

Sufism in the contemporary Algerian novel

Bekhta HADDOUCHE¹, Rachida BENSAID², Fatima FERHAT³

¹ Hassiba benbouali university of chlef, Algeria. Email: b.haddouche@univ-chlef.dz

² Hassiba benbouali university of chlef. Algeria. Email: r.bensaid@univ-chlef.dz

³ Hassiba benbouali university of chlef, Algeria. Email: f.ferhat@univ-chlef.dz

Received : 05/06/2025 ; Accepted: 25/10/2025 ; Published: 11/11/2025

Abstract :

Literature is open to all arts and sciences, and it is also a container that absorbs and polarizes Sufism and Sufi discourse. The relationship between literature and Sufism is not devoid of questions, problems, readings, and contradictory interpretations.

But it remained standing, continuous and continuous, as literature opens its worlds to Sufism, and Sufism finds in literature a fertile and spacious ground for it. Sufism and literature between them are close ties, whether at the level of experience or writing, but we notice a shift of another kind in dealing with Sufism starting from the seventies of the century The past and the openness of poets and novelists to other worlds, so they resorted to employing

Sufism in their writings, through which they were inspired by the great symbols of Sufism such as women and wine... Then the inspiration turned to restoring the history of Sufism, and we are facing a writing that claimed itself to be Sufi.

Keywords: Sufi text, contemporary novel, Algerian novelist, literature and mysticism.

Introduction:

The phenomenon of Sufism occupies a great importance in the Arab intellectual life in general and Algerian in particular, as it is one of the most complex thorny issues in the Algerian cultural and religious history, and we can not in any way deny or ignore the reality of Sufism and mysticism in Algerian society, it is a visible reality,

its spread is due to intellectual, political and social reasons it is more for a Sufi who is revered and respected by the people of the city, as we cannot turn a blind eye to the Sufi methods that exist in Algeria, the most prominent of which is the Qadiriyya, Taj'ani and gay method, its pioneers, supporters and followers of all spectrums, celebrations and remembrance rings are held for it, and it clearly affects the Algerian society and the thought of the individual and the group, and thus its manifestation in literature was clear so that it expresses society and describes its interests and depicts its hopes and:

- What does mysticism have to do with literature ?
- The extent of the influence of mysticism in the contemporary Algerian novel ?
- What reasons led to the novelist's propensity for mysticism ?

Which inevitably leads us to study the subject in depth through the

¹.

"The linguistic root of the verb (narrated) indicates drinking water, and

effective aspects that will be the subject of a research study of the subject of the contemporary Algerian Sufi novel.

1-Definition of the novel

1.1-Language:

The novel has defined multiple linguistic definitions, the most important of which are the following:

It is stated in the Arabic language: "the narration breaks the back of the verb narrated, and the mountain narrators say Riya, and the fatwah is narrated, and it is said that the man should pull him with the narration, so that he does not fall off the camel from sleep, and narrated poetry and Hadith narrating narration, and in the Hadith of the mother of the believers, Aisha, may Allah be pleased with her, she said : narrate the poetry of the authentic son of the racket, it helps him about righteousness narrated to him, and the narration is the camel, mule or donkey on which the water is drawn, and the straight man also narrated narration"

also indicates leisurely and leisurely movement and thinking, and also

indicates memorizing poetry and repeating it, as we find in the job of the narrator of ancient poetry, who saves it from the poet and in turn transmits it to the general public, and it also indicates retelling the news or incident."²

It is also stated in the intermediate dictionary that they said: "narrated to the camel Riya : get up, narrated by the people to them and to them: get water for them, narrated by the camel pull it with narration: any pull on it lest it fall from the camel's back when sleep prevails, narrated hadith or poetry narrating any conveying load, he narrated (C) narrators, and narrated by the camel the narrator is the narrator of the hadith or poetry, its carrier and carrier, and the novel: The Long Story"³.

Through these linguistic definitions, we note that the novel is a language derived from the verb narrated narrates Ria, and means conveying pregnancy, so it is said that poetry and Hadith narrated a novel, i.e. his campaign and his transfer in addition to the fact that the novel carries multiple linguistic connotations, it naturally

carries many idiomatic meanings, many scholars and thinkers, and we will present below to some of these meanings.

1.2. convention:

Perhaps the simplest definition of it is that it is "a relatively long imaginative prose art compared to the art of the story"⁴, and we find those who define it as: "a literary genre that shares myth and Fable... Narrating certain events that represent reality and reflect human attitudes, depicting the poetic language of the world and using prose language as an expression to portray characters, and time, place and event reveals a vision of the world".⁵

The dictionary of literary terms by Fathi Ibrahim stated that: "the novel is a prose narrative depicting individual characters, through a series of events, actions and scenes, the novel is a new literary formation unknown to the middle classical ages, the first beginnings of the emergence of the bourgeois class arose, and what accompanied it was the liberation of the individual from the neck of personal dependencies"⁶.

Through the previous definitions, it turns out that the novel is a kind of narrative, or it is a lengthy prose art that deals with a set of complex events that grow and develop, driven by multiple characters in space and time, where the place is wider than the place of the story, time is relatively longer than its place, but what distinguishes this genre from others is that it is open to all other literary genres.

2-Characteristics of the contemporary Algerian novel:

2.1 - In the Seventies:

"The seventies is the actual stage of the emergence of the mature artistic novel in Algeria through the works of Abdelhamid Ben hadouka in the south wind", "what the wind does not sow" by Mohamed Arar and "the earthquake" by Taher and tar, the emergence of these works made it possible to talk about a new novelistic experience and made them resort to novel writing to express the terrain of reality in all its details or to dive into the new living life, its features manifested through the new changes in political, economic and cultural life" ⁷

This is due to the freedom gained by the writer due to the new political reality, which was contrary to the colonial political reality before this period, considering that writing is an art that thrives only under freedom and openness.

"The political nature of the novel texts in this period does not prevent the radical presentation of these novel texts based on the trial of history or current reality in a new artistic language"⁸, the first novelists were from the generation of revolution and independence, and therefore they enjoyed immunity and experience in their credit, says (Abu Al-Qasim Saadallah): "This balance of political experience has given these pioneers a political dimension to the novel that arose in their hands, for example, Ibn hadooka contributed his novels to enrich the novel movement in terms of confronting life and its problems, expressing society's issues and aspirations, spreading political awareness and strengthening the hopes of the working class"⁹

Ibn hadouka wrote the novel "south wind" during the period of

talking about the agricultural revolution, and he completed it in 1970, in support of the political discourse that was waving with great hopes to break the isolation from the Algerian countryside and bring it to a more advanced and prosperous life, and lift misery misery and misery for the peasant and anti all forms of exploitation of Man, and this political discourse was enshrined in the law of the agricultural revolution officially issued on November 8, 1971.

In the novel "the end of yesterday" (Ibn hadouka) re-raised the issue of feudalism and its standing in the face of the reform project(Ibn Sakhri the feudal model), it is, as (Mohamed massaif) says: "a struggle between two tendencies, one of which is feudalism and the love of exploitation and the desire to keep what was what it was and represents the others, which is the tendency of proselytizers and progressives like him to work for the common good, rejection of all kinds of exploitation and domination and a definite desire to reform the corrupt social conditions in the Algerian countryside"¹⁰.

As for (Taher Otar), his works came to chronicle all the changes and developments taking place in Algerian society since the armed revolution until independence, and the ideological and artistic temptations characterized by the school of socialist realism played a role in making Otar's works characterized by a kind of spontaneity and a holistic vision, and also made him able to realize those dialectical relationships between the individual, his thoughts, actions and life with all its conflicts"¹¹.

In short, these are some of the features of the Algerian novel in the Seventies, which all followed the path of the socialist ideology adopted by the state in order to build the new Algerian state, so that the novel contributed as a literary genre and a social institution tooled by the language in the construction of the state project.

2.2-In the eights:

An important number of novels appeared aimed at creating renewal in Algerian society, this period included several aspects and topics that had a lot of novel production and what is observed in this period is the

achievement of independence, and Taher Watar continued in this period to write his second part of the novel "Laz", which is the experience of love and death in the time of harashi in 1980, in which he draws the fate of the revolution after independence, through the alignment between the student movement and those who beg religion to abort the agricultural revolution and prepare for the socialist transformation

"¹².

One of the features of the novel in this period is the multiplicity of its owners ' visions of the paths of renewal and their multiple positions in dealing with the issues and problems of the Algerian reality in the Eighties, as some of them saw in rooting the optimal way to achieve modernity and renewal in the novel experience, as we find it in (Wasini the lame, while others saw in renewal through intensive work on the language in the experience of Rashid bogdara, gilali Khalas and others.".¹³

With all these novel works aimed at creating renewal and departure from the narrative norm, the decade of the Eighties witnessed the emergence of an

important number of novels of limited value intellectually and aesthetically due to the lack of the owners of the elements of awareness and awareness necessary to understand the nature of the transformations of Algerian society, and to realize the backgrounds of the conflicts and contradictions from views and photos of a careful crisis of the flurry of forms of political exercise of the ruling power¹⁴.

What we notice on many of these texts is that they celebrate the theme of the revolution and glorify it, and independence has been achieved from a huge subjective perspective, this revolution and its greatness to the extent of being considered a legend, and the men who carried it out from all humiliations and mistakes to the point of infallibility, and this is reflected in the novels "the explosion 1984", "the victim 1984 by haydusi Rabeh and" the sun shines " 1989 by Mohammed murtad ... And other novel texts that contributed to the consecration of the ideology of the dominant power.

2-3-in the nineties:

The nineties period was full of novels trying to establish a narrative text that seeks creative excellence organically linked to the excellence of the historical stage that produced it and the social reality that formed the ground, through which novelists were able to draw inspiration from events and characters in order to read the historical incident depending on the difficult historical circumstance they experienced.

"Terrorism is not a simple event in the life of society, and it may not be measured by how long it takes, nor by the number of crimes it commits, but by their atrocity and degree of brutality .when it comes to Algeria, terrorism is measured by all these measures, if it takes a short time, but the preoccupation of people with their daily quest and their nightly sleep did not prevent some writers from recording it, but it is its weight that imposes on the writer a state of presence that is difficult for him to evade"¹⁵.

So, the topic of violence known to the media, terrorism, was the trope of most of the nineties novel works, but

this violence was not the only character printed in the past years, as it was not only the decadal of the crisis, but also the decadal of the transition to a market economy, layoffs and the cancellation of the 1992.¹⁶

So the novel is a testimony to reality and a testimony to the presence of the suffering intellectual, and it embodies in one of its facets the presence of the Intellectual his plight in the novel of the crisis, it is the culture of the wounded homeland, and this is what we find in the pure and flew in "the candle and the vestibules" and in the novel "Timmon" by (Rashid bogdara).

The phenomenon of terrorism that characterized novel writing the nineties decade, which was full of various developments and events, especially in the security and political fields, as for the literary level, it was marked by the emergence of a new style of novel writing, which is the novel of the ordeal or crisis in which many great novelists such as Wasini the lame, Ahlam mostaganmi, Rashid bogdara, Taher and tar .

"It has influenced the Algerian text in one way or another, and this means that it involves new variables in the course of Algerian creativity, especially the novel genre embodied by the novel creative texts, which agree to be called" the literature of the ordeal and the fact that the nineties period manifested the ordeal and imposed its presence by force in literary writing".¹⁷

What we conclude lies in the fact that the political narrative discourse in Algeria is the birth of national political ideas, as the Algerian novel accompanied most of the political transformations that occurred on the Algerian society at its various stages, so we dealt with the political narrative in Algeria in the seventies and its characteristics through the decade of the Eighties, up to the decade of the nineties, which was full of various developments and events, especially in the security and political fields.

3-trends of the contemporary Algerian novel

3.1. realistic and social direction

The emergence of the realistic trend has had an impact on Algerian literature, where the general trend in the Algerian novel was to follow the path of Western realism to depict the life of Algerian society, the novel "sheep of the sire" by Yasmina Khadra is one of the novels of crisis literature that gave its due to the Black decade and the embers years that Algerian society lived, and that's why Fernand denouier considers in the artist magazine run by Arsene houssay, a statement under the title "in realism", that realism is the real description of things and then says in another place: "Just as a true word makes everyone agree, and everyone loves this word, even liars, for this reason it must be recognized that realism, without being a glorification of the bloody and evil, has the right to what exists and we see¹⁸, as the realistic approach has been influenced by previous approaches such as classicism and romanticism, as realism appeared as a reaction to emotional excesses, so realism did not sprout from a virgin land, but found in front of it a guiding

ancient heritage, paved roads and circulating ideas" ¹⁹

For example, we find Taher Etar, who wrote about the Algerian revolution, and because his novels "constitute the largest theater in which the Algerian revolution is reflected in its various stages." ²⁰

Therefore, we believe that the Algerian novelist helped to adopt the Algerian realistic trend, the creator documented the events of the revolution in the sense that he conveyed the events of the revolution, as he conveyed the established facts about the resistance of this people, "the Algerian liberation revolution set off on its arduous march to achieve on the ground the highest national, religious, moral and humanitarian values and principles" ²¹

As for the social trend, it is a kind of novelistic trend that, in its general connotation, is based on a direct approach to society and comes out of a thought, he sees in society a field for dealing with social problems in a simplified way, and some writers, when

writing a novel, seek to present an expanded picture of society or life in a certain era as manifested to him .

This was confirmed by Mohamed massaif, who saw that the nine novels studied by his book "The Modern Algerian Arab novel between realism and commitment" address the revolution and its subsequent social, psychological, civilizational and existential effects by saying: "Most of the nine Algerian Arab novels that we study below deal with the armed revolution or the social and psychological effects of this revolution, and its events are of primary interest, although in the end the revolution is a temporal and social framework through which the writer addresses an ideological position as he did (Taher Watar) in the novel" Laz "or examines the affairs of thought, Life, Death, Immortality and love as he did (Mohamed Arar) in the novel "ambition", or the affairs of colonization, civilization and love as he tried (Abdelmalek mortadh) in the novel nor²²

This confirms that the writer owes a lot to the society that inspired him with taste and literary taste, and even individual experiences are only experiences that cannot be isolated from the conscience of the group.

3.2. mystical direction

The novel is formed as a narrative text of special visions, deep thoughts, and philosophical positions, emerging within an artistic and objective vision with different and diverse extensions, so that the contemporary Algerian novelist is keen to show it in its optimal and distinctive images, which involve special narrative techniques and various mechanisms that work to shape it from an aesthetic point of view, and to achieve this characteristic, Algerian novelists in the recent era have resorted to approaching the mystical experience as a creative practice, as the latter represents a rich source of poetic and aesthetic generation, and the novel became an orbit of experimentation and a field for embracing Sufism, so the narrative narrative vision and the mystical vision overlapped, which gave

the novel a tinge Deep humanistic semantics differs in its textual components from other discourses and goes beyond the laws of common speech.

"The Arabic novel was able to get closer to the springs of mysticism, subjecting it to its specificity, as the text achieved its poetry and its coding density, and mysticism became a tributary of renewal in the Arabic novel, and also achieved through it its originality and publicity. at the level of receiving, creativity, which differs from spirituality, makes the recipient engage in the spiritual experience of the creator, and becomes an active element in creativity, realizing the beauty loaded with the text and representing it"²³

As an example of the use of the Sufi text in the contemporary Algerian novel, we take the novel (Taher and tar) in his novel "The Pure Guardian returns to his smart place", so that he was able to break into the world of invisibility and the unseen and beyond reality "the sleeper sees what the waking did not see"²⁴

However, we have noticed a shift of another kind in dealing with mysticism starting from the nineties of the last century and the openness of Algerian novelists to other factors, so they resorted to using mysticism in their writings, during which they were inspired by the great symbols of mysticism such as women and wine... Then the inspiration turned into a restoration of the history of mysticism, characters and events, and we were in front of a writing that claimed to itself to be mystical.

Conclusion:

Finally, we conclude that Sufism, then, is a special experience and not something common to all people, this makes the Sufi close to art, especially since its owners rely on introspection in describing their situations, the mystical experience does not prove one case, each Mystic expresses according to the experience he lives and according to the state he is in, so a saying about Sufism

¹ Ibn Manzoor Al-Laysan Al-Arab Volume VI, Dar Al-Saddah Beirut. DT, P. 270.

has become popular " Express with your tongue about your condition and don't be and because the novel experiment does not distinguish between reality and a dream, and between reality and myth and reality and expectations because it realizes itself as a writing about reality that inspires and does not reproduce, reshapes its features and does not seek to broadcast it as it is, and this is what the mystical experiment achieves, " the fictional human self found in both novel writing and mystical experience novelists combine two experiences because they meet a need in the writer's psyche, the task of both the novelist and the Mystic is to reach the truth, which manifests itself when The first is in the absolute truth, while the second is in the fact of existence, both of them are trying to provide humanity with what is useful to it in its existence, and both share humanity's worries in an attempt to alleviate them.

References :

² Taha Wadi, the political novel, The Egyptian international publishing company Bou Najman, first edition 2003, p. 94.

³ Ahmad Hassan al-Zayat, Muhammad Ali al-Najjar: the intermediate lexicon, Vol.1, Islamic library for printing, publishing and distribution, Istanbul, P. 384.

⁴ Ali Naguib Ibrahim aesthetics of the novel, P.36, quoting Amina Youssef: response techniques in theory and application, Vol. 1, Dar Al-Hiwar publishing house, Syria, 1987, p. 21.

⁵Samir Hejazi: Arab criticism and the illusions of the pioneers of modernity, 1st floor, Taiba publishing and distribution, Cairo 2005, p. 297

⁶ Fathi Ibrahim: glossary of literary terms, Arab publishing foundation for the United Tunisians 1988, pp. 69-61.

⁷ Idriss Abou Dibba, the vision and structure in the novels of Taher and tar, Algeria, the capital of Arab culture, D, N, I. 2007, p. 30.

⁸ Ibid., pp. 39-41.

⁹ Ahmed Freihat, cultural voices in the Arab world printing, publishing and distribution house, Lebanon, Vol. 1, 1948, P.79. Ammar aoush, studies in criticism and literature, Dar Al-Amal, d. 1998, P. 47.

¹⁰ Mohamed massaif, the modern Arabic novel between realism and compulsion Algeria, D I, 1983, p.91.

¹¹ Ibid., pp. 44, 45.

¹² Nabil Slimane the experimentation in the Algerian novel, P. 68.

¹³ Ben Juma Bouchoucha, experimentation and its narrative units in the Algerian Arabic novel, pp. 9, 10.

¹⁴ Ibid, P. 11.

¹⁵ Makhlouf Amer, the impact of terrorism in the novel, the world of thought Magazine, Volume 22, issue September 1, D i, 1999, p.304.

¹⁶ Ibrahim Saadi, the nineties of Algeria as a narrative text, the seventh international forum Abdelhamid Ben hadouka for the novel, works and research collection of lectures of the sixth international forum, DDT, pp. 143 and 145.

¹⁷ Mazadi Charef, the literature of the ordeal in the contemporary Algerian novel, The Literary and ideological in the novel of the nineties, the works of the fifth Forum in literary criticism in Algeria, University Center of said, 2008, p.82.

¹⁸ Pepper Chartier, introduction to the theory of the novel, tonval publishing house, Vol.1, p. 103.

¹⁹ Abdel Rezzaq Al-Asfar, the literary doctrines of the West, a study with translations and texts of its most prominent scholars, P.145.

²⁰ Salma Mahmoud Saad, the Algerian revolution in Tahir's novels and flew from the seventies to the early nineties,

²¹ Hassan Fathallah , the Algerian revolution in the creativity of the poets of Egypt , Egyptian-Lebanese House, Vol. 1, 2005, p.37.

²² Mohamed massaif, the Algerian Arab novel between realism and commitment, the Arab Book House, 1983, p.9

²³ The shadow nymph, the Arabic novel and the figurative mystical experience, cultures Magazine, July 7, 2015.

²⁴ Al-Tahir watar, Al-Wali Al-Tahir returns to his place of Honor, Al-Zaman publications Casablanca, Vol.1, 1999, p. 7.