

## NORTH AMERICAN NOVELS IN FRENCH:

A SURVEY OF ENGAGÉ LITERATURE

by

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Albert Memmi once said that "the best way to understand North Africa is to read its writers."<sup>1</sup> The writers to whom Memmi is referring are those who, although writing in French, were the first indigenous writers to cast upon their land an authentic eye and to give to their work a political and social dimension.

Some of the most important of these writers are the Algerians: Mohammed Dib, Mouloud Feraoun, Mouloud Mammeri, Kateb Yacine, and Assia Djebar; the Moroccans: Driss Chraïbi and Ahmed Sefrioui; and the Tunisian, Albert Memmi. They belong to what is now known as the "generation of 1952" because their first literary production centered around that date. For the purpose of this article, I will limit my discussion to the novelists who have consistently produced significant work for the last twenty years and to the most promising newcomers.

The best known of Tunisia's authors writing in French is undoubtedly Albert Memmi, who has published thus far three novels, numerous articles, several anthologies, and several essays,<sup>2</sup> of which the most important is "The Colonizer and the Colonized" (1965), a worthy pendant to Frantz Fanon's *The Wretched of the Earth*. Memmi, who is strongly influenced by the dialectical approach of Jean Paul Sartre to historical and social analysis, has methodically examined in "The Colonizer" the mechanisms of the colonial system. A Jew himself, he has also dealt with the conflict of the native Jew in the colonized Arab country.

Memmi's beautifully written first novel, *La Statue de sel*<sup>3</sup> ("The Pillar of Salt"), which is mostly autobiographical, depicts the drama of a poor young Jew torn apart between two cultures and two civilizations who comes to realize, "I had refused the East and the West was refusing me."<sup>4</sup> Finally, the protagonist comes to the conclusion that he is psychologically dead. "I died for having probed into myself. It is forbidden

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Note: All the translations of the quotations are mine except those quoted from works already published in English. Suggested literal translations of titles not yet printed in English will be indicated in parentheses.

to look into oneself . . . Like Lot's wife, whom God changed into a statue, can I still live after what I have seen?"<sup>5</sup>

His second novel, *Agar*,<sup>6</sup> which seems to be a continuation of the first, has equal social significance, for it deals with the socio-politico-cultural differences encountered in a mixed marriage between a Tunisian Jew and a European Catholic woman, differences that can be surmounted neither by reason nor by love.

Memmi's last novel, *The Scorpion*,<sup>7</sup> which bears the subtitle *The Imaginary Confession*, is a complex work that attempts to illustrate the fate of the writer who is caught between the demands of art and those of society. An underlying theme is the quest for the self, an age-old theme complicated here by cultural alienation particular to North Africans. Memmi uses parable, allegory, and even sexual fantasy to explore this theme -- a departure from the traditional narrative of his previous works.

One of Morocco's most famous French-writing authors is Driss Chraïbi whose early works express a revolt against both the West and the East or depict the deplorable conditions of Maghrebine workers in France. In his first book, *Le Passe Simple*<sup>8</sup> ("The Past Definite"), the protagonist rebels against his father, whom he calls "the Lord", and against a hypocritical and stagnant society. Chraïbi insists that his novel is not autobiographical, but just as his hero goes to France in order to find new ideas, "anything that might make us move," so did Chraïbi establish himself in Paris.

In *Les Boucs*<sup>9</sup> ("The Goats"), the most violent of Chraïbi's novels, the writer depicts the miserable conditions of North African workers in France. Chraïbi discovers that the European civilization in which he had so much faith existed only in books and in his imagination. This book is an important document because it throws a powerful searchlight on the prejudices and racist feelings of the French toward the migrant North African workers.

Chraïbi's fifth novel, available in English under the title *Heirs to the Past*,<sup>10</sup> is a continuation of *Le Passe Simple*. The protagonist, living in France and married to a French woman, returns to Morocco for his father's funeral after an absence of sixteen years. The death of the father, who by his overwhelming authority held the family together, provokes great confusion and domestic collapse. The protagonist's only inheritance was a message which instructed him to

*Dig a well, and go down to look  
for water. The light is not on the  
surface, but deep down. Wherever  
you may be, even in the desert, you  
will always find water. You have  
only to dig, Driss, dig deep.*<sup>11</sup>

This seems to say allegorically that answers to the profound dilemmas of a man caught between two civilizations, and alienated and disinherited from both, can be found only within his own depths.

*Heirs to the Past* is a beautifully written novel, lyrical, written in a style that conveys Chraïbi's anguish at having "nothing to pass on to those two children who will be my descendants, whether they like it or not. A crossing of the races and of anxieties."<sup>12</sup>

Later, as can be seen in a novel published in 1967, *Un Ami viendra vous voir*<sup>13</sup> ("A Friend will come to see you"), Chraïbi gets completely away from the concerns of North Africa to delve into the problems of the modern French consumer society. However, he returns to North Africa in his last novel, *La Civilisation, ma mere*<sup>14</sup> ("The Civilization, Mother"). Through the character of a woman, he portrays the transformation of a pre-industrial society into the modern technocratic system, a transformation typical of the emergence of all Third World nations. With humor, he describes her confrontations with such modern innovations as the telephone, movies, radio, etc. We see her gradually awaken politically and even become involved in the feminist movement.

One theme remains constant in Chraïbi's writing -- the theme of alienation. This is true, also, for the other famous Moroccan poet-novelist, Khair-Eddine, and the newcomer, Abdelkadir Khatibi. This theme, although not directly political, denotes the psychological disturbance which resulted from the impact of colonialism. In this sense, the works of Chraïbi, Khair-Eddine, and Khatibi are more politically relevant than the work of Ahmed Sefrioui, whose *Le Chapelet d'ambre*<sup>15</sup> ("The Amber Prayer Beads") and *La Boite a merveilles*<sup>16</sup> ("The Magic Box") deal nostalgically with a somewhat enchanted past.

Algeria has produced more French-writing authors than Morocco and Tunisia combined. This can be explained historically as the result of a long period of direct colonial domination (which imposed the use of the French language in the school system) and the long struggle for liberation.

As stated above, it was around the year 1952 that a truly significant autochthonous literature was born. It differs sharply from the previous literary output of Algerian Muslims who published short stories in small reviews such as *La Voix des humbles* ("The Voice of the Humble") and who were "strongly tainted with a somewhat inferiority complex; above all, they exercise their wits in order to move the reader and obtain his pity and commiseration."<sup>17</sup>

As Jean Dejeux puts it:

*These literary works are often moralizing, with large ethnographic and folkloric sequences where a European in need of exoticism can find the clichés dear to him. The writers address themselves to the French and, if they criticize, sometimes to a certain degree, the bad influence colonialism had on morals, (in particular, alcoholism) they never omit to laud the Mother Country and its good deeds. In a way, we can say they read their society through the eyes of the colonizer.*<sup>18</sup>

Mohammed Abdelli stated that the arrival of Feraoun, Mammeri, and Dib

*constitutes an absolutely new phenomenon. Theirs is an effort to grasp in its totality the Algerian people and to give to them an awareness of themselves that had never before been given to them through literature.*<sup>19</sup>

Although they have their individual styles and approaches to writing, these writers have one thing in common -- a deep concern for their country and their people. They have produced a literature of denunciation and revolt against the colonial system and have, thereby, been responsible for the awakening of a national consciousness.

Feraoun's *Le Fils du pauvre*<sup>20</sup> ("The Son of the Poor"), mainly autobiographical, tells in diary form of the life of a young Kabyle in his native village. Very simply written, this novel conveys the daily struggles of the village people in Kabylia, particularly those of the family of the protagonist, whose father has had to go to France in order to find work to support his family. *La Terre et le sang*<sup>21</sup> ("Earth and Blood"), Feraoun's second novel, deals with Kabyle customs and traditions whereby the all-important sense of honor can often lead

to vengeance. This becomes explicit in his last novel, *Les Chemins qui montent*<sup>22</sup> ("Uphill Roads").

Running through all of Feraoun's novels is the theme of the lack of comprehension between those who have never left the country and those who have been to France to find work. This theme reveals the mutation which is taking place in a society which had preserved a traditional way of life.

Feraoun's literary career was abruptly and tragically cut off when he was treacherously assassinated in 1962 by the French terrorist group, OAS (Secret Army Organization). However, he left us a very important diary, *Journal: 1955-1962*,<sup>23</sup> in which he wrote of the struggles of the Arabs during the War of Independence. It also describes the revolt of Feraoun himself.

*The representatives of France, here, have always treated me as an enemy since the troubles began, yet they would like me to act like a good French patriot -- simply out of gratitude because France has made a headmaster and a writer of me . . . as though all that were a generous gift I'd only had to hold out my hand for. As though in return I ought to support the French cause to the detriment of my own people, who may be in error but who suffer and die . . . I'm simply asked to die as a traitor, and then I should have paid my debt . . .*<sup>24</sup>

Another Kabylia, Mouloud Mammeri, in his first novel, *La Colline oubliée*<sup>25</sup> ("The Forgotten Hill"), portrays the lives and customs of the inhabitants of a mountainous village in Kabylia. The theme which runs through the novel is the love between a young married couple, but of greater interest is the acknowledgement of the disintegration of the traditional social structure brought about by the upsetting effects of World War II. Although the colonial system is not directly attacked, we can sense its effect on the economic structure of the village. There is severe poverty; the men must leave home to find work wherever they can. There is an overall feeling of despair; the young and the old are divided; the young themselves are divided between the rich, French-educated and the poor. Hence, we witness a generation gap and a cultural gap. The village disintegrates.

Mammeri's second novel, *The Sleep of the Just*,<sup>26</sup> is, according to Leo Ortzen, "a novel of revolt, though not of hate."<sup>27</sup> Although still situated in Kabylia, this novel deals

with the theme of nationalism. The story centers around a family whose sons are, in one way or another, victims of the colonial system. One of the sons, who is highly French-educated, after experiencing the humiliation of discrimination from French fellow officers as he fights for France during World War II, realizes the discrepancy that exists between the teachings of humanism and its practice. Moreover, the French education he has received has alienated him from his own society. Later, he begins to understand the need for a nationalist movement and condemns the social and political system whose injustice and inhumanity force people to revolt.

In his last book, *L'Opium et le baton*<sup>28</sup> ("The Opium and the stick"), (which was made into a film in 1970) Mammeri extended his vision to encompass the whole Algerian society's involvement in the war for liberation. It is an important document which illuminates from the FLN (National Liberation Front) point of view the drama of the national struggle and its tragic repercussions upon the daily life of the Algerians. Mammeri declared in an interview that he wrote the book to fill in a "kind of silence on the part of the Algerians before an event that had world-wide repercussions."<sup>29</sup>

Mammeri's fluid and supple style expresses beautifully his essentially psychological novels. Unfortunately, Mammeri dropped out of the literary scene after 1965, except for a play *Le Foehn*, which was produced in Algiers in 1968 and whose theme is the Algerian war.

Special mention should be made of Assia Djebar, an Algerian woman novelist who has published four novels: *La Soif* ("The Thirst") (1957); *Les Impatients* ("The Impatient") (1958); *Les Enfants du nouveau monde* ("Children of the New World") (1962); and *Les Alouettes naïves* ("The Naive Larks") (1967), all published by Julliard in France. These novels illustrate and illuminate the lives of Algerian women and explore their experiences with love and, in the case of the last novel, their participation in the War for Independence--thereby introducing a new theme into contemporary Algerian literature -- life and love seen through the eyes of a woman writer intimate with that male-dominated society.

As Jean Dejeux has clearly established, most of the early writers went through several phases which range from autobiography to ethnography, to social and political awakening and criticism, and, finally, to rebellion against the colonial system. Then followed the accounts of the struggle and horror of the War of Independence. Most of these writers have not published for some time and one wonders if, after independence, they had nothing more to say. However, a new phase is in the making, one which is examining the social and political

situation of independent Algeria.

Of the generation of 1952, Mohammed Dib and Kateb Yacine, to whom I shall return, still write. Newcomers have appeared on the literary scene, two of the best new novelists being Rachid Boudjedra and Nabile Fares.

Boudjedra's first novel, *La Repudiation*<sup>30</sup> ("The Repudiation"), is the narrative of an angry young man who rages against what he views as a rigid, closed society, a society that allows for the repudiation of women and -- this is Boudjedra's narrator's grief -- creates a feeling of repudiation in the children themselves. The narrator tells in an hallucinatory manner (he has been tortured by the members of a secret clan) the story of his youth to his French mistress and of his revolt against a father who, having repudiated Rachid's mother, marries a young woman with whom Rachid commits incest. This incest represents an act of revenge against the overpowering figure of the father. Boudjedra denounces violently the sexual taboos. He also deplores the politics of the post-independence era which he feels has betrayed the revolution.

Boudjedra's revolt against the ancestral traditions and the omnipotence of the father is reminiscent of the Moroccan, Chraïbi. However, Boudjedra gives his book a new psychoanalytical and sociological dimension. His distinctive style not only conveys violence but is violent itself.

His second book, *L'Insolation*<sup>31</sup> ("Sun Stroke"), is in the same vein. In fact, I found it somewhat repetitious. Using the same technique -- hallucination; explosive imagery highlighting sex, blood, and eroticism -- and using the same somewhat baroque style, Boudjedra tells us the story of a philosophy professor who is, for political reasons, placed in a psychiatric institution under the pretext of having killed one of his students whom he had previously seduced.

Through the clever use of delirium, Boudjedra has his narrator express his anger and criticism against the French conquest, the colonial system, and those Algerians who today hinder the revolutionary process and goals of the agrarian reform. Boudjedra's attacks are directed against the opportunists and the technocrats in a country "where the hypercritical religious devotion of the bourgeois was raging and where the prayer-beads business had never been so good."<sup>32</sup>

Nabile Fares' novel, *Yahia, pas de chance*<sup>33</sup>, ("No Luck, Yahia"), deals with the conflict of a young man who, after having taken part in the war of liberation in his native village, goes to France to pursue his studies. He falls in love with a

French girl, but his sense of duty calls him back to Algeria where he must involve himself, out of solidarity with his people, in the political struggle. Although independence has been won, liberation has still to be fought for.

The case of Kateb Yacine is a special one. "It is very difficult to speak of Kateb Yacine," says Jean Dejeux in one of his penetrating studies.<sup>34</sup> His work is "often obscure, sometimes even esoteric."<sup>35</sup> A great deal of controversy has been aroused by his books; consequently, critics either over-praise him or denigrate him. According to Leo Ortzen, Kateb Yacine's first novel, *Nedjma*<sup>36</sup>, is "the first modern novel written in a European language that is still predominantly Arab in thought and construction."<sup>37</sup>

Although Kateb's style recalls that of Joyce and Faulkner, it is more explosive. It seems as if each sentence were destroyed by the following one and, as Leo Ortzen said of *Nedjma*, "the book moves backwards and forwards in time, but with a cyclic motion."<sup>38</sup>

The story of *Nedjma*, the central character of the book, is told by four friends who are all obsessed by their love for her but who know little about her origins. This story will be treated over and over again by Kateb in poetical and theatrical forms, as in his group of plays *Le Cercle des represailles*<sup>39</sup> ("The Circle of Reprisals"). *Nedjma* is indeed a symbol for Algeria. This recurrent theme reveals the writer's obsessionnal quest for his nation's origin and identity. He himself said that he wants people to consider his work as being always in gestation. Kateb's style is like a tool perfectly designed to accomplish this quest. A. Khatibi sums it up when he says,

*In the first place, his novel Nedjma is not self-sufficient but refers to his other works. In the second place, Kateb can be considered basically as a poet who uses the novel and theatrical forms only to destroy them. This confusion of literary genres is, of course, for him a terrorist technique which breaks the specific structure of the novel and creates a dazzling language which rockets from all sides and renews itself indefinitely.*<sup>40</sup>

Kateb Yacine, except for his last book *Les Sandales de caoutchouc*<sup>41</sup> ("The Rubber Sandals"), which deals with Vietnam, has written around the same theme of *Nedjma*/Algeria, using a style loaded with dynamite which helps him blast into deeper

and deeper strata to get at the root of Algeria. Kateb's style is intrinsically revolutionary. This follows from his conviction that writers have a definite political responsibility. As early as 1958 he declared that,

*the true poet, even in a progressive era,  
must voice his disagreements. If he does  
not truly express himself, he suffocates. . .  
He makes his revolution inside the political  
revolution. He is the eternal disturber  
at the heart of the perturbation.*<sup>42</sup>

He reaffirmed this position in 1967 when he announced, "We must revolutionize the revolution. Nothing is immutable. We have to lead a fight for freedom."<sup>43</sup> Above all, according to Kateb, "the poet must be free to express everything."<sup>44</sup>

And now we turn to Mohammed Dib, who is probably the most accomplished and most representative Algerian writer. It is important to note that Dib, who was the first Arab writer to publish a significant work in French, is also the most prolific. As early as 1956 he was also called, by Mohammed Abdelli, the writer most truly "engaged."<sup>45</sup>

Dib has consistently written for the last twenty years. He has thus far published nine novels,<sup>46</sup> two collections of poetry, two collections of short stories, and a book of Algerian tales for children, and has written several plays and film scripts still unpublished.

Dib's first three novels, *La Grande Maison* ("The Big House") (1952); *L'Incendie* ("The Blaze") (1954); and *Le Metier a tisser* ("The Hand Loom") (1957) give in a realistic manner a panoramic picture of the Algerian Arab society between 1939 and 1942. Through the eyes of a child, Omar, we see the horrid living conditions of the urban and rural poor for whom hunger is a constant and terrible reality. Dib's aim is to show us the misery and oppression of the poor Arabs in colonized Algeria, their social and political awakening, and their efforts to organize strikes and revolt in spite of bloody reprisals from the French.

Dib retains throughout these books a sober tone. But his message of a need for revolt is very clear, as can be seen in the words of a fellah,

*Aren't we like foreigners in our own  
country? By God, my friends, I tell you  
exactly what I think. It looks as if  
we were the foreigners and the foreigners*

were the real people from around here. They became masters of everything and now they want to become our masters too. And loaded with the riches of our land, they feel they have the duty to hate us . . . don't you think that we are all trapped, suffocating -- like being in jail? We cannot breathe anymore, brothers, we cannot breathe!<sup>47</sup>

With the publication of his fourth novel, *Qui se souvient de la mer* ("Who Remembers the Sea") (1962), Dib's writing evolves from realism to introspection. In order to convey the horrors of the Algerian war, he exploits the surrealist techniques of dreams and visions. The notions of space and time are abolished; events flow through the consciousness of the protagonist. Written in extremely poetic prose, this book tries to render into words the horrors of war that Picasso portrayed in "Guernica." Dib also introduces here a new figure in Algerian literature -- the woman, not just as mother, but as loving wife. A love story runs through the nightmarish, allegorical vision of the war.

Dib's sixth novel, *Cours sur la rive sauvage* ("Run on the Wild Shore") (1964), relies also on the use of allegory and contains some elements of science fiction. Dib is also preoccupied here with the quest for the self, which is also true in *La Danse du roi* ("The Dance of the King") (1968). However, *La Danse* raises some important issues: "There is perhaps an Algeria to kill. To kill in order that a cleaner one may be born."<sup>48</sup>

We are back to the social and political themes. Dib probes into post-Independence politics. As always, Dib takes sides with the poor. He deplors their living conditions and the social injustices done to them -- the ones who had placed all of their faith in the revolution for which they fought. "Could it be that it was easier to make the revolution than to live today?"<sup>49</sup>

Like Kateb, Boudjedra, and Fares, Dib is not pleased with things as they are. One of his characters announces, "The revolution is not over -- neither is the war. No, neither is the war."<sup>50</sup>

This preoccupation with political and social problems is going to become the central theme of Dib's last two novels. He returns, also, to a more realistic style of writing. *Dieu en Barbarie* (God in Barbary") (1970) and *Le Maître de chasse* ("The Master of the Hunt") (March 1973) are the first two works of Dib's new trilogy. The second of these two books

is a development of the first: same characters, same problems, but explored in depth.

The characters express the conflicting ideas of some of those who are involved in the making of the newly-born Algerian nation. The year is 1965. A confrontation takes place between a technocrat, the leader of a spiritual group who believes in the socio-political emancipation of the peasants, a young French professor who has volunteered his services to the new system, and a wise fool.

Dib uses a new technique here. Many events are seen through the consciousness of every one of the characters. It is reminiscent of Virginia Woolf's technique in *The Waves*.

Although this technique allows for a diversity of opinions presented in an objective manner, we cannot help but conclude that this sympathy goes to those who are the heart of Algeria -- the disinherited peasants: "Those to whom an inconceivable offense has been made."<sup>51</sup>

It is one of Dib's deepest convictions that it is the peasant who endures -- it is the peasant who provides, with his very body, the foundation upon which the nation is built.

*. . . the source of life has been sealed  
in them. They are here -- here before the  
cities, here before governments and laws,  
here before all the machines.*<sup>52</sup>

Dib criticizes the insensitive technocrats who are blind (or pretend to be blind) to the immediate needs of the people. He condemns those who readily forget that a revolution has been fought to liberate and better the life of the people.

Dib remains the most representative of all the Algerian writers who write in French. Deeply involved in the concerns of his nation, a magnificent poet, a creative and innovative prose writer, Dib has consistently explored and expressed the realities of Algeria and of its people.

As we have pointed out, the North African writers from the generation of 1952 to the present have gone through different phases. Based on our observations of the literary production of the past few years, it seems clear that the new trend is toward introspection in Tunisia; toward both introspection and sociology in Morocco; and toward social and political examination in Algeria.

One point remains a question. How long can French-writing authors survive now that "Arabisation" is in full swing? The

answer is not simple; opinions are divided. The fact remains, however, that in Algeria the production of novels written in French is not decreasing. Fourteen were published between 1945 and 1956; fifteen between 1956 and 1962; and twenty-two between 1962 and 1970.<sup>53</sup> No matter what the linguistic outcome may be, the excellence and importance of North African writers is established. They enrich world literature with their new voices.

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### Footnotes

1. Albert Memmi, *Anthologie des écrivains maghrébins d'expression française*, Presence Africaine (Paris, 1965), 16.
2. All of Memmi's essays are available in English from Orion Press in New York.
3. Buchet-Chastel (Paris, 1953); 2nd edition, (Paris: Gallimard, 1966). I am quoting from the second edition.
4. *Ibid*, 273.
5. *La Statue de sel*, 285.
6. Buchet-Chastel, (Paris, 1955); 2nd edition, (1963).
7. English translation: (New York: Grossman, 1971).
8. Denoel, (Paris, 1954).
9. Denoel, (Paris, 1955).
10. Heineman, (London, 1971). This novel was originally published in French in 1962 under the title *Succesion Ouverte*.
11. *Heirs to the Past*, 107.
12. *Ibid*, 10.
13. Denoel, (Paris, 1967).
14. Denoel, (Paris, 1972).
15. Julliard, (Paris, 1949); 2nd edition, Le Seuil, (Paris, 1954)
16. Le Seuil, (Paris, 1954).
17. Mohamed Abdelli, "La nouvelle littérature algérienne" in *Les Lettres françaises*, No. 610, 8-14 (March, 1956) 1.

18. *La littérature maghrébine d'expression française*, Centre Culturel Français, (Algiers, 1970), 16.
19. *Op. cit.*, 1.
20. Le Seuil, (Paris, 1954). (A first edition was published by Cahiers du Nouvel Humanisme in 1950).
21. Le Seuil, (Paris, 1953).
22. Le Seuil, (Paris, 1957).
23. Le Seuil, (Paris, 1962).
24. Len Ortzen, ed., *North African Writing* (London: Heinemann, 1970), p.4.
25. Plon, (Paris, 1952).
26. Beacon Press, (Boston, 1958). (Original French publication *Le Sommeil du juste*, Plon, (Paris, 1955).
27. Ortzen, 2.
28. Plon (Paris, 1965).
29. *Alger Republicain*, March 7, 1965, quoted by J. Dejeux, *Op. cit.*, Vol. 2, 153.
30. Denoel, (Paris, 1969).
31. Denoel, (Paris, 1972).
32. *L'Insolation*, 230.
33. Le Seuil, (Paris, 1970). Fares' third novel, *Le Champ des oliviers* was also published by Le Seuil in 1972.
34. *Op. cit.*, Vol. 2, 175.
35. *Ibid.*
36. Le Seuil, (Paris, 1956).
37. Ortzen, 13.
38. Ortzen, 13.
39. Le Seuil, (Paris, 1959).

40. *Le Roman maghrebin*, Maspero, (Paris, 1968) 102.
41. *Le Seuil*, (Paris, 1970).
42. *L'Action*, (Tunis, 11 August 1958), quoted in Jean Dejeux, *Op. cit.*, 185.
43. *Ibid.*
44. *Ibid.*
45. *Op. cit.*
46. All of Dib's novels are published by Le Seuil in Paris.
47. *L'Incendie*, 54.
48. *La Danse du roi*, 80.
49. *Ibid*, 176.
50. *Ibid*, 194.
51. *Le Maître de chasse*, Le Seuil, (Paris, 1973) 63.
52. *Ibid*, 75.
53. Jean Dejeux in Isaac Yetiv, *Le Theme de l'alienation dans le roman maghrebin d'expression française 1952-1956*, CELEF, (Quebec, 1972) 231.

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