I gathered up my fractures, I came to nothing that would justify my failure before you... Was I required to die a martyr so that you would love me and love

my memory on national occasions crowded with history? O woman, you branded my memory with shame... O heart I did not enter willingly... O lifetime whose knives I did not escape..." (Saleh, 2002, p. 127).

Violence also appears through the struggle with the narrating self, which seeks to articulate the problems of belonging, history, and homeland in a desperate attempt to affirm national identity. The narrator's monologue flares and swells as it sweeps across open narrative spaces toward the mazes of disappointment, registering the impact of the first-person narrator's fractures while he recounts the madness of his thwarted love and the exposure of his amorous and revolutionary stances, which he believed in mistakenly—or, at the very least, loved for the sake of "Jamila," whom he loved to the point of ruin. He believed in those stances because they did not resemble the homeland, thinking that they did resemble the homeland. This inflamed monologue appears in his words: "How I loved you, my lady... you scattered me to cities I walked barefoot, naked..." (Saleh, 2002, p. 127). "It is as if I see you before me, with your green eyes and your expression calm/impassioned/anxious/turbulent: Jamila, I almost run to you, remorseful..." (Saleh, 2002, pp. 126–127). "You were my first and last madness, and you became my memory, whose tiles are broken glass!" (Saleh, 2002, p. 127). "Despair was killing me, and there you were, faithful to a man who left you and chose martyrdom... how harsh you are... even when you are distant and indifferent" (Saleh, 2002, p. 128).

Building on these confessions voiced by the male narrator behind whom the writing conceals itself, the author seeks to expose the intentions and conduct of certain individuals who joined the War of Liberation for their own selves and interests; they had no recourse but to ride the wave of the revolution if they wished to secure a seat after independence. In this regard, Said Yaqtin writes: "This linguistic presence not only shows us how well-constructed form meets the manner of narration; in addition, it reveals a narrative and cognitive vision that the novelist possesses while identifying with the narrator, thereby giving us a distinctive way of writing and a particular vision of the world that the writer seeks to present" (Yaqtin, 2010, p. 145).

The web of relations among the characters is striking. Si al-Said's tie to Omar, then to Jamila, and later his encounter with Rashid and realization of Rashid's bond with Jamila, produces a network in which Algeria, the homeland, and Jamila, the woman, serve as the common thread. The novel rests on this artistic structure, a circle whose axis is narrative violence and whose texture is agitation and intensity. This energy accelerates the course of events, fills the narrative with noise, and turns it into a dense cluster of symbols. Saleh shapes this

structure through sharp diction that generates a violent linguistic fabric, spoken by a narrator who is resentful and embittered. It was therefore inevitable that his discourse would strike the reader, and this is precisely the effect the author sought in constructing her imaginary.

Violence in *The Sea of Silence* is not limited to language. It extends to character and event. Saleh resists the conventional pattern of glorifying heroism when dealing with national history. Instead, she foregrounds a protagonist riddled with contradictions: he loves the homeland and disregards it, fights the colonizer without hatred, loves a woman and resents her, loves Rashid and wishes him dead, loves his son and yet neglects and despises him. The narrating "I" reinforces this atmosphere, giving the utterances of the text their violent charge. Si al-Said embodies the inner struggle of a man caught in the upheavals that swept Algerian society before, during, and after independence. The conflict stems from the heavy colonial legacy whose primary aim was the effacement of Algerian identity. The result was confusion for many Algerians, who often failed to grasp the true nature of colonialism, sometimes standing by as spectators, sometimes reaping advantage from the situation. A similar ambiguity marked their attitude toward the revolution.

The text itself records such moments: "I asked about the difference between Belkacem and the mayor, and the difference between myself and the mayor. There is none, gentlemen. The mayor lived in peace on French terms, a luxurious peace, wearing a burnous and a gilded turban to rule over the simple folk" (Yaqtin, 2010, p. 145). Elsewhere: "I asked myself what Belkacem thought of the matter. After all, he too was Algerian, and change would touch him negatively or positively. What was he thinking at that time? What was his opinion of the coming revolution?" (Yaqtin, 2010, p. 34). And again: "The revolution did not concern me directly. I saw it as the viewpoint of some men on a particular situation. It was not easy afterward to be convinced that the revolution could cleanse people of their sins simply by their belonging to it" (Yaqtin, 2010, p. 25).

This inner conflict sometimes erupted into fits of rage and violence, as in Si al-Said's confrontation with Omar's provocative ideas: "I recall once, in the midst of deprivation and doubt, he challenged me: Do you wager that you are French in thinking the revolution cannot withstand the French? Before I realized it, my fist had landed on his face, driven by my loathing for his insolent eyes" (Yaqtin, 2010, p. 46).

The inner conflict that took hold of the protagonist, "Si al-Said," extended and unspooled across many stations in his life. It was present when he made decisive choices: his enlistment in the revolution, his political life after independence, his marriage to Jamila, and his relationship with his son Rashid.

What he said and did repeatedly sprang from a disturbed psyche, capricious in thoughts and passions, which stamped these acts with sharpness and violence: "I was terrified by the speed of events around me and within my life. It was exhausting work to change my former role and change my path merely because the revolution ordered me to do so.. a revolution that meant nothing to me outside your eyes."(Yaqtin, 2010, pp. 70–71)

Joining the revolution brought honor to a man like "Belkacem," but for Si al-Said it was a predicament that turned his life upside down and made him a hunted man after he had been master on his own land: "I was getting more entangled in you, and in the revolution." (Yaqtin, 2010, p. 72) "What did the whole story mean to me? I was happy in my solitude and in my authority over my land." (Yaqtin, 2010, pp. 72–73) Even so, his identification with the revolution was bearable only for the sake of the woman, Jamila, to prove to her that he was not base and not like Qaddur the traitor.

The violence of the imaginary also appears in the figure of Rashid the martyr and Rashid the son. Rashid the martyr had been a battalion commander under whom Si al-Said served at the front and who fell in a tragic scene. Rashid's martyrdom opened the door for Si al-Said to win Jamila, who had been Rashid's beloved: "Was it my fate to love you in particular, and for you to love someone else.. a man who was my friend and became, because of you, my enemy?" (Yaqtin, 2010, p. 106) He also says: "The confrontation was intense, with all its terror. Some were annihilated, some fell, and some of us were wounded. Suddenly, I felt Rashid fall backward." (Yaqtin, 2010, pp. 110–111) "Rashid was on the edge of death, your picture in his hand, contemplating it for the last time, and I was about to weep.." (Yaqtin, 2010, p. 113) And he says as well: "I promised him.. he smiled.. his voice was fading as he repeated the testament of faith, then it fell silent.. forever." (Yaqtin, 2010, p. 113)

This harrowing scene of Rashid's martyrdom ended with a last will: that his belongings be taken to Jamila, the beloved. Although this death gave Si al-Said a golden chance to draw close to Jamila, at the moment of death he refused the idea that fate should favor him and let him defeat Rashid by means of death: "The allotment that plays its role between us, canceling one of us and leaving

the other alive. I was surprised to find myself rejecting this allotment; I felt baseness and vileness." (Yaqtin, 2010, pp. 111–112)

The violence of the imaginary also appears in the scene of the death of Rashid the son, whom Jamila had instructed be given the same name, in loyalty to the memory of her beloved, the martyr Rashid: "Rashid died twice, and in both I was absent within my own existence..." (Yaqtin, 2010, p. 95) "My son died. Did I really weep? I was sitting on a chair in the hospital lobby, facing the room where my son died.. I was silent and stricken as I discovered the horror of death this time. My son, who was your son too, my lady. Rashid, your last trust with me.." (Yaqtin, 2010, p. 95)

The death of Rashid the son was no less horrific than the death of Rashid the fighter. It produced a fracture and a deep fissure in Si al-Said's soul, leading him to blame and scourge himself: he had benefited from the death of Rashid the fighter and friend, and he had contributed in no small measure to what befell his son—failure in school and in life, and an addiction to drugs that ended his life with an overdose. There was a single cause for this neglect: Jamila's instruction, "I want to name him Rashid" (Yaqtin, 2010, p. 139). That was reason enough for him to resent the boy: "I avoided him, fearing the painful truth that would revive my old wounds in the form of a confrontation condemning my cowardice and my sins." (Yaqtin, 2010, p. 96) He also says: "I wanted to rid myself of my old thoughts, of my sense of defeat before everything that resembled him." (Yaqtin, 2010, p. 97)

The multitude of events and transformations that Algeria experienced left a profound imprint on the imaginary, which came to be saturated with violence. The reader feels this impact strongly. The figure of Si al-Said is not unique but rather a representative of a generation of Algerians compelled to grapple with forces unleashed by colonial domination, by a liberation war that demanded fierce combat against the occupier, and by the unsteady political life that followed independence.

All of these circumstances cast long shadows over Algerians' lives, and responses to them varied according to thought, ideology, and personal disposition. The violence that marks the levels of this novelistic imaginary—whether in language, event, or character—emerges as a direct reflection of the national tragedy in three distinct stages: under colonialism, during the War of Liberation, and in the years after independence. It is the tragedy of a homeland burdened with wounds that refuse to heal.

CONCLUSION

This study has yielded several findings. Yasmina Saleh relies on the first-person voice, filtered through the complex character of Si al-Said. The story is carried by his inner monologue, which enables the reader to perceive events as he sees them and to gauge his reactions. The power of the narrative lies precisely here.

The author's decision to adopt a male voice aligns with the violent and forceful nature of the events, for the subject is none other than the Liberation War against a colonial regime that sought to eradicate Algeria by every possible means.

In Si al-Said, Saleh offers a non-typical portrait of the revolutionary fighter. He is presented as an opportunist. Before the war he lived as a landowner, exploiting his fellow countrymen to enrich himself, receiving privileges in return for loyalty to the colonial administration. He entered the revolution not out of conviction but to win the love of Jamila, Omar's sister. After independence, he used his revolutionary credentials to enter politics, turning them into a source of wealth and advantage.

The author presents this type within a framework of sharpness, violence, and noise, as though delivering a historical indictment of those who exploited both the revolution and Algeria's independence. Her discontent with such a legacy, especially in the post-independence years, is underscored by the fate she assigns to her protagonist: persecuted and alienated by his own family—his son, daughter, and wife. The voice of the novel is therefore steeped in anger, and through that anger one discerns her dissatisfaction with what Algeria became after a revolution that cost more than a million lives.

Bibliography List **:**

Al-Babbouri, A. (2000). *On the Arabic novel: Formation and practice* . Casablanca: Morocco: Publishing and Distribution Company.

Al-Muayfan, M. (2005). *The structure of the imaginary in One Thousand and One Nights.* Latakia: Syria: Dar al-Hiwar for Publishing and Distribution.

Belala, A. (2011). *The imaginary in the Algerian novel.* Tizi Ouzou: Algeria: Dar al-Amal.

Belala, A. (s.d.). *The imaginary in the Algerian novel: From the familiar to the different.*

Fadl, S. (1996). *The problem of fictionalization.* Cairo: Egypt: The Egyptian International Publishing Company.

Joumaa, M. A. (2010). *Postmodernism in the new Arabic novel* . Amman: Jordan: Al-Warraq Publishing and Distribution.

Saleh, Y. (2002). *The sea of silence.* Beirut: Lebanon: Dar al-Adab.

Yaqtin, S. (2010). *Issues of the new Arabic novel.* Cairo: Ru'ya Publishing and Distribution.