

The Algerian revolution through the Writings of Albert Camus

الثورة الجزائرية من خلال كتابات البير كامو

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Abstract:

The French writer Albert Camus, who lived in Algeria during the colonial era, was distinguished by his various writings, whether books or newspaper articles, with his stances towards the misery and deprivation that Algerians were experiencing. He also expressed his position on the conflict during the liberation revolution, where this position was characterized by humanity and a call for peaceful coexistence between the various components of Algerian society at that time.

Hence, this position was subject to much criticism, whether from the French parties, especially the extremist ones, who accused him of siding with the Algerian people, or from the Algerian parties, who accused him of not addressing the root of the problem, which is the French presence in Algeria, meaning that it is an occupying power that must leave.

This research paper has reviewed the positions of the French writer through his writings, which, despite what has been said about them, remain historical documents that can be relied upon in research. Moreover, his position, which was accused of being controversial, can reveal the humanistic character that distinguished the man, who stood with his pen against all forms of violence and oppression, even though he sometimes equated the executioner with the victim.

Keywords: The Algerian Revolution, French colonialism, Albert Camus, French writings.

ملخص:

تميز الكاتب الفرنسي البير كامو الذي عاش في الجزائر ابان الفترة الاستعمارية بكتاباتة المختلفة سواء مؤلفات او مقالات صحفية بمواقف تجاه ما كان يعيشه الجزائريون من بؤس و حرمان ثم عبر كذلك عن موقفه من الصراع اثناء الثورة التحريرية حيث تميز هذا الموقف بالانسانية والدعوة الى التعايش السلمي بين مختلف مكونات المجتمع الجزائري انذاك .

من هنا كان هذا الموقف يتعرض للكثير من الانتقادات سواء من الاطراف الفرنسية وخاصة المتطرفة منها والتي اتهمته بالوقوف الى جانب الاهالي الجزائريين او من الاطراف الجزائرية التي اتهمته بعدم الوقوف على اساس المشكلة وهي الوجود الفرنسي في الجزائر مما يعني انها سلطة احتلال وجب رحيلها .

وقد استعرضت في هذه الورقة البحثية مواقف الكاتب الفرنسي من خلال كتاباته والتي رغم ما قيل عنها تبقى وثائق تاريخية يمكن اعتمادها في البحث كما ان موقفه الذي اتهم بانه مثير للجدل يمكن ان نلتمس فيه ذالك الطابع الانساني الذي تميز به الرجل والذي وقف بقلمه ضد كل اشكال العنف و الاضطهاد الا انه ساوى احيانا بين الجلاد و الضحية .

كلمات مفتاحية: الثورة الجزائرية ، الاستعمار الفرنسي ، البير كامو ، الكتابات الفرنسية.

1. INTRODUCTION

The French writer Albert Camus is considered one of the foreign intellectuals who had an objective view of what was happening in Algeria, both before and during the liberation revolution, as he was against violence in all its forms, especially the persecution that the French colonial authorities were practicing against the population, and he expressed this in his various writings, whether books or newspaper articles.

Albert Camus faced many criticisms for this stance, both from French parties, especially the extremist ones, who accused him of siding with the Algerian people, and from Algerian parties who accused him of avoiding talking about the basis of the problem, which is the French presence in Algeria, meaning that this presence represents an occupying power that must leave.

This research paper has reviewed the positions of the French writer through his writings, which, despite what has been said about them, remain historical documents that can be relied upon in research. Moreover, his position, which was accused of being controversial, can reveal the humanistic character that distinguished the man, who stood with his pen against all forms of violence and oppression, even though he sometimes equated the victim with the executioner.

I also made extensive use of excerpts from his various works, which still bear witness to his bold stance at that time. Despite what was said about him, he was one of the few French intellectuals who were characterized by some objectivity, in contrast to other writers who were biased against Algerians and who glorified French colonial policy.

2. Albert Camus as a journalist:

Born on November 7, 1913, in rural region, in the Constantine department of Algeria, Albert Camus spent his entire childhood in Belcourt, a working-class neighborhood of Algiers. From his first political involvement with the Algerian Communist Party in 1935 until his death in 1960, he constantly addressed Algeria in his work.

He described it geographically, writing about the beauty of its Mediterranean landscapes; philosophically, as when Oran becomes the setting for a city ravaged by the plague (**camus, 1947, p. 214**) and above all, politically.

For more than twenty years, his work expressed his positions on the Algerian question. It is therefore time to retrace the Algerian Revolution through the writings of Albert Camus, a committed man and intellectual.

The Algerian revolution was from 1954 to 1962. These were nearly eight years of a terrible conflict that shook Algeria and metropolitan France. Yet, historians often agree that the war did not truly begin in 1954, but in 1945. Indeed, in the decade preceding the "Red All Saints' Day," November 1, 1954, the official date of the beginning of the revolution, anger was already simmering in Algeria. Camus already reflected this anger in his work. The writer's political commitment to a more just and egalitarian Algeria was unwavering. As early as 1939, he denounced the treatment of members of Messali Haj's PPA (Algerian People's Party) by the colonial administration in Alger republican:

"The demands of the natives will not be erased by ignoring them, but by examining them in a spirit of generosity and justice. And the only way to curb Algerian nationalism is to eliminate the injustice from which it arose." (**gairou, 2006, p. 38**).

He was then the only French intellectual interested in the case of colonial Algeria. From 1935, he joined the Algerian Communist Party (PCA). His experience there was brief but decisive. He joined more out of loyalty to his working-class origins than out of Marxist conviction. He developed his political skills through various actions, both political, such as the recruitment of Muslim Algerian activists, and cultural, with the founding of the Théâtre du Travail (Workers' Theater) in Algiers, which allowed a working-class audience to attend theatrical performances.

This commitment helped the writer, then 22 years old, to become aware of his political role as a French intellectual in Algeria concerned about the problems facing the country. This was confirmed by his attachment to the Maison de la Culture in Algiers, which he directed in

1937.

There, he delivered a lecture on "Indigenous Culture. The New Mediterranean Culture" (**camus, misery in Kabylia, 1938, p. 6**) in which he questioned the internationalist and federalist ideas of a Mediterranean culture that transcended the notion of "the State." Camus expressed his desire to rehabilitate a territory uniting a multitude of peoples around the Mediterranean, sharing the same culture.

He sought to transcend the idea of a country and to develop the intimate idea of a Mediterranean being who was neither French Algerian, nor Arab, nor Berber. This idea found little resonance in the Algerian political debate of the 1930s. The time was for the theories of assimilation and integration advocated by the political activist Ferhat Abbas, and for Messali Haj's desire to put an end to the exceptional laws, including the Indigenous Code. (**camus, misery in Kabylia, 1939, p. 50**)

This first two-year political experience enriched him while simultaneously inspiring him to engage in other ways, particularly through writing.

3. Albert Camus report in Alger républicain:

With a strong interest in journalism, Camus began working for Alger républicain in 1938. The Algiers daily newspaper defined itself as republican and socialist, close to the ideas of the Popular Front. It championed the cause of the colonized: "[...] we intend to fight against the social conservatism that seeks to keep our native friends on a level of inferiority" (**camus, misery, p. 89**). In 1930s Algeria, the colonialist press, such as L'Écho d'Oran and Le Journal d'Alger, was notable for its complicit silence. As an independent newspaper, Alger républicain truly stood out as an exception among the Algerian press

Between June 5 and 15, 1939, the report "Misery in Kabylia" was published in the form of eleven articles. From this striking investigation into one of the poorest regions of Algeria, Camus paints a meticulous portrait of the Kabyle people. He particularly emphasizes the socio-

economic problems faced by this region:

“I had been warned that the wages were insufficient. I did not know they were insulting. I was told that the workday exceeded the legal limit. I did not know it was nearly double that. I do not want to raise my voice. But I am forced to say here that the labor system in Kabylia is a system of slavery.” (**Moussy, 1957, p. 148**) To remedy this disastrous situation, he proposes as a political solution greater emancipation that would promote the autonomy of the douars and their management by the indigenous populations, without, however, challenging the colonial system:

“For if colonial conquest could ever be excused, it is insofar as it helps conquered peoples to retain their identity.” (**camus, the stranger, 1942, p. 159**) Camus’s report stands out in the colonialist Algerian press of the time, due to its unique character. Subsequently, “Misery of Kabylia” was used many times to exemplify Camus’s fight against colonialism, at a time when “the French left was unaware of even the name of Kabylia.” (**camus, misery in Kabylia, 1938, p. 123**)

4. Albert Camus’s resistance in his Writing:

In the midst of the Second World War, the writer published his first novel, *The Stranger* (**camus, the stranger, 1942, p. 96**), with Gallimard in 1942. The story recounts the life of Meursault, the narrator, from the death of his mother to the murder of an "Arab" on a beach. Camus seeks to depict the absurdity of the human condition. While in exile in Paris, Algeria serves as the setting for the novel.

Cover of Albert Camus's first novel, *The Stranger*. Wikimedia Commons. From 1942, he joined the Resistance as an editorialist and editor-in-chief of *Combat*. In May 1945, following a trip to the country, he wrote a series of articles entitled "Crisis in Algeria" (**Moussy, 1957, p. 65**). In them, he highlighted the "political awakening" (**gairou, 2006, p. 176**) of the Muslim masses, which had intensified with the war, without, however, linking it to any threat to French Algeria. The publication of these articles coincided with the outbreak, on May 8, 1945, of several massacres on Algerian soil.

While Europe celebrated the defeat of Nazism, peaceful demonstrations were organized in Algeria in Sétif, Guelma, and Kherrata. Nationalist parties seeking led them to reiterate their demands.

A young Algerian Muslim, Saâl Bouzid, brandished an Algerian flag, which was then banned, sparking revolters. The French army carried out repression. Camus describes these bloody acts:

“The massacres of Guelma and Sétif provoked a deep and indignant resentment among the French of Algeria. The repression that followed fostered a feeling of fear and revolt among the Arab masses.” **(camus, twister Algeria, 1939, p. 13) .**

5. Albert Camus writings about Algerian revolution in L'Express:

All Saints' Day 1954 marked the beginning of the Algerian revolution. Camus experienced it as an absolute heartbreak, as the disastrous culmination of his political struggles. In June 1952, he wrote:

“This is how it is imprudently claimed that I am not interested in the victims of colonialism, despite hundreds of pages [...] which prove that, for twenty years [...] I have never truly waged any other political struggle than this one.” **(camus, 1958, p. 125)**

Because he continued to believe in dialogue and a peaceful solution to the events in Algeria, he joined the newspaper L'Express. Between October 15, 1955, and January 17, 1956, he wrote a series of articles addressing the Algerian problem and outlining the conditions for a return to peace in Algeria. Throughout these texts, he developed the idea of a civil truce, that is, a cessation of the massacres of civilians on both sides in order to open a dialogue between the protagonists of the Algerian conflict:

“‘You must choose your side,’ cry those sated with hatred. Ah! I have chosen mine! I have chosen my country; I have chosen the Algeria of justice, where French and Arabs will freely associate!” **(sarter, 1945, p. 120).**

In the midst of a deteriorating political climate in Algeria, Camus decided to deliver his Appeal for a Civil Truce in Algiers on January 22, 1956. It was a resounding failure, met with indifference by the press, intellectuals, and politicians alike.

While his stance on Algeria had been heeded from the 1930s to 1955, perceived as progressive, Camus was, as the conflict bogged down and left-wing French intellectuals took a stand in favor of an independent Algeria, outmaneuvered by this extreme position, which was not his own.

This failure led the writer to withdraw from political life for nearly a year and a half. The unconventional nature of his opinion on the conflict ultimately confined him.

6. His manifest against disaster in Algeria during the revolutionary war:

In the first issue of the journal *Les Temps Modernes* in October 1945, Jean-Paul Sartre noted "The writer is situated within his era: every word has repercussions. Every silence, too." (**camus A. , The fall, 1956, p. 8**) For Sartre, the writer is an intellectual, and the very role of the intellectual is to take a stand and denounce injustices. From the outset of the Algerian conflict, the Sartrean left became involved within a network of left-wing intellectuals. They took a stand for Algerian independence and the end of colonial rule. They denounced the torture and violence perpetrated by the French army. Camus, however, unable to position himself in either camp, did not take a stand according to Sartrean theory. He stood out in the Algerian political debate.

For nearly a year and a half, the writer remained silent. Nevertheless, in the public debate, this "silence" would speak louder than words.

7. Albert Camus's expresses by words:

Silence is a recurring motif in Camus's work. In his first essays, published in 1937 by Edmond Charlot, *L'envers et l'endroit* (The Wrong Side and the Right Side), where he recounts the Algiers neighborhood of Belcourt and family life in an autobiographical style, he writes: "Outside,

the light, the noises, here, silence in the night (**camus A. , The fall, 1956, p. 76**).

Silence in Camus's life is foundational. It is the silence of a father he never knew and a mother who spoke very little. The silence is also that of a poor social environment where no one listened. Thus, silence has a singular resonance in Camus's childhood and throughout his life.

It is multifaceted in its meanings and sometimes contradictory. During his "silence", Camus published a short novel in 1956, *The Fall*. The story is that of a confession told in a monologue led by Jean-Baptiste Clamence, a self-proclaimed judge-penitent who ends up expressing himself thus: "You are right. His muteness is deafening" (**camus A. , Naptials, 1939, p. 123**).

The writer never sided with the extremes, advocating revolt rather than revolution. In the case of the Algerian conflict, however, there are two extremes. In both camps, violence is at its peak. Unable to find his way and his voice amidst them, he forces himself into silence. In a letter to the writer Mouloud Feraoun, he shares his sorrow:

"When two of our brothers engage in a merciless struggle, it is criminal madness to incite either one. Between wisdom reduced to muteness and madness that shouts itself hoarse, I prefer the virtues of silence. Yes, when words manage to dispose of another's existence without remorse, remaining silent is not a negative attitude." (**camus A. , Summer, 1954, p. 128**)

Camus preferred silence to the madness of passions. Moreover, his private correspondence, invaluable sources for understanding Camus's state of mind during this period, reveals another reason for his muteness despair. He felt intimately connected to Algeria. It is this almost carnal bond that he sublimates in the essays *Noces* and *L'été*. The last sentence of the short story "L'hôte" from the collection *L'exil et le royaume*, which he published in 1957 during his silence, expresses the utter inevitability of losing his Algeria: "In this vast country that he had loved so much, he was alone." (**yeves, 2012, p. 108**).

In this short story, he portrays a Muslim Algerian and a French schoolteacher, Daru, in the Algerian desert. A gendarme orders the teacher to escort the Muslim Algerian, who has committed a crime, to the nearest town and hand him over to the authorities. A significant confrontation ensues between the two men, and the teacher ultimately decides to let "the Arab" choose his own fate, between the path of prison and that of freedom.

Of his own, free will, He takes the prison sentence. As a result, the teacher receives death threats for handing him over to the authorities. The story perfectly illustrates the role of the Frenchman in Algeria who cannot take sides and finds himself in an inextricable situation (**Jules, 1989, p. 43**).

The introduction of the colonial context in this work is innovative in Camus's writing, which often alludes to Algeria in his works, but without linking it to a political context (as is the case in *The Stranger*). Of all Camus's works, "The Guest" is the text that best illuminates his inner turmoil regarding the Algerian revolution.

For, ultimately, when he cannot express himself through speech, the writer expresses himself through words. The reasons for his silence are numerous, yet the sudden absence of his voice in the public debate is shocking and unsettling. Silence then becomes synonymous with cowardice, resignation, betrayal, and resentment for those who criticize him. Camus comments on no event of 1957, the year in which the conflict takes a tragic turn. An order from Robert Lacoste, dated January 7, 1957, grants General Massu full police powers over the Algiers area. He is tasked, along with the 10th Parachute Division, with suppressing terrorism in the Algerian capital. The French army's use of torture proves effective in extracting information, while French and international public opinion expresses its shock at such methods. The writer, for his part, remains entrenched in his silence.

On October 17, 1957, in the midst of his "silence," Albert Camus was surprised to learn that he had been awarded the Nobel Prize in Literature. His nomination was a shock in the literary world, since the overwhelming favorite had been André Malraux. François Mauriac, stunned, exclaimed:

"It wasn't awarded to him, was it? It was awarded to Algeria?" (**camus A. , Speechin Sweden, 1989, p. 14**)

The Nobel Prize in Literature is awarded to Albert Camus by the Swedish Academy. The Academy wished to recognize a body of work that illuminates "with penetrating seriousness the problems facing human consciences today." In the context of the Algerian Revolution, the literary prize becomes a political one.

On December 10, 1957, Camus delivered his acceptance speech for the prize in Stockholm. On this occasion, he outlined his reflections on the role of the writer and his conception of his art. He portrayed an artist who must dedicate himself to the service of the oppressed. Camus detailed the two obligations that, according to him, the writer must uphold truth and freedom. (**camus A. , A life, 1996, p. 43**) He delivered a veritable indictment of his era, whose very existence was threatened. He emphasized the role of the writer as an intellectual who must act to alleviate pain and suffering. Finally, the writer justified his Algerian stance, which he had never before addressed.

Corresponds to the binary dialectic of the conflict. He explains it through his own interpretations, imbued with justice and a desire to respect truth and freedom. Algeria is evoked in the background to justify his own contradictions:

"As for me, I must say once again that I am none of that. I have never been able to renounce the light, the happiness of being, and the free life in which I grew up. But although this nostalgia explains many of my errors and faults, it has undoubtedly helped me to better understand my profession; it still helps me to stand, blindly, beside all those silent men who can only bear the life that is made for them in this world through the memory or the return of brief and free.

Portrait of Albert Camus upon receiving his Nobel Prize in Literature in 1957. Wikimedia Commons, December 12, 1957. "I believe in justice, but I will defend my mother before justice" (**camus A. , A life, 1996, p. 706**): On December 12, 1957, Albert Camus visited Stockholm University.

In a more relaxed setting, he spoke with students. At one point, an Algerian student went up onto the stage to address Camus directly and criticized him for not having signed petitions for Algeria. Thus, and for the first time since April 1956, the author publicly expressed his position on the tragedy:

“I have remained silent for a year and eight months, which does not mean that I have ceased to act. I have been and remain a supporter of a just Algeria, where both populations must live in peace and equality. I have said and repeated that justice must be done for the Algerian people and that they must be granted a fully democratic regime, until the hatred on both sides became so intense that it was no longer appropriate for an intellectual to intervene, as his statements risked exacerbating the terror. It seemed to me that it was better to wait until the opportune moment to unite rather than divide. I can assure you, however, that you have comrades alive today thanks to actions of which you are unaware.

It is with a certain reluctance that I give my reasons in public. I have always condemned terror. I must also condemn terrorism that is carried out blindly, in the streets of Algiers, for example, and that one day could strike my mother or my family.” I believe in justice, but I will defend my mother before justice. (**jean, 1957, p. 108**)

Critics quickly seized upon Camus’s tirade, with the final sentence becoming even more concise: "Between my mother and justice, I prefer my mother." By uttering these words, Camus ultimately chose his family, his mother. He thus concretely aligned himself with one of the two sides that of French Algeria, which

would mean his family, could remain on Algerian soil. Therefore, and for the first time since the beginning of the conflict, the writer clearly chose his side, opting for a **choice between his mother and justice. He positioned himself.**

Following the same binary logic, one must be for or against Algerian independence. In a letter dated December 17, 1957, to Hubert Beuve-Méry, editor of *Le Monde*, he said of the student who had challenged him that he felt "closer to him than to many French people who speak of Algeria without knowing it" (**camus A. , Actuelles3, 1939, p. 12**). His break with the French left was also a break with a French intellectual world that did not understand him.

He felt understood only by Algerians in his love and his anguish. However, neither the Muslim Algerians who supported independence nor the Europeans who supported French Algeria recognized themselves in Camus. Jean d'Ormesson summed it up in these few words: "It is an uncomfortable position, in the world in which we live, for Albert Camus, a Frenchman of Algerian descent, to be in" (**camus A. , Actuelles3, 1939, p. 60**). Therefore, Albert Camus decided to justify his Algerian stance one last time. He published with Gallimard in 1958, *Actuals III*, and *Chroniques algériennes 1939-1958* (**camus A. , Notebooke 3, 1952, p. 83**).

8. Using his pen to faith all violence:

Camus devoted the first quarter of 1958 to meticulously gathering all his texts and speeches on the Algerian crisis since the 1930s. He intended to integrate them into a new book that would synthesize all his Algerian thought.

Algerian Chronicles, 1939-1958: Introduced by a "Foreword" written in 1958, the work brings together Camus's report in *Alger républicain* on Kabylia from 1939; a series of articles, "Crisis in Algeria," written for *Combat* in 1945; a letter of August 20, 1955, to Mohamed El Aziz Kessous, "Letter to an Algerian Activist"; a series of articles, "Algeria Torn Apart," written in *L'Express* between 1955 and 1956; his speech, "Appeal for a Civil Truce," of January 22, 1956; two texts published in *Le Monde* in May and June 1956; "The Maisonseul Affair"; and finally, a conclusion, "Algeria 1958," which opens with his final position on the

Algerian tragedy. First, Camus sheds light on the reasons for his silence, for the first time in writing:

“That is why, unable to join either of the extreme camps, faced with the gradual disappearance of that third camp where one could still keep a cool head, doubting my own certainties and knowledge, and finally convinced that the true cause of our follies lies in the customs and functioning of our intellectual and political society, I have decided to no longer participate in the incessant polemics which have had no other effect than to harden the intransigence in Algeria and to further divide a France already poisoned by hatreds and sects.” (**camus A. , Notebooke 3, 1952, p. 96**)

He also redefined his position as a "free agent" (**camus A. , The first man, 1953, p. 33**) who joined neither side and found himself alone. He expressed his concern that an independent Algeria would become a pawn of a retrograde Islamist state. Finally, he proposed the idea of a free association modeled on the Swiss system as a solution to the Algerian cause.

His work has been silenced. and his voice pen are no longer heeded in the public debate on the Algerian revolution. Ultimately, Camus's position on Algeria is unparalleled. It forces the writer into exile because it has become an "unlistenable dissonance" (**sarter J. p., 1964, p. 48**). His despair is profound. On July 29, he writes in his Notebooks: "In the morning Algeria obsesses me. from 1960 to 1962. A blank page: At the end of his life, Albert Camus moved far from the French capital to kederia in the munfaue region. He devoted himself entirely to writing a new news, he already chose a title which was: The First Man (**camus A. , The first man, 1953, p. 76**). His aims was to narrate the story of his people, the Europeans of Algeria. This was a maner for him to justify and legitimize their presence on Algerian soil. On January 4, 1960, while returning from Lourmarin with his friends the Gallimards, the car carrying them crashed into a tree.

Albert Camus died instantly after seeing one last time the landscapes of the Luberon that so reminded him of Algeria. Thus ended forty-six years of life, more than twenty years of political and literary commitments focused on Algeria, and a mutilated body of work that “we

will have to learn to see [...] as a complete work" (**camus A. , The rebel, 1951, p. 327**).

Albert Camus's grave in encyclopedia, vales. Moreover, many cultural organisms. It was a tragic day and dramatic events in the literary world with the declaration of Albert Camus's death. The Oran-based journal *Simoun* published a special issue, symbolically titled "Camus the Algerian", featuring contributions from Roblès, Feraoun, Poncet, and Kessous.

Jean-Paul Sartre, estranged from his former friend since a falling out over the essay *The Rebel* (**camus A. , The rebel, 1951, p. 321**), paid him a moving tribute:

His words were tragically cut short. This upheaval in intellectual society undoubtedly raises questions about Camus's position on Algeria. French and Algerian intellectuals alike ask themselves: "But what would he have thought? What would he have said about the referendum on self-determination, the creation of the OAS, the resurgence of violence in the final moments of the conflict? What would he have thought of Algerian independence? What would he have said about the exodus of his people, the French of Algeria? What would he have thought of contemporary Algeria? "Rarely have the characteristics of a work and the conditions of the historical moment so clearly demanded that a writer live," (**camus A. , The rebel, 1951, p. 54**) wrote Sartre. It is impossible for us to know whether Camus would ultimately have supported Algerian independence, and thus the FLN, or not. It is also unfair to judge in 1960 what Camus might have thought in 1962 because that would be to neglect two years of possible political reflections and developments.

9. CONCLUSION

After reviewing some of the writings of Albert Camus, as an Algerian-French writer, it becomes clear to us that he is distinguished by a kind of objectivity compared to what was written by those who were prejudiced against the Algerian revolution and who were like pens that were harnessed to glorify the colonial policy in Algeria.

Albert Camus's writings were characterized by their search for lofty human values and the necessity of realizing them in Algeria. He believed this was possible through coexistence between different social groups in Algeria, namely the settlers and the native Algerians. However, he also defended the Algerians.

He stood with them against the exploitation and oppression they faced, but he also sided with his fellow French citizens, attempting to legitimize their presence in Algeria.

This is the root of the problem. However, considering his cultural and religious affiliations, he could not abandon his fellow French citizens.

He was silent about the French, but he expressed his displeasure with the French policy pursued in Algeria, and this is the angle from which we can understand his position. However, humanitarian principles remain paramount, with the necessity of linking them to the principles of freedom and liberation from the clutches of slavery, which is something that every free person in the world must adopt, regardless of their beliefs or affiliations.

Thus, through his writings, we can view Albert Camus from two angles. On the one hand, his writings were characterized by their humanistic nature and attempted to reveal the suffering of the Algerians. However, his rejection of violence in all its forms, and his view of what the Algerians were doing as unjustified violence, is difficult to accept because we cannot, under all circumstances, equate the victim with the executioner.

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