



## Modern Algerian Novel: Features of Literary Resistance to Colonial Thought in the Novels of the 1970s'

**Abdeljalil MANKOUR**

University of Ain Temouchent,  
Modern Algerian Communicative  
Discourse Laboratory, Algeria,

Email: [mankour.abdeldjelil@univ-temouchent.edu.dz](mailto:mankour.abdeldjelil@univ-temouchent.edu.dz)

**Halima BELOUAFI**

University of Ain Temouchent,  
Modern Algerian Communicative  
Discourse Laboratory, Algeria,

Email: [halima.belouafi@univ-temouchent.edu.dz](mailto:halima.belouafi@univ-temouchent.edu.dz)

### **Abstract:**

*The mobilisation of literary creativity to defend national principles has become commonplace among peoples who recognise the value of creativity in conveying the cultural and social values of their homeland. Consequently, many Algerian novelists in the 1970s sought to expose the machinations of French colonialism, which was forced to retreat overseas. However, it left behind cultural and social residues, as well as class-based feudal behaviours through which it sought to maintain its cultural presence by entrenching its colonial values in Algerian society, affecting both rulers and the ruled.*

*Those pioneering novelists, including Mouloud Mammeri, Mohammed Dib, Abdelhamid Ben Hadouga, Malek Haddad, Tahar Ouettar and Rachid Boudjedra, achieved sufficient awareness to reveal those abhorrent colonial values through purposeful novelistic creativity.*

**Keywords:** *novelistic creativity, colonial values, pioneering novelists, cultural residues, feudal behaviours.*

## **Le roman algérien moderne : caractéristiques de la résistance littéraire à la pensée coloniale dans les romans des années 1970**

### **Résumé :**

*La mobilisation de la créativité littéraire pour défendre les principes nationaux est devenue courante parmi les peuples qui reconnaissent la valeur de la créativité dans la transmission des valeurs culturelles et sociales de leur patrie. Par conséquent, de nombreux romanciers algériens des années 1970 ont cherché à dénoncer les machinations du colonialisme français, contraint de se retirer outre-mer. Cependant, celui-ci a laissé derrière lui des résidus culturels et sociaux, ainsi que des comportements féodaux fondés sur les classes, à travers lesquels il a cherché à maintenir sa présence culturelle en ancrant ses valeurs coloniales dans la société algérienne, affectant à la fois les dirigeants et les dirigés.*

*Ces romanciers pionniers, parmi lesquels Mouloud Mammeri, Mohammed Dib, Abdelhamid Ben Hadouga, Malek Haddad, Tahar Ouetar et Rachid Boudjedra, ont acquis une conscience suffisante pour révéler ces valeurs coloniales odieuses grâce à une créativité romanesque délibérée.*

**Mots clés :** *créativité romanesque, valeurs coloniales, romanciers pionniers, vestiges culturels, comportements féodaux.*



## Introduction:

A close examination of novels from the 1970s reveals that these works fundamentally focus on national culture in all its diversity, drawing on a variety of sources. Although the winds of renewal and cultural modernisation began to emerge in the early years of national independence, resistance in the form of aspects of national culture, drawing its strength from history, traditions and religion, also existed. Abdelhamid Ben Hadouga's novel *The Wind of the South*, for instance, exemplifies the conflict that erupted between encroaching cultural globalisation and a national culture deeply rooted in the collective unconscious of Algerian society. This unified national culture is characterised by its multiplicity, diversity, and rich heritage.

The conflict that began to surface in cultural interests after independence reflects a social dynamism that aims to define the features of a new society seeking to free itself from the concepts associated with its colonial past. This belief is rooted in the idea that liberation from foreign culture is the first step towards comprehensive freedom. The manifestations that characterised the movement after colonialism's departure are seen as remnants of the fierce cultural campaign waged by the occupier from the moment they set foot on Algerian soil. Colonialism relied on scholars of sociology, psychology, anthropology, history, religious studies and literature to establish workshops of distortion and destruction. These aimed to reconstruct a culturally deformed Algerian identity devoid of historical consciousness. This identity would be content with

fragments of religion, disconnected from their long history. It would believe in myths and legends and rely on superstition and deceit. Individuals dazzled by the occupier's culture sought to adopt its language for communication, correspondence and creativity. This led to manifestations indicating that society was on the path to severing its cultural identity.

Colonialism completed its cycles of intellectual and cultural oppression by enacting laws aimed at separating society from its linguistic, religious and historical identity. In 1904, the occupying power issued a law prohibiting any teacher from conducting lessons in Arabic without a permit from the colonial administration under conditions that were:

- The education was limited to memorising the Quran.
- There was no engagement with verses that call for opposition to tyranny and oppression.
- The study of Arab-Islamic history, local history and the geography of Algeria and other Arab countries was excluded.
- The study of Arabic literature in all its forms was disregarded.

In light of this, national scholars and intellectuals sought to raise awareness of the dangers posed by these manifestations, which stripped Algerian society of its distinctiveness and dampened its spirit of revival and progress. They understood that a cultural revolution defined by social objectives is the most important revolution for any nation freshly liberated from occupation. This is particularly pertinent given that Algeria experienced one of the most brutal occupations witnessed by other nations, as it employed a strategy of self-destruction, leaving nothing to rebuild. By occupying minds and distorting national



identity, the occupation paved the way for the occupation of land and history. It even created individuals within society who would defend its crude principles and propagate values that remained confined to the paper upon which they were written. This is because colonialism is based solely on the alienation of minds and the usurpation of rights.

Indeed, those French individuals who spoke the language of truth and justice, and who were motivated by humanitarian values, faced colonial repression. One such individual was André Mandou from the University of Strasbourg, who condemned the humiliation of Algerians and denounced the repressive colonial policies against nationalists. Similarly, Maurice Audin lost his life fighting against shameful colonial acts, and many others joined the fight against the colonial culture that obscured genocide and stifled ideas that elevate shared human values.

Algerian intellectuals who spoke out also faced persecution, whether through assassination, imprisonment or torture. Notable figures such as Abdel Karim Al-Akoun, Ahmed Reda Houhou and Amin Al-Amoudi were assassinated in 1956, 1957 and 1959 respectively. Many others, such as Mohamed El-Aid Khalifa and Mufdi Zakaria, were imprisoned and forced into exile.

## **1. The Discourse of National Culture During Colonialism:**

### **1.1.. The Discourse of Identity:**

Cultural action is a form of resistance against all forms of social alienation. At the same time, it stimulates social dynamism by elevating values and raising awareness of an individual's existence and their role in contributing to comprehensive national development. This was indeed the

guiding principle of Algerian nationalists, who, amid the colonial presence, carried the cultural project armed with an intellectual arsenal and destructive tools aimed at identity and history. These tools sought to divide the sons of the same nation based on race, religion or language, and the nationalists made relentless efforts to do so.

During a banquet at the Club of the Muslim Scholars Association, Sheikh Yahya Hamoudi delivered his speech in Kabyle, after which Ibn Badis emphasised the unity and solidarity of the people, stating: 'The sons of Arabs and the sons of Mazigh have been united by Islam for over a millennium. Those centuries have blended them in hardship and ease, and united them in times of prosperity and adversity. They have created a Muslim Algerian identity, with Algeria as its mother and Islam as its father. The sons of the Arabs and the sons of the Mazigh have inscribed the verses of their unity across the centuries, shedding their blood on the fields of honour to elevate the word of God and contributing warriors to the halls of learning to serve knowledge. What power after this can separate them?ii'

Religious support thus represents the strongest foundation for protecting the unity of the homeland, alongside the shared historical context of blood mingling to defend the nation's identity and its sanctities. Scholars of this homeland have taken to platforms of knowledge, conducting study circles to raise awareness and striving to achieve intellectual security and fortify culture against foreign influences.

## **1.2. The Discourse of History and Thought:**

Cultural awareness during colonialism was fertile, presenting national historical models that replicated the



**Soumission : 10/05/2024**   **Acceptation : 20/07/2025**   **Publication : 15/08/2025**

colonial style in order to deconstruct it and reveal its deficiencies and decay. In his book *Emir Abdelkader: Pioneer of the Algerian Struggle*, published in 1957 and prefaced by the intellectual Issa Masoudi, who provides a passionate introduction. Bouaziz's work elevates the Emir's revolution, drawing parallels with the November Revolution, which was at its peak of vigour and resonance at that time. Masoudi describes Bouaziz as a revolutionary writer, stating: 'I am a revolutionary who loves revolution and aspires to change outdated conditions... Alongside this, I wish for every citizen to live as a revolutionary, nourished by revolutionary principles – to read, discuss, eat, drink, write, analyse and study as a revolutionary – so that we may rid ourselves of the residues of colonialism.<sup>iii</sup>'

Bouaziz presents a series of vivid portraits of Emir Abdelkader, from his early years as a prince (p. 39) to his later life as a hero (p. 75), scholar (p. 129) and diplomat (p. 179). These stages reflect the writer Yahya Bouaziz's keen awareness in disseminating models of Algeria's great history, in which Emir Abdelkader embodies all the virtues that make Algerians proud of their ancestors' history. He follows in their footsteps by safeguarding the national culture, of which history is a fundamental pillar.

The intellectual Issa Masoudi connects Emir Abdelkader's heroism with that of Algeria's revolutionary heroes of the time, stating: 'It is also remarkable that Emir Abdelkader, due to his military cunning, his movements on the battlefronts and his remarkable disappearances, was called "Father of Night and Father of Day".' This is exactly how a German journalist described him in an article about the Algerian Revolution, referring to one of the leaders of the

current Algerian struggle, saying: 'He is everywhere and nowhere at the same time<sup>iv</sup>.'

In the realm of thought, the name of the thinker Malek Bennabi emerged with his cultural project, which aims to rid itself of the dominance of foreign culture and uphold the self-reliant components of the nation. This was highlighted by the Tunisian magazine *Al-Fikr* in 1957<sup>v</sup>.

These manifestations of a cultural struggle reflect the turmoil of the liberation revolution and the conflict to assert a unique identity for Algerian society in the face of the occupier's systematic destructive campaign. The educated elite attempted to highlight the dangers of this through literary works. Perhaps the novel received the most attention for its deep exploration and detailed depiction of social events, artistically conveyed within a narrative that adheres to the novelist's approach to engaging with the social and political present.

### **1.3. Manifestations of Cultural Conflict in the Novels of the 1970s:**

The novels of the 1970s in contemporary Algerian literature represent a pivotal moment between a past that can only be revisited through events tied fundamentally to colonialism and a present that asserts itself forcefully, demanding to be lived in new ways under the resurgence of national sovereignty. This led to the themes of the novels of the 1970s largely revolving around the presence of elements from the colonial era, which belong to a past that has ended, alongside a new aspiration for a refined social life.



#### 1.4. Culture of Break with Feudalism:

In his novel *The End of Yesterday* (1975), Ben Hadouga announces the end of the coloniser's culture, as manifested in discriminatory practices within society. Feudalism, where a small segment of society monopolises the country's wealth and enslaves the majority of the people, has no place in the new era. Some characters express a preference for the colonial era over the present day. Through the voices of his characters, the novelist Ben Hadouga conveys the villagers<sup>vi</sup>' disappointment at seeing their lives improve after the country gained independence: 'My days are buried, my son. It was a pure home that they desecrated. Our community was united, and they divided it. Life in the village is no longer significant...<sup>vii</sup>' In 'The End of Yesterday', the negative values of the colonial era are challenged and dismantled through conflict among the characters, culminating in the protagonist, 'Bashir', overcoming 'Ibn Al-Amri', a feudal figure who exploits his political influence – his son is the mayor. 'Bashir' embodies a reformist project based on knowledge (he has a university degree) and brings the promise of enlightenment for a new life under social justice. The policy of ignorance pursued by the coloniser served as fertile ground for the growth of feudalism, poverty, and social ills. This was a focal point for Ben Hadouga, who saw no remedy for it except through disseminating and reinforcing knowledge to establish a radical break with backwardness and the oppressive traditions inherited from the coloniser.

In the 1970 novel *The Wind of the South*, Ben Hadouga paves the way for the 1971 land reform, which will eliminate feudalism and establish justice and equality among the

villagers, putting an end to the suffering that plagued society during the colonial era. The decision of 'Ibn Al-Qadi' to marry his daughter to 'Malik', the mayor, in order to preserve his land holdings, symbolises the alliance between politics and wealth that perpetuates the bitter reality endured by the villagers.

The themes in Ben Hadouga's novels are based on the colonial culture that sought to persist within the society of independence (feudalism, backwardness, ignorance, social disintegration and glorification of the coloniser). He and others engaged in the reform project adopted by the state at the beginning of the 1970s, criticising the conditions inherited from the colonial era and challenging traditional concepts that perpetuated elements of Algerian society such as superstition, magic and myths.

The novel *The Earthquake* expresses the dismantling of the feudal mentality inherited from colonialism. The protagonist, Abdelmajid Boulérwah, realises that neither his own history nor that of his ancestors can withstand the state's reform movement, which is aimed at ending the concentration of wealth in the hands of the affluent. This leads him to glorify the colonial era, as he describes the city of Constantine – the setting of the novel – which he says has changed, becoming filled with displaced persons, labourers and job seekers. This expresses the transition of society from the agricultural era to the civil era. The hero states: 'No... indeed... the city has turned upside down. In the time of the French, it was quiet and tranquil, gradually coming to life at dawn and flourishing between ten and noon. Then, at three o'clock, it suddenly quietened down, only to rise again until it peaked between five and nine, when students left schools, high schools and institutes.



**Soumission : 10/05/2024**    **Acceptation : 20/07/2025**    **Publication : 15/08/2025**

Lights shone and the streets were filled with the scents of European and Israeli beauties, like nymphs, joyfully and splendidly...<sup>viii'</sup>

There are cultural concepts that Ouattara sought to address, including:

- Feudal resistance to land reform.
- The opportunistic culture of the remnants of colonialism, represented by the character 'Boulrawah'.
- A culture of criticism aligned with individual interests.
- False nostalgia for the city of Constantine for personal gain.
- A group of Algerians who did not respond to the call to revolution, instead fleeing only to return later and seize wealth.
- The bourgeois culture allied with feudalism, as evidenced by the protagonist's reference to the beys and pashas who enjoyed wealth throughout various historical periods. In one passage of the novel, he states: 'There is no power and no strength except with God... Is this really 'the Bey's restaurant', known to the beys, pashas, sheikhs and elite landowners?<sup>ix''</sup>

The novel *The Earthquake* has caused a shock to social concepts by severing ties with a culture that aimed to perpetuate the existence of colonialism by disseminating its values and history. It highlights urban development and the legal system for the sake of enjoying material power and monopolising wealth. Conversely, it criticises the country's conditions after independence and the distortion of national values, particularly with regard to establishing principles

that would alleviate the people's suffering and free them from cycles of poverty, ignorance and humiliation.

## **2. Culture of Belonging to Identity:**

The 1974 novel *The Laz* by Tahar Ouattar vividly illustrates the values promoted by the coloniser. The eponymous protagonist begins his journey as a traitor to his homeland, seeking revenge against his people and submitting to the coloniser. He embodies the Algerian who has lost his social and national identity. However, he eventually redeems himself by joining the revolution under the command of Zidan, a communist. It is only after he discovers his social identity (that Zidan is his father) that his national identity is realised. The novel is based on two types of conflict:

An external conflict between the revolutionaries and colonialism, and

- An internal conflict among the revolutionaries themselves.

2) An internal conflict among the revolutionaries themselves.

The cultural values that Ouattara seeks to promote in his work are numerous, including:

National awareness is deeply rooted in the Algerian psyche. Although it may collapse under certain social conditions, leading to the surrender of one's desires, the awakening of conscience saves the individual from submitting to servility, as represented by the protagonist in *The Laz*.

The second cultural value is that national unity is a means of salvation from crises that hinder the nation's progress. In times of hardship for the homeland, all other convictions must dissolve into a single belief that serves the nation's



Soumission : 10/05/2024 Acceptation : 20/07/2025 Publication : 15/08/2025

interests. This is exemplified by Zidan's communist inclination to join the revolution and ultimately become one of its leaders.

- Another cultural value emphasised by Tahar Ouattar in his novel is honouring martyrs and elevating their social status, as society enjoys safety through them. He conveys this idea through the character Sheikh Al-Ribayi in an internal monologue: 'As is their custom, whenever they gather in the long line in front of the grant office, they speak only of their martyrs, and the truth is that there is no other opportunity to remember them, pray for their souls and celebrate their glories.'<sup>x</sup>

These cultural values are important references for Algerian society. The coloniser sought to distort these values and establish others aimed at cultural alienation and maintaining intellectual dominance. Consequently, we observe that Algerian novelists in the post-colonial period, particularly in the 1970s, pursued three strategies to counter the effects of colonial culture.

- Deconstruction and replacement.
- Reinforcement of cultural specificity.
- Utilisation of historical narratives.

### **3. Culture of Loyalty to the Homeland:**

In his 1972 novel *What the Winds Do Not Scatter*, Mohamed Abdel-Ali Arar addresses the issue of national identity in its struggle against the 'Other'. This civilisational conflict is manifested in the exploitation of the 'self', stripping it of its sense of belonging, its history and even its space and time. This transformation renders the 'self' as an 'Other' devoid of true belonging and resentful of its context.

After being forcibly integrated into the colonial military system, the protagonist, 'Bashir', submits to the allure of the Other's achievements rather than resisting. The coloniser subjects him to intellectual and cultural alienation to such an extent that he becomes 'Jack' instead of 'Bashir' and becomes infatuated with Françoise, who represents a focal point of interest that distances him from Algerian women. The protagonist, Bashir, reflects: 'Oh, the courageous woman who walks alone through the streets without a guard or protector... She walks with her head held high, her posture firm and proud, defying time and inviting admiration. This is the woman one can be proud of, and cherish her presence...<sup>xi</sup>'

This cultural shock exacerbates the protagonist's psychological fragmentation and his aversion to revisiting his past, even through memory, particularly since he has relocated to the Other's domain, 'Paris'.

In this novel, Mohamed Arar presents a model of the conflict between the values of the homeland ('self') and those of the coloniser ('Other').

- Values of customs and traditions: the state of Bashir before and after he moved to France and adopted the customs of its people.
- Values of identity and loyalty: Bashir embodies Jack, but returns to his original self at the end of the novel.
- Values of homeland and belonging: Bashir's refusal to marry Françoise symbolises Algeria's rejection of dependence on France, and the awakening of his national conscience.
- Values of loyalty to scholars: Bashir and his son Badis are extensions of the intellectual and scientific



**Soumission : 10/05/2024    Acceptation : 20/07/2025    Publication : 15/08/2025**

reformers in Algeria, specifically: Mohamed Bachir Al Ibrahim and Abdelhamid Ben Badis.

As suggested by its title, the novel “What the Winds Do Not Scatter” expresses the resilience of this people’s culture in the face of alienation. The winds of the West may scatter the unity of nations and alienate their identities, but a people with an authentic culture cannot be scattered, no matter how powerful the winds. This idea is reflected in the final events of Arar’s novel, in which Bashir returns to his homeland and family.

### **Conclusion:**

The novels of the 1970s emerged alongside a new social situation in independent Algeria, revealing cultural manifestations attached to the colonial period. This period established a system aimed at containing national identity. This system was based on the belief that clinging to an identity rooted in the collective unconscious was a barrier to political and economic containment. The essence of identity lies in the uniqueness of its culture. Therefore, the latent conflict reflected in these novels is a struggle for existence and identity. Elements of national culture can only embody the spirit of a people if the coloniser believes that they have dominated them in terms of emotions and dreams. Once the coloniser feels assured that they have replicated their image through the culture of the colonised people, the central hero of the novel returns to their homeland with a conscience that merely reflects the cultural values that protect the colonised people’s identity and shield them from assimilation by the dominant culture.

Cultural security is one of the issues to which nations pay special attention, allocating significant resources to it and working to modernise and develop it. This concern is given no less attention than that given to food or health security. Indeed, cultural diversity is a source of wealth and richness for a nation, a theme utilised by the novels of the 1970s and something the colonial system was unable to dismantle.

The novelists of this period were aware of this, as demonstrated by the shift in focus from sentence formation to the construction of ideas. This shift clearly indicates the novelists' engagement with their nation's issues, whether in praise or criticism. Ultimately, this represents a victory for national culture and defends its authentic values.

### **List of Sources and References:**

1. Abdel Rahman Salama, *Arabisation in Algeria*, National Company for Publishing and Distribution, Algeria, 1981.
2. Abdelhamid Ben Hadouga, *The End of Yesterday*, p. 229, National Company for Publishing and Distribution, Algeria, 1975.
3. *Al-Basa'ir*, Issue 3, 17 January 1936. See: Muhammad Al-Arabi Walid Khalifa, *The Cultural Issue and Language Identity*, National Office for University Publications.
4. *Al-Fikr* magazine, issue 10, July 1957, This Tunisian periodical was published quarterly with a focus on literature, intellect, politics and economics. It was established in 1955 by Muhammad Mzali, directed by Bachir Ben Salama and continued to be published regularly until 1986.



**Soumission : 10/05/2024**    **Acceptation : 20/07/2025**    **Publication : 15/08/2025**

5. An article from the Tunisian newspaper *Al-Sabah*, dated 13 December 1956 and quoted by Issa Masoudi in the introduction to the book *Emir Abdelkader: Pioneer of the Algerian Struggle'* by Yahya Bouaziz, recorded on 24 March 1957.
6. *Emir Abdelkader: Pioneer of the Algerian Struggle'*, Yahya Bouaziz, introduction to the book, Arab House for Books, National Company for Publishing and Distribution, Tunisia, 1983.
7. Mohamed Arar: *What the Winds Do Not Scatter*, National Company for Publishing and Distribution, Algeria, 1972.
8. Professor Abdeljalil Mankour is a professor of semantics and discourse analysis in the Department of Arabic Language and Literature at Ain Temouchent University. He has made several scholarly contributions to the fields of language and criticism, including the books *Semantics: Its Foundations and Issues in Arab Heritage'* and *'Text and Interpretation'*, as well as numerous articles in national and international journals.
9. Professor Halima Belouafi is a professor of literary criticism in the Department of Arabic Language and Literature at Ain Temouchent University. She has made multiple scholarly contributions, including the book *Linguistic Criticism Among the Arabs Until the End of the Seventh Hijri Century*, as well as articles in national and international periodicals.
10. Tahar Ouattar: *'The Earthquake'*, Mofem Publishing, Algeria, 2007.
11. Tahar Ouattar: *'The Laz'*, Mofem Publishing, Algeria, 2007.

## Footnotes:

---

- Professor Abdeljalil Mankour is a professor of semantics and discourse analysis in the Department of Arabic Language and Literature at Ain Temouchent University. He has made several scholarly contributions to the fields of language and criticism, including the books *Semantics: Its Foundations and Issues in Arab Heritage* and *Text and Interpretation*, as well as numerous articles in national and international journals.
- Professor Halima Belouafi is a professor of literary criticism in the Department of Arabic Language and Literature at Ain Temouchent University. She has made multiple scholarly contributions, including the book *Linguistic Criticism Among the Arabs Until the End of the Seventh Hijri Century*, as well as articles in national and international periodicals.
- i- Abdel Rahman Salama, *Arabisation in Algeria*, National Company for Publishing and Distribution, Algeria, pp. 15–16, 1981.
- ii- *Al-Basa'ir*, Issue 3, pp. 2–17, 17 January 1936. See: Muhammad Al-Arabi Walid Khalifa, *The Cultural Issue and Language Identity*, National Office for University Publications, pp. 199–200, 2003.
- iii- An article from the Tunisian newspaper *Al-Sabah*, dated 13 December 1956 and quoted by Issa Masoudi in the introduction to the book *Emir Abdelkader: Pioneer of the Algerian Struggle* by Yahya Bouaziz, recorded on 24 March 1957.
- iv- *Emir Abdelkader: Pioneer of the Algerian Struggle*, Yahya Bouaziz, introduction to the book, p. 30, Arab House for Books, National Company for Publishing and Distribution, Tunisia, 1983.
- v- *Al-Fikr* magazine, issue 10, July 1957, p. 82. This Tunisian periodical was published quarterly with a focus on literature, intellect, politics and economics. It was established in 1955 by Muhammad Mzali, directed by Bachir Ben Salama and continued to be published regularly until 1986.
- vi- Abdelhamid Ben Hadouga, *The End of Yesterday*, p. 229, National Company for Publishing and Distribution, Algeria, 1975.
- vii- *Ibid.*, p. 113.
- viii- Tahar Ouattar: *'The Laz'*, p. 7, Mofem Publishing, Algeria, 2007.
- ix- Tahar Ouattar: *'The Earthquake'*, p. 29, Mofem Publishing, Algeria, 2007.
- x- Tahar Ouattar: *The Earthquake*, p. 72, Mofem Publishing, Algeria, 2007.
- xi- Mohamed Arar: *What the Winds Do Not Scatter*, p. 99, National Company for Publishing and Distribution, Algeria, 1972.