



The Image of the Intellectual in the Novel “The Memories Room” by “Bashir Mufti”

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Abstract:

This Article aims to Clarify the Images of the Intellectual and His Various Representations in the Novel “The Memories Room” by Bashir Mufti, and to Monitor His Various Relationships with His Reality, His Social Environment, and with the Political Authority, in addition to Examining the Most Important Socio-Cultural, Psychological, and Intellectual Ideas and References that Shape His Personality.

Bashir Mufti’s Novel “The Memories Room” Embodies Many Models of the Intellectual, and Conveys His Various Positions and Impressions. We Note the Dominant Presence of this Character in the Nineties; This Period that Witnessed a Revolution in Form and Content. The Novel also Focused on the theme of the Intellectual, as He was More Exposed to Violence and Death than Others.

Keywords: *Intellectual, Images, Representations, Personality, The Memories Room.*

Résumé :

Cet article vise à mettre en lumière les différentes facettes de l'intellectuel et ses diverses représentations dans le roman « La Chambre des souvenirs » de Bashir Mufti, ainsi qu'à analyser ses multiples relations avec la réalité, son environnement social et le pouvoir politique, tout en examinant les principales idées et références socioculturelles, psychologiques et intellectuelles qui façonnent sa personnalité.

Le roman de Bashir Mufti, « La Chambre des souvenirs », incarne de nombreux modèles de l'intellectuel et transmet ses différentes positions et impressions. Nous notons la présence dominante de ce personnage dans les années 90, période qui a connu une révolution tant sur le fond que sur la forme. Le roman s'est également concentré sur le thème de l'intellectuel, car celui-ci était plus exposé à la violence et à la mort que les autres.

Mots-clés : *intellectuel, images, représentations, personnalité, The Memories Room.*



Introduction:

The intellectual is a conscious figure who embodies thought and knowledge, serving as the voice of reason that disseminates various progressive ideas through which they seek to transform reality by promoting education, confronting ignorance, and eliminating it. The role of the intellectual in novels has been among the most significant roles represented, as it expresses the issues and transformations of society. Thus, what is the role of the intellectual in the novel *"The Room of Memories"* by Bashir Mufti, considering it as an artistic tool through which the writer conveys his vision?

1. Definition of the Intellectual:

1.1. Linguistic Definition:

In the Lisan Al-Arab Dictionary, under the root th-q-f, it States: "Thaqafa Al-shay (Cultivate the thing)', Thaqfan, Thaqafan, and Thaqufah: I Removed It. A Man who is Educate or Thaqif is Skilled and Understanding. They Followed this by Saying Thaqif laqf. Abu Ziyad Said: A Man who is {Intellectual}Thaqif laqf. Al-Lihyani Said: A Man who is {Intellectual} thaqif laqf, thaqif, and thaqif is a Combination of Thaqafah and Qafafah. Ibn Al-Sakin Said: A Man who is {Intellectual} Thaqif laqf is One who is In Control of what He Possesses and is Capable of It. It is Said: Thaqafa Al-Shay' (Cultivate the thing): Meaning Quick Learning. Ibn Duraid Said: I Removed the Thing, and I Seized It".ⁱ

The Man Became Cultured, meaning He Became Skilled and Agile, like a Large Person, so He is Huge and Large. From

this Comes the Word “Cultured Exchange”, and It also Means “To Become Tired”.

It Means: He Became Skilled, Astute.

And Al-Thaqaf Culture: That with which Spears are Straightened, and From It is the Saying of Amr:

“If the Al-Thaqaf Culture Bites at it, it Recoils, and the Back of the Spear and the Forehead are Cut”.

And its Straightening: Its Straightening.ⁱⁱ

1.2. Terminological Definition:

Researchers and Scholars have Faced Considerable Difficulties in Defining the Intellectual. This Difficulty Stems from the Fact that Intellectuals Do Not Constitute an Independent, Self-Contained Class; rather; They Permeate the Various Social Strata, Moving Freely Up or Down the Social Ladder. Despite the Multiplicity of Definitions of the Intellectual; This Diversity Can be attributed to Two Criteria Upon Which Researchers Have Based their Definitions: The Criterion of Culture and the Criterion of Function or Role.ⁱⁱⁱ

The Concept of the Intellectual is a Concept Liberated from All that Hinders its Development, from Societal, Political and Intellectual Constraints; rather; It is a Concept Deeply Connected to the Features of Modernization, Civilization and Progress. The Concept of the Intellectual is an Open Concept, Liberated from Rigid and Fossilized Constraints and Formulations, not only Authoritarian Constraints, but also Various Popular Perceptions. It is Fundamentally Linked to the Concept of Modernity and Modernization in the World, and its Meaning Changes according to the Course of Development and Modernization over time; We Mean All Times”.^{iv}



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The Intellectual is a Leading Figure Belonging to the Elite, Possessing the Ability to Influence People and Change Situations and Circumstances through their Intellectual Acumen and the Profoundness and Power of their Ideas. The Intellectual is Someone who Possesses Knowledge, Culture, and Diverse Human and Civilizational Perspectives, along with a Keen Insight into Life and Things. They illuminate the Life of their Nation and Society, embracing its ideas, Aspirations, and Goals, and Assuming Numerous Roles in Protecting, Advancing, and Developing it (Judgment). The Intellectuals are “Individuals who Possess Knowledge and the Gift of Judgment regarding Various Situations. The Defining Characteristic of All Intellectuals is their Mastery of the Tools of Knowledge and their Application of these Tools in Intellectual Work (the Mentallaw)”.^v

The Intellectual views Things and Matters with a Sincere and Objective Perspective, Stemming from Different Social Situations. His Contribution is Significant in Building the Social Situation, through the Intimate Interaction between Him and the Members of His Society, where they Merge and Unite as One. “The Development of Societies and the Progress of Civilizations Usually Increase these Interactions between the Intellectual and His Social and Cultural World into One Culture, as long as the Contribution of Intellectuals through their Mental Powers Derived from their Knowledge and Sciences is One of the Basic Factors in the Development of Society towards its Civilizational Progress”.^{vi}

2. Representations of the Intellectual in Bashir Mufti's Novel "The Memories Room":

2.1. The Unaffiliated Intellectual:

The Prevailing Social Culture, which is Different from the Culture and thought of the Intellectual, makes Him Feel a State of Total Separation from His Society, as He does not recognize the Prevailing System of Social Values, which He Sees as Far from the Values He believes in. We Find the Presence of this Model of Intellectuals in the Algerian Novel, especially the Contemporary One with the Existential Philosophical Orientation.

This Type of Intellectual appears to Reject the Ideological System revered by that Society, remaining Neutral, neither Believing in its Values nor Working to Change them. This Kind of Intellectual "Refuses to Conform to Society, disregards its Issues, and is Unconcerned with Changing it. He Criticizes and Mocks for the Sake of Mockery, not to Change the Misconceptions Prevalent in Society, which He Finds Unacceptable".^{vii}

In Bashir Mufti's Novel "The Memories Room"; We Observe the Presence of this Type of Intellectual, including the Poet-Intellectual "Samir Omran", who is Considered a Model of the Non-Belonging Intellectual. He Feels that He does not Belong to the Geography of that World in which Loss, Deprivation, and Defeat were born. He Sees it as Contradicting His Visions and Ideas, as He Poses a Series of Questions: "Why were We Created in this Particular Point of the World? Is it to Suffer? Is it to Feel that Our Lives are Bad? Is it just to be Tormented? I do not know the Answers, but I Feel that this Point of the World is Very Painful and it Hurts me a Lot".^{viii}



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2.2. The Negative/Defeatist Intellectual:

The Defeatist Intellectual Personality is One that Stands Helpless to Rebel or Refuse; rather; It appears Resigned to its Fate and Destiny, and to the Various Forms of Oppression and Persecution by the Political Authorities or the Authority of Society.

In Many Cases; The Defeat of the Intellectual in the Environment in which He Lives is Evident, which Hinders the Creative Process; This Increases His Negativity, so Art is Defeated, and this Intellectual is Unable to Resist Authority and Society.

The Forms of Defeatism Vary from One Intellectual to Another, and among the Most Prominent and Influential of these Images in the Novel is the Character of the Intellectual "Aziz Malik", this Intellectual Character who Dreams of Changing His Conditions and the Conditions of His Society for the Better, but Because of the Harshness of War and the Ugliness of Terrorism, He Became Submissive, Stopping Resistance and Writing: "The Time of Destruction had Begun and No One was able to Stop its Crushing Attack. Yet all my Thoughts were Absorbed in that Love Affair with Layla Murjan".ix

3. The Positive/Rebellious Intellectual:

The Positive/Rebellious Intellectual is the Opposite of the Passive, Defeatist Intellectual. This Intellectual takes upon themselves the Task of Changing Prevailing Social and Political Values that Hinder Societal Development and Progress. They are Often Subjected to Fierce Attacks by these Systems, which Seek to Silence their Voice and Limit their Various Roles through Targeted Killings, Assassinations, or

Psychological Intimidation. The Positive Intellectual is the “Reformist, Transformative Intellectual, and this is the Proper Role for Any Human Being before they are Considered an Intellectual and Aware of their Role in Life. Indeed; All those who Lost their Lives, and Many of their Dreams and Aspirations, were Reformers”.^x

The Algerian Novel Sought to Record the Impressions, Stances, and Opinions of Writers regarding the Events in Algeria in the Aftermath of the Black Decade. It aimed to Amplify the Voice of the Intellectual and Convey their Feelings, as They were the Primary target of Terrorist Groups. “The Intellectual who Held an Opposing and Condemnatory View of what was Happening in Algeria—represented by Writers, Literary Figures, Artists, and Journalists—Faced a Violent Response and was Punished More Severely than They anticipated for Openly Expressing their Opinions and Exposing the Crimes. The Algerian Novel Crystallized the Intellectual's Position and Depicted the Events that Transpired”.^{xi}

In the Novel “The Memories Room”; We Encounter the Characters of Intellectuals who Experienced the Horrors of Violence and whose Fates Diverged. Notably; The Character of the Intellectual Journalist was Strongly Present in the Novels, due to the Crucial Roles Journalists Played in Shaping Collective Consciousness and Raising Awareness of the Horrific and Bleak Reality through their Satirical Articles about the Power Structure and its Violent Apparatus. Furthermore; Journalists Belonged to “A Class of Committed Intellectuals who Struggled to Convey the Truth, A Cause that Often Cost them their Lives”.^{xii}

The Novels Presented Models of Cultured, Rebellious Characters who Reject the Prevailing Status Quo, striving



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with all their Culture and Awareness to Change People's Current Situation, dispel Various Negative Ideas, and Establish the Values of Citizenship, Freedom of Opinion, and the Right to a Decent Life—all Ideas absent in a Time of Political Violence. This is Represented by the Model of the Intellectual “Jamal Kafi”, the Journalist and Writer who Opposes the Regime and Calls for Change through His Satirical Political Articles. This Made Him Vulnerable to Much Harassment by the Ruling Regime. “Jamal Kafi Devoted Himself almost Entirely to Writing Political Articles Opposing the Authorities and Religious Groups. Many Threatening Letters would reach the Newspapers in which He wrote”.^{xiii}

4. The Intellectual and the Woman:

The Theme of Women is A Major Focus for Contemporary Novelists, given the Important Roles They Play in the Nation, in Society, and in the Life of the Educated Individual. Women often Open Doors to Creativity and Brilliance, but at other times; They Can Hinder their Success. The Theme of Women Occupies a Prominent Place in Contemporary Algerian Fiction, where Algerian Writers have addressed the Issue with “Considerable Freedom of Expression, Boldness of Presentation, and by Offering Intellectual Perspectives and Alternative Viewpoints”.^{xiv}

In His Novels; “Bashir Mufti” Explored the Relationship between the Algerian Intellectual and Women; A Relationship that Encompassed Numerous Representations, both Physical and Sexual, as well as Symbolic and Suggestive. This Relationship Manifests itself in Various Ways; Including:

(The Woman as Mother, the Woman as Lover, the Woman as Homeland, and the Woman as Body).

The Relationship between the Intellectual and the mother is a Very Strong One in the Novels; The Novelist Champions the Mother's Authority over the father's, portraying Her as A Source of Love, Tenderness, and Joy, unlike the Father, who in Most Novels appears as A Stereotypical, Dictatorial, and Domineering Figure, Suppressing Individual Freedom, Creativity, and Culture. In the Novel "The Memories Room", the Woman is Depicted on Two Levels:

- **Woman/Body/Sex:**

The Body/Sex has A Remarkable Presence in the Novel, and We Find that "The Theme of Sex grows at the Level of the Narrative through the Descriptive Language Saturated with Sexual Innuendos and Connotations, and We Can Conclude that the Discourse of Sex in the Production of the Maghrebi Writers Stems from the Circumstances that the Novelist has Lived through and is Living through with its Values and Relationships, and it is Done through His Subjective and Social Dealings with its Manifestations and Reflections on Him, as He Essentially Reformulates the Social Life of His General Existence in Language".^{xv}

Woman/Sex has been A Source of Man's Strength, Inspiration, and Creativity; For the Intellectual; The Body represents "A Human Given Characterized by Particularity and Physiology that Can be Considered the Raw Material for Sculpting Words and Rhetorical Images".^{xvi}

In the Novel "The Memories Room"; The Woman "Layla Murjan" represents the Greatest Impetus for the Protagonist, "Aziz Malik", Leading Him to the Magic and Rituals of Writing. It is His Love for this Woman that rekindles His



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Passion for Writing after Years of Isolation, Alienation, and Anxiety. "Aziz Malik" Says: "I was Drowning in My Usual Questions; Without Taking a Single Step toward the Writing I Desired. Each time I attempted it; Boredom and Resentment would Seize Me; Sometimes Even a Blind and Bitter Hatred for that Painful Period in Our History, until a Letter arrived from a Woman I had Loved Madly for a long time, and with whom I had Lived through the Agonizing Labor of Giving Birth to Powerful Emotions".^{xvii}

Woman/Sex is Closely Linked to Art, as if the Novelist Made Sex the Main Motive on which the Artist relies to Draw His Ideas, Perceptions, Wishes and Ambitions. He also Deliberately Drew "Explicit Pornographic Images, to Prove that Sex is the Philosophy of Existence and the Pillar of Civilization".^{xviii}

- **Woman/City/Homeland:**

The Woman in the Novel is Intimately Linked to the Intellectual's Character. The Latter Considers Her a National Symbol through which He Unites with the Image of the Homeland, which He hopes to be Close to and connected with, especially after a Series of Crises that afflicted His Body, Causing Him to Fall into a Coma. The Intellectual then Felt the Loss of that Homeland, so He Wanted, through the Woman/Lover/Mother, to Take Refuge in the Embrace of the Homeland and Unite Mystically with it. The Novelist does not aim, through Narrating the Image of the Woman in the Novel, to "Portray the Woman in A Sensual Way Only; rather; He takes Her as A Symbol of Something Else, as if He were to Use Her to Symbolize Freedom, Revolution, or the Homeland".^{xix}

Woman/Homeland represents Memory for the Fictional Characters. She is the One who Encapsulates their Life Stages, their Life Struggles, their Forgotten Histories, their Physical and Emotional Alienation. She is the Homeland in which They take Refuge, Hoping to Escape the Nightmares of Painful Reality and the Absurdity of Life. She is the Dream Woman, the Art Woman, the Nightmare Woman, the Tyrannical Woman. She is the Homeland with its Charms and Ugliness, its Darkness and Brilliance, its Sorrows and Aspirations. She is the Algerian Woman; She is Algeria.

Despite Her Cruelty, Domineering Nature, and Abandonment; The Woman remains the Poetic Town of the Intellectual, the Focal Point of His Writings and Memory Books, and the Secret of His Life. Without Her; That Lover Cannot Continue Living. She is the City of Dreams and Desires to which the Protagonist of the Novel Flees in Search of Love, Security, and Salvation. She also represents the Symbol of Resistance and Survival in the Homeland of Algeria. She is the One who gives Him the Voice of Optimism with Her Angelic Face and the Majesty of Her Spirit. She also gives Him a Ticket to Sail to the Worlds of Magic and Creativity, and to Connect with the Wounded Homeland.

Woman is the Other Life and the Other Homeland that Man Dreams of, far from Social and Political Calculations and Intellectual Beliefs. She inhabits the Intellectual's Being and Fascinates Him with the Geography of Her Femininity and the Contours of Her Feminine Fragrance. She becomes His Ticket to Worlds of Wonder and Splendor, and His Savior in a Time of Destruction, Sedition, and Murder. "I Loved Her without Calculations. She Promised Me the Other Life that I Wished to Live, the Paradise that I Wished to Enter, the



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Things that I Wished We Could Share in the Darkness of that Cursed Nightmarish Time”.^{xx}

❖ **Images and Manifestations of Alienation in the Novel “The Memories Room”:**

■ **The Existential Alienation:**

“Bashir Mufti's Novels” Dealt with the Phenomenon of the Existential Alienation, and Focused on Portraying its Various Manifestations. “Mufti's Treatment” of the Subject of Existential Alienation is due to the Nature of the Anxious Fictional Characters, who presented their Human Concerns, their Sense of Loss, and their Anxiety about Existence in Light of a Life Reality in which the Love of Life was Killed. According to Existential Philosophy; Alienation represents “A Human Issue related to the Existence of Man in the World. Therefore; The Concept of Existential Alienation attempts to Exclude all Evaluative Judgments, because those Judgments would Pave the Way for Eliminating or Overcoming It. This is not Present in the Concept of Alienation in its Existential Sense”.^{xxi}

The Existential Alienation is Manifested in the Novel “The Memories Room” through Self-Alienation, Exile, and Loss.

■ **The Self-Alienation:**

The Most Difficult Thing the Human Faces is the Inability to Confront their Own Inner Self. This Leads to Inner Torment and A Psychological Alienation from all Aspects of Human Existence, which Deeply affects them and condemns them to A Life of Pain and Suffering. As “Samir Omran” Explains Himself: “It is Enough for the Person to Find themselves Truly Confronted with their Own Self to Experience Pain,

because They become Aware of their Inner Tragedy, their Profound Sense of Alienation, and their Inability to Achieve What They Desire, even if They Achieve What They Can".^{xxii}

■ **Exile and Loss:**

The Homeland has become a Symbolic Exile for its Intellectual Sons, and a Source of their Misery and Anxiety. The Intellectual, amidst the Collapses and Crises Afflicting His Homeland, remains Incapable of Finding a Better Alternative. He enters a Difficult Psychological State of Frustration and Profound Despair. Even the Symbolic Tool of Resistance – Writing – Stands Powerless to Confront this Difficult Present. The Intellectual Stands Defeated, Helpless, Lost, and Shackled in Thought and Spirit. "The Worst Thing in Recent Years was My Inability to Understand what was Happening around me. I am No Longer that Idealistic Dreamer, nor the Romantic Fighter I was in the Eighties and Early Nineties with Attractive and Captivating Literary Inclinations. Despite My Pessimistic View of Life and the People around Me, I Often Felt that I had an Optimistic or Dreamy Vision, and I wished that it would One Day Come True, like a Strange Dream that would Make Life Possible, until the Hurricane of Death and Blood Surprised Us".^{xxiii}

■ **The Political Alienation:**

The Political Alienation is Usually Associated with the Rejection that a Person Experiences from the Political System that Hinders His Struggle and Works to Limit His Various Roles. This Makes Him Feel Alienated from the Political Life, which Results in "Restricting the Individual's Freedom and the Lack of Opportunities to Achieve His Goals.



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Consequently; The Person Perceives Himself as a Failure in His Attempts to Achieve these Goals".^{xxiv}

The Country has Lived through a Difficult Period as a Result of the Exacerbation of Political Corruption, and this has Put the Country in a Difficult Situation, Resulting in Classism and Racial Discrimination, as It has Lost its Features, so the Interest of the Country Disappeared after the Individual Interest took over, "...Things in Our Country have Always remained Intertwined, until We Feel that there is No Distance or Difference...The Country's Money is their Money...The Country's Real Estate is their Real Estate...The Country's Treasuries are their Treasuries...They give us the Feeling that We Live on a Farm Owned by Several Failed Feudal Lords and Nothing Else".^{xxv}

■ **The Social Alienation:**

The Social Alienation is manifested in the Novel through Non-Belonging and the Social Isolation.

– **Non-Belonging:**

This Sense of Alienation Reinforces a Bitter and Estranged View of Existence and the World. This Novel Perpetuates a Negative Perception of the Social Environment, Individuals, and Groups. It is Noteworthy that the Intellectual's Alienation Stems from "The Inability to Fulfill the Role and Responsibility Entrusted to the Intellectual, which is to Transform Society for the Better".^{xxvi}

This Alienated Individual Feels Socially Isolated from their Community and Reality, thus Detaching themselves from Both. They Live in their Own World, believing their Own

Thoughts and Opinions are Correct, while Everyone around them is Mistaken and Unreal.

The Bitterness of Reality and the Pressures Exerted by Society on the Individual Lead them to Feel alienated from this World. They See their Dreams and Hopes in Life Extinguished by an Authoritarian Reality that has Exercised its Power and Deprived them of the Freedom to Express their Thoughts and Visions. Consequently; They withdraw from that World and Escape with their Dreams.

Clearly; All the Circumstances Surrounding the Intellectual Push them to Choose Alienation over Adapting to the Conditions of their Society and Environment, which are Often Contrary to their Principles, Convictions, and Intellectual Perspectives. "It is My Habit not to Put myself in Other People's Place, and not to Try to Look at Life from their Perspective, convinced that Each of Us Ultimately has His Own Perspective, His Own Different Approach to the World and His Own Unique Experience through which He Understands and Lives with the Possibilities that are Available to Him to Live".^{xxvii}

– **Social Isolation/Social Disability:**

Social Isolation Usually arises from a Feeling of Alienation among Members of Society from their Community, whether in terms of Ideas or the Values that Shape that Community. This Alienation "Is Not Often due to the Marginalized Individuals' Inability to Adapt to the General Culture; rather; It is Primarily due to Society's Inability to Absorb these Individuals and Integrate them into its Social, Economic, and Political Fabric".^{xxviii}

These Marginalized People Feel Unable to Integrate into this Society, which does not Appreciate their Potential or



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Talents, and does not Open Up Avenues for Success and Opportunities for Brilliance. They Feel that “They do not Enjoy their Basic Rights in Society, that They have Little Influence on those around them, that They have no Active Role in Society, and They Feel Helpless due to the Inability of the Social Context to Satisfy the Basic Needs of these Young People, which Makes them Vulnerable to Feelings of Alienation, especially the Feeling of Helplessness”.^{xxix}

The Novel Portrays Characters Living in Helplessness and Social Isolation due to their Surrounding Circumstances. This Social Environment Exerts Pressures and Restrictions on Intellectuals, leading to their Alienation and Estrangement. They are Unable to Implement the Intellectual Framework They Espouse. The Intellectual's Greatest Dream is Revolution, Change, and the Building of a New Generation Capable of Igniting the Flames of Revolution to Liberate the Homeland from the Depths of Darkness and the Insatiable Appetite for Violence. However; The Desire for Social and Political Change is met with Indifference, Generating within them a Profound Bitterness, Disillusionment, and a Silent Wound. Everything in their Environment Suggests Nihilism, Annihilation, and Death. “Words do not Defeat Us, but Dreams do when They become Nightmares...Reality when it Abandons its Poetic Nature...Life when it turns against Life...The illusion when it dons the Masks of Truth...Truth when it becomes a Destructive Killing Machine”.^{xxx}

5. The Construction of the Intellectual's Character in the Novel “The Memories Room”:

Character is One of the Most Important Elements of the Novel, Driving and Activating the Plot. The True Novelist

Knows How to Create and Develop Characters in their Work by Endowing them with a Set of Specific Physiological and Psychological Characteristics that Define their Actions. In His Book "Analysis of Narrative Text", "Muhammad Bouazza" Defines the Character As: "An Imaginary Being Constructed through Sentences Spoken by or about them".^{xxx1}

The Selection of Characters in the New Novel is not Arbitrary; rather; It is Deliberate, Aiming to Create Harmony between the Character's Name and their Assigned Role in the Novel, thus; Employing them Practically. This is the Approach taken by Symbolists and Poets such as "Todorov", who asserts that: "Naming is not Innocent; rather; It is Precisely Subject to the Function Assigned to the Intended Character. This Act itself is Part of the Overall Construction of the Characters' Traits and the Definition of their Movement within the Narrative Discourse".^{xxxii} The Novel does not Present Characters in an Ordinary Way, but rather in a Semiotic Manner.

What is Noticeable about the Characters in the Novel "The Memories Room" is their Complex Philosophical Structure, as these Characters Carry an Existential Vision. It is also Noticeable at the Level of the Narrative Structure that They are Stereotypical Characters, Anxious, Frivolous, hating their Existence, Alienated Personally, Socially and Nationally.

We will Discuss the Elucidation of the Most Important Intellectual Characters in the Novel, in addition to Discussing the Way it is Constructed and Presented.

➤ **Aziz Malik:**

This Character was Presented in a Negative, Defeatist Way. He was Initially a Person Enthusiastic about Life, and His Biggest Dream was to Write a Novel. However; His Dreams



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were Greatly Disappointed as a Result of His Inability to Write. How Harsh this Experience was for Him, resulting in His Isolation and the Loss of that Optimistic Outlook on Life, which was even Harsher on Him: "Do not Imagine me Now as a Sadistic Writer. He must torture Himself in order to Gain the Approval of His Fiery Lover (Writing), while She Scorches Him, burns Him, and makes Him Taste the Horrors of Approaching that Burning Fire".^{xxxiii}

➤ Layla Murjan:

The Woman "Aziz Malik" Loved was Intelligent, Exceptionally Beautiful and Elegant. She worked in a Clinic and had Fled to Canada to Escape the Dark Years of Hardship. "Layla Murjan" was "Aziz Malik's Passion", His Greatest Dream, and His Greatest Obsession. He Described Her Features; Saying: "Her Long Black Hair, which She Left Cascading Over Her Shoulders, transformed Her into a Rare Mermaid, for whom Adventurous Sailors Cheered, Musicians Sang Beautiful Songs, and Poets wrote the Sweetest and Most Beautiful Poems. Her Wide, Dark Eyes Made the One who Looked into them Feel as if He were Traveling on a Pitch-Black Night, Her Face Moonlit...".^{xxxiv}

The Character of the Beloved "Layla Murjan" had a Different Presence in the Novel, unlike the Female Characters Presented in "Mufti's Previous Novels", whose Love Relationships with the Heroes of the Novels Failed due to the Negative Effects of the War. However; the Years of War and Alienation Outside the Homeland did not affect "Layla Murjan's Feelings" towards "Aziz Malik", as Evidenced by the Communication between them through Letters, and the

End of their Love Story with Victory, and Her Return from “Canada” to “Algeria” to Meet Him and Stay by His Side.

➤ **Samir Omran:**

A Dreamy Poet, a Libertine, a Bargoer, a University Professor, and a Translator at a Cultural Center, He Deeply Loved and was Influenced by the Spanish Language. A Man of Few Words, He Possessed Eloquence, Fluency, and a Vast Literary Culture. He was in Love with a Woman Named “Baya”. In the Novel, He is Portrayed in a Negative, Defeatist Manner, Constantly Lost in Thought and Anxious, Unable to Change His Circumstances. “Aziz Malik” Says of Him: “Samir Omran's Nature is Averse to Conflict and Confrontation, and this Entire Situation was Harsh on His Usually Calm Psyche. It was as if He Harbored within Him a Destructive, Negative Force, a Legacy of Bitter Disappointments and Defeats that Rendered Him Incapable of Confrontation. Even with a Blank Page, He Finds it Extremely Difficult to Challenge It”.^{xxxv}

➤ **Jamal Kafi:**

A Poet, influenced by the French Surrealist Poets “André Breton” and by “Phitier Dada”, and its First Poet “Tristan Tzara”, Anxious, Nihilistic, Gloomy, Opposed to Authority and Terrorist Groups, “A Strong Man, A Dominant and Authoritarian Person”.^{xxxvi}

Finally; It Can Be Said that the Novelist built His Fictional Characters in a Philosophical and Existential Manner, where these Characters appeared Troubled, Frivolous, Resigned, with an Existential Vision that glorifies Nothingness and Existential Anxiety, and the Pessimistic View of Life.



Conclusion:

In Conclusion; The Most Important Findings Can be Drawn:

- ❖ Bashir Mufti's Novel "The Memories Room" Deals with the Representations of the Intellectual in its Various Forms and Styles, as the Novelist addressed the Reality of the Algerian Intellectual and His Various Relationships with His Social Environment and Political Authority, especially during the Seventies and Nineties.
- ❖ The Novel Presented the Intimate Relationship between the Algerian Intellectual and the Woman, which Manifested itself in Many Material and Sexual Manifestations, as well as Symbolic and Suggestive Ones. The Novelist highlighted the Important Role that the Woman Plays in the Life of the Intellectual, and Her Great Influence on the Production of Culture and Thought and the Development of His Creative Abilities and Energies.
- ❖ The Novel touched on Images of the Alienation of the Intellectual, where it Observed the Features of His Alienation. These Images were Manifested in Existential Alienation, Political Alienation, and Social Alienation. All these Images Led the Intellectual Characters to Feel Detached from the World, and to Feel Marginalized, Helpless, Isolated, Lost, Exiled, and Anxious.
- ❖ The Intellectual Characters in the Novel appeared Fragile in Structure, Troubled, Defeated, Alienated,

Mostly Negative, Occasionally Rebellious and Oppositional, Alienated, Feeling Detached from the World and from themselves, as well as Feeling Marginalized, Helpless, Isolated, Lost, Exiled, and Experiencing Existential Anxiety.

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