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**Violence and resistance in Ait Ouahioune's
The eternal snow (2023)**

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Abstract

This research explores the issue of colonial violence with reference to Ait Ouahioune's *The Eternal Snow* (2023). Dealing with colonial violence in the post-colonial period has a crucial importance in digging into the memory of people and building a usable past for the present and the future generations. Unless this dimension of Ait Ouahioune's novel is investigated, the reader risks losing sight of the purpose behind the speaking of the colonial encounter and the resistance to the encroachment on Kabyle territory. The research has tried to accomplish this task by taking its bearings from an eclectic approach combining the anthropological paradigm borrowed from Tillion and Bourdieu, as well as Fanon's theory on colonial violence. To deal with the dimension of evil and how it shapes the form of the novel, the approach has also appealed to theories about the detective novel. In applying these eclectic approaches, the research has led to the following findings: One, the novel illustrates perfectly Fanon's ideas that the violence of the colonized against the colonizer is marked by an internalized syndrome, where the colonized turn the violence against one another. Two, colonial violence was met at the historical period cornered by the novel, by resistance of what is called "Les bandits d'honneur". Three, resistance in the novel is shown to have taken a literary form in its evocation of the figure of Si Mohand Ou Mhand. Four and last, *The eternal snow* has engaged in the exploitation of the struggle of evil and good, giving a universal dimension to the work and celebrating the triumph of good over the evil brewed in the cauldron of the colonizer and which has managed to destroy the habitus of the Kabyle people as part and the prevail of the Algerian population as a whole.

Keywords: anthropology, colonial violence, evil, habitus, resistance

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Introduction

“The colonized man will first manifest this aggressiveness which has been deposited in his bones against his own people” (p.52). This citation is borrowed from Fanon’s book *The wretched of the earth* (1968) where he analysed the psychological effect of colonization, highlighting the internalized violence that often festers within the oppressed communities. Deprived of the ability to confront the colonizer directly, the colonized redirect their frustration and aggression inward, resulting in interpersonal conflicts, tribal feuds, and even self-destructive behaviors. This phenomenon is not only a tragic consequence of colonization but also a deliberate outcome of the colonizer’s divide and conquer strategy. In Ait Ouahioune’s *The eternal snow* (2023), it is this internal violence of the colonized and the resistance to colonization that this research deals with, it seeks to demonstrate that the dynamic of jealousy, envy and rivalry in the Kabyle community are results of colonization. The latter has certainly a negative impact on the colonized community, but it does not fall apart as the community is maintained through several representative characters in *The eternal snow*.

Issue in context

To date, Ait Ouahioune’s *The eternal snow* has not received the criticism that it deserves. Only a few pronouncements of the author in conferences and TV shows are available to us, and his educational career that indicate the possible influence and affinities that the novel holds with other books and our Kabyle community’s culture and history. In terms of education, Ait Ouahioune masters four languages: Kabyle, Arabic, French, and English, this novel is a work written in these languages and the culture in which he grew up, whose title *The eternal snow* refers to the persistence of Kabyle culture to the onslaught of the French presence in Kabylia, which though not explicitly referred to in the novel until the end, and we see its impact on the psychologies of

the colonized Kabyle. In this regard, this remained us of Feraoun and Mammeri's novels such as *La terre et le sang* (1953) and *La colline oubliée* (1952).

In order to understand a book you should first understand the life and the time of the author. Ait Ouahioune Mensour born on January 7th, 1973, in the small village of Tassaft Ouguemoune, located in Iboudrarene, Ben Yanni, Tizi Ouzou. For the first nine years of his life, he lived in this village alongside his mother and siblings, while his father was busy trading, putting in hard work to afford a home. In the year of (1978-1979), he initiated his schooling in his village, where he was educated for three consecutive years, his father presented his mother with a cassette recorder that came with a collection of Slimane Azem's songs tapes, she would play his music non-stop, every day. This led him to memorize all of his songs and sketches. In (1982), his family settled in Constantine, and he was initially shocked to find a society that embraced different customs and spoke a language he was not familiar with, he faced considerable difficulty in comprehending Arabic conversations.

The initial year was a significant hurdle for him. Nevertheless, after a year he could converse in common Arabic smoothly and without any issues, his time spent in this major town of Algeria significantly moulded his character, resulting in valuable cultural lessons. Conversely, he lost a crucial element which is his liberty of mobilist in the village. His father's absence granted him the liberty to do as he wants. However, in Constantine his father's protection restricted his independence. Certainly, once they settled in Constantine, they adopted a metropolitan lifestyle. The house was quite spacious, providing them with all the necessary comforts. We can understand that his sojourn in Constantine deeply impacted him as regards the importance of culture and he translates it into a wind of nostalgia reflected in *The eternal snow*.

Ait Ouahioune attended the primary school Boursas Nouar for three years, followed by three years at the middle school Djamel Eddine El Afghani, and then completed three years at the

high school Reda Houhou, known as lycée d'Aumale during the period of French colonial rule, his father, who spent six years working in Paris, only had two years of schooling in Tassaft Ouguemoune. While in France he attended evening classes to enhance his skills. He spoke French fluently, and his writing was exceptional. He often expressed his regret about not mastering the language well enough to write his autobiography, which he believed would help him gain recognition worldwide.

Within the mezzanine of his father's store, there is a small collection of books, language guides, and various publications. He owned magazines that were in Berber, and through this documentation, Ait Ouhaïoune acquired the skill of writing in Berber when he was about thirteen or fourteen years old. He gained motivation and inspiration from his cousin Chabane, whose impact on him stems particularly during his student years in the 1990s. His charisma left a lasting impression, he possessed a commanding presence and inherited literary works from his father, Mohand Ameziane, who taught in the village of Tassaft Ouguemoune during the era of French colonization. His cousin Chabane had a remarkable talent for narrating family sagas; he is a journalist, lawyer, and a writer. He wrote about eight books among them *La maison au bout des champs*, *Thifarth n tzizwitt*, *Rondonée d'Ait Menglut*, *L'aigle du rocher*. The impact of French and Berber language and literature clearly pictured in *The eternal snow*, which on reading echos among all the work's fictions and poems by Feraoun such as *Le fils de pauvre* (, Mammeri's *Inayas chikh Mohand Oulhoucin*, Hemingway's *The snows of kilimanjaro* (1936), and Charrière's *Papillon* (1969).

During the (1990-1991) school year, he failed his bac exam in Constantine, along with his brother, who is a year older than him. This upset their father greatly, prompting him to move them to Tizi Ouzou. His companion has a home for sale in Tizi Ouzou, and they completed the transaction in a matter of minutes. Following his decision, they relocated to Tizi Ouzou, where

they found a cozy place to live. Transitioning from a large city such as Constantine to a smaller one like Tizi Ouzou was yet another surprising experience for him. For many years he has felt remorse about this move, and whenever he thinks of Constantine, a wave of sadness washes over him. Ait Ouahioune attended Colonel Ait Hamouda Amirouche High School during the 1991-1992 school year, where he successfully passed his bac exam. His focus was on the scientific track, and while he was guided to pursue an English degree, his genuine aspiration was to focus on a scientific discipline.

The year of the boycott in 1994 had a profound impact on him. They lost an entire academic year, and the Berber language was not granted official status. He sensed a disconnect among those who claimed to support this important cause, and he truly believed that it would take a significant amount of time before it would be included in school curricula and recognized by the government. Their focus seemed to be on their own reputation rather than the actual advancement of the language. What this period of his life displays is that the return to “home” from what his father saw or exile is for Ait Ouahioune synonymous with a communion with his original culture. This return motif reminds of similar return of characters in Feraoun *La terre et le sang* and Mammeri’s *La traversés*. It is here in this motif of return and the revival that accompanies that we see in the 1952s parallels between the Kabyle French and Ait Ouahioune.

During his final year at university, he had the opportunity to meet the African literature professor Riche Boutelja, who ignited his enthusiasm for writing. They worked together on their research paper in 2003 with the theme: A celebration of an African culture in Chinua Achebe’s *Things fall apart*, where he focused on examining the theme of celebrations in the novel. The insights he offered about writing were instrumental in the process of composing his first literary work, *The eternal snow*.

In 1998, he graduated but failed to succeed in the magisterial exam, which led him to join his father and older sibling in their family business, where he reluctantly took on the role of a trader. Between March 2000 and September 2001, he completed his military service at ESDAT, a military school situated in Reghaia, near Algiers. After navigating this challenging period, he returned to assist his father and older brother at their family shop. An idea struck him, and he suggested to his father to travel to England to obtain a magistrate diploma, which caused him considerable distress. While he did not completely reject his suggestion, it was evident that he had some doubts. He has many acquaintances in Oran and opted to invest in another business there. He moved in with his older brother, while he took over the business in Tizi Ouzou. Nevertheless, this does not prevent him from visiting Oran regularly.

Upon concluding his military service, he penned a novel in French named *Order in disorder*, which remains unprinted and unpublished to this day. On July 23th, 2011, he got married, and he is now a parent of three children: one son and two daughters. During the years 2015 and 2016, he began composing in the Kabyle language. He produced numerous poems, crafted a screenplay, wrote a monologue, invented narratives, and translated several fables by Lafontaine from French into Berber.

In 2022, he took the initiative to craft a work in English. He adapted a screenplay he had composed in the Kabyle language into English, and once the translation was complete, he transformed it into a novel titled *The eternal snow*. His second novel, *The battle of ichariden* (2025), was recently published, and he is in the midst of writing the second chapter of his third novel. Overall, we can say that Ait Ouhaïoune's life, times and comprise elements that show themselves as affinities and influences exerted on him by works and poets such as Feraoun, Ouahïoune Chabane, Mammeri, Chikh Mohand Oulhoucine, Si Mohand ou Mhand, Achebe, and many others.

Feraoun's *La terre et le sang*, and Ait Ouahioune *The eternal snow* are both novels that share similarities in their themes, characters conflicts, and portrayal of Kabyle society. Given these parallels, it is possible that Ait Ouahioune was influenced by Feraoun's works, since Feraoun's *La terre et le sang*, is a story that happened during the colonial period in Kabyle society. He introduced the Kabyle community during the French colonial presence. The latter has excreted violence and injustices over the Kabyle people, which has a negative influence on their culture and traditions. The confiscation of land forced the people to consider land as source of wealth, and those who stayed behind fought to keep control over their family's property, often lead to the emergence of conflicts within the individuals which create division between families and villages.

In the novel, the characters were trapped in a cycle of violence that is almost impossible to break, in a destructive force that ultimately led to suffering. The land, which should represent stability and belonging becomes a battlefield, and family ties which should provide security are torn apart by jealousy, envy, and revenge. Feraoun described this violence as the result of land confiscation and the colonial oppression. Therefore, the novel illustrates how violence became an inherited burden, passed from generation to generation, making it nearly impossible for individuals to escape their Fate. Ait Ouahioune's *The eternal snow* shares several affinities with Feraoun's *La terre et le sang* , particularly in their depiction of Kabyle society, themes of honour and revenge, and the resistance against oppression.

Another book that can be a source of influence to Ait Ouahioune is Mammeri's *La colline oubliée*. Mammeri's novels are an abstract of study that were included in Algerian school's programs. This insight has given the possibility for the author to read Mammeri's novels, among them *La colline oubliée* converted into a Kabyle film named Tawriert yettwattun (1996). He pictured how Kabyle community suffered under the French colonial rule, focusing on the themes of violence, resistance, and land. Mammeri introduced different forms of violence that affected the

Kabyle community under the colonial rule, where physical violence exists through the oppression of the French authorities. There is also another form of violence which is more violent than the physical one, which contribute to the destruction of Kabyle traditions and identity. The natives find themselves split between the values of their ancestors and the changes brought by colonialism.

In Mammeri's novel, resistance occurred not through open rebellion, instead through the fight of Kabylisians to preserve their heritage, traditions and identity. They refuse to abandon their customs, language and lifestyle in defiance to the French colonial pressures. This defiance became an act of resistance. In *La colline oubliée*, land occupy an important place in the characters' identity; it is more than a physical space, rather seen as a heritage of their ancestors, and that should be preserved at any cost. The arrival of the French rule compromised this connection, leaving them powerless. Through the struggle of the characters, Mammeri shed light on the importance of land in the Kabyle society, which represented identity, culture and honour, being separated from their land, means separate them from who they are. Throughout the novel, Mammeri, proved how colonialism seeks to erase the Kabyle history and identity.

To fully understand *The eternal snow* it is essential to examine the anthropological foundation of the Kabyle society in the manner of Mammeri who is also an anthropologist. The Kabyle community was structured around two fundamental pillars: land and family. These pillars were considered as the essence of communal identity, cohesion and survival. In pre-colonial Kabyle society, land was a sacred inheritance passed down through generations. It symbolizes belonging, survival, and continuity. Also, the agrarian lifestyle of Kabyles was characterized by self-sufficing agriculture, particularly the cultivation of olive trees, and figs trees, which formed the only source of economy, often associated with wealth and prosperity.

The Kabyle family functioned in a patriarchal and hierarchical system, where the eldest man "amghar" is at the top of the hierarchy, and the one who had the authority over all the family;

his role is extended beyond the house, as he was responsible for conciliating conflicts, managing resources and ensuring that traditions were respected. Marriage in Kabyle society was not only a matter of personal affair, rather a common one, that is often arranged to strengthen alliances between families or tribes. The concept of honour (nif) and reputation played a crucial role in social relationships. Bouzaza (2008) wrote that:

Ainsi, toutes les restrictions imposées à la femme kabyle, telles que la répression du droit de circulation et l'imposition du conjoint, ont pour enjeu de préserver l'honneur du groupe social, car dans l'imaginaire masculin kabyle, de par sa circulation ou sa fréquentation, elle peut souiller l'honneur du groupe .(Addi, 2005) (p.26)

As women in Kabylia live in patriarchal society often controlled to maintain family honour and marriages were frequently arranged to reinforce social bounds. Despite this patriarchal system, women held significant influence in family's life, culture preservation by the transmission of oral traditions, myths and historical narratives. So, on the whole, we can say that Ait Ouahioune's *The eternal snow* reminds us of Kabyle French novels of the generation that belongs to the 1952, in his development of a realist mode of writing steeped in the portrayal of traditions in its encounter with colonialism.

In 1830, the French colonial rule arrived in Algeria, causing remarkable disruption in the Kabyle society, shaking up its established social, economic and cultural structures. To strengthen their power, the French administration implanted new policies with the intention of fragmenting the indigenous communities and destroying their traditional values. One of these devastating measures was land confiscation; vast tracks of arable lands were confiscated to benefit the European settlers, displacing the natives from the valleys to less fertile regions and mountains. According to Ait Amara (1992):

Les procédures coûteuses pour établir la propriété avaient surtout profité aux Européens et à ceux qui étaient proches de l'administration coloniale et capables de payer les frais d'enquête. Les gros gagnants furent d'abord les

colons qui se taillèrent la part du lion. Ils ont prélevé sur les terres cultivables quelques 2 700 000 hectares des meilleures terres du pays, soit 27 % de la S.A.U. (surface agricole utile) totale. Les différentes crises agricoles, notamment celles de la céréaliculture, conduisirent à une forte concentration foncière par l'élimination de petits et moyens colons. En 1950, les exploitations supérieures à 600 hectares occupaient 87,7 % des terres de la colonisation. Le recensement général de l'agriculture pour la même année indique qu'un paysan sur deux (550 000) n'était pas propriétaire. (p.187)

This lack of land was cherished by Ait Ouahioune in *The eternal snow*, asserting that this policy did not only affect the economic resources of Kabyle society but also fractured the social cohesion, followed by a new era of conflict and violence within the same community.

Elders who historically have authority as custodians of communal resources and arbiters of disputes and conflicts, saw their influence diminish under colonial legal framework. Due to the plantation policies, including private ownership, resources became limited. This created a sort of tension within members of extended families, fights over issues such as inheritance, land boundaries, and ensuring the possession of the remaining fertile lands. These conflicts surpassed the legal and economic norms and became deeply personal as it turned family members against each other, brothers, cousins, and even neighbours, once united by kinship and solidarity, now became a divided community stuck in a bitter cycle of conflict and violence that put them against each other.

Djaaraoui and Khalki (2021) affirmed that: "Several strategies and policies have been used on African peoples throughout the colonial periods by imperialist powers. In Algeria, the French have practiced all means possible to subject Algerians. They invested in the division of the ethnic composition of the society" (p.959). The French oppression exercised several strategies in the purpose of destroying the collective identity of the indigenous population, which resulted on fractures that threatened the unity of the entire community. The "divide and rule" strategy worked in favour of the colonizer; they spread an encouraged individualism to have control over them and over any organized resistance. The natives, rather than focusing on their liberation and resistance,

they were manipulated and turned against each other. This systemic violence within families and communities was a fruit of the colonial ideology. The Kabyle people were forced to deal with both internal and external pressures, trying to preserve their cultural identity and resisting the dominance and exploitation of the French authorities.

For many Kabyle people, the fight to reclaim their land became symbolic of a broader struggle for autonomy, cultural preservation, and self-determination. The colonial presence in Algeria exerted systemic violence, which gave rise to various forms of rebellion, reflecting the people's rejection of injustice and oppression. This resistance was aimed at a way of life imposed by the colonizer, which was incompatible with local customs and the practiced religion.

Alongside the political revolution that would later erupt, another form of struggle emerged on the national territory. Often led by ordinary men from the popular masses, but sometimes also by members of wealthy families who had suffered colonial dispossession; this fight initially stemmed from personal motivations before expanding to involve the entire community. These figures, known as "honour bandits," were distinguished by their exploits and adventures, which often preceded their reputation. Unlike the image of criminals, outlaws, brigands, bandits, attributed to them by the state and colonial authorities. The most known figures in the Kabyle community that participated in this resistance were Ahmed Oumeri, Iouaddarene, Hadj Ali Arezki, and many others. In addition to armed resistance and banditism, oral tradition and literature played a crucial role in resisting French colonial rule and persevering Kabyle identity, culture and history. Through poetry, storytelling and songs, they denounced colonial oppression and inspired future generations, among them Si Mohand u Mhand known as the greatest Kabyle poets in during the French oppression, he composed melancholic, rebellious verses about exile, lost, and colonial oppression.

From the life and times section above we can say that it falls in contrast within Ait Ouahioune's *The eternal snow* and the earlier Kabyle French writers such as Feraoun and Mammeri in the treatment of themes of resistance and alienation in the face of the French colonizer and it is deeply impacted by the Kabyle culture in which the author brought up his experiences in life. It is this issue of alienation and resistance that this research investigates. How did the author express this resistance to colonial and post-colonial alienation from one's culture? How does colonial violence affect still the psychology of Kabyle community? Why does the novel turn around the themes on envy, jealousy, and land...etc? In what way did the writer celebrate the resilience of Kabyle culture in face of French encroachment? These are some of the questions that our research will address in our investigation of the overall issue of violence, resistance, and commitment in Ait Ouahioune's *The eternal snow*.

2.Methodology

To deal with the above stated questions: our research borrows its critical categories from Fanon's *The wretched of the earth* as regards the issue of violence and culture. Fanon (1925-1961) was a Martinican psychiatrist, philosopher, and revolutionary writer, known for his work on the psychological and social consequences of colonialism. He presents violence and resistance as central to the process of decolonization. He argued that colonialism is a structure built and sustained through systemic violence, that include military repression, and cultural destruction. He regarded physical violence as an instrument for liberating individuals from the shackles of colonialism and for constructing a society free from oppression, where Fanon claimed that "We have seen that it is the intuition of the colonized masses that their liberation must and can only be achieved by force" (p.73). This violence is both physical and psychological, which led to the internalization of inferiority among the colonized. He viewed violent resistance as both a necessity

and a means of psychological liberation, that allowed the oppressed to break free from colonial oppression and reclaim their dignity. He described violence as a cleansing force, which helped the colonized to overcome their fear, rebuild their sense of self, and unite against oppression.

The theme of violence is central to *The wretched of the earth*, especially in the first chapter “Concerning Violence”. Fanon claimed that decolonization is inherently violent because it is a confrontation between the oppressor (the colonizer) and the oppressed (the colonized). Internalized violence, is a pure result of colonial oppression that spread among native communities. Fanon claimed that colonialism dehumanizes the colonized, creating deep psychological wounds that lead to frustration, alienation, and aggression. Unable to directly confront the colonizer due to systemic barriers and fear, the oppressed often redirect their anger toward one another.

Fanon affirmed that “The colonized man will first manifest this aggressiveness which has been deposited in his bones against his own people” (p. 52). This results in rivalries, tribal conflicts, and interpersonal violence that fractured communities. In rural areas, internalized violence often manifests as ongoing conflicts among individuals; Fanon described them as a state of near-permanent warfare among themselves “the natives muscular tension finds outlet regularly in bloodthirsty explosions -in tribal warfare, in feuds between septs, and in quarrels between individuals” (p. 54). These tensions as the consequence of the limited resources like land or water and intensified by the colonial system, which supported division and rivalry among tribes and groups. In urban settings, the effects of colonial oppression took a different form oppression, segregation and poverty that natives suffer from created chaotic environment merged by frustration and despair, leading to violence. Instead of confronting the colonial oppressors, the colonized direct their aggression toward one another, further creating divisions within their communities and serving the interests of the colonial system. Fanon pointed out that this internalized violence was seen as a gain for the colonizer, who deliberately encouraged separation to maintain control. This

internalized violence is clearly envisioned in *The eternal snow*, as Ait Ouahioune portrayed a society destroyed by the colonial rule, ravaged by rivalries, family feuds and land disputes. As characters were caught in a cycle of hattery, envy and jealousy within their own people.

Ultimately, this internal aggression is in reality the result of their oppression; they were manipulated by the psychological ideology and social structures imposed by colonial rule. This suggests that Fanon's theory on violence contributes to our understanding of the post-colonial Kabyle society, and it is extremely important to our discussion of violence and resistance in *The eternal snow*.

For Fanon, national culture is not a static collection of traditions of folklore but a dynamic and revolutionary force shaped by the struggle against colonialism. In *The wretched of the earth*, he argued that colonial rule suppresses, and destroys the culture of the colonized, portraying it as inferior or non-existent. The colonizer imposes their own culture standards, portraying themselves as the bearers of civilization while reducing the colonized people to a mere subject without a true cultural identity. In response to these stereotypes, native intellectual attempts to rehabilitate their image and prove the richness of their cultural heritage because they realize that they are in danger of losing their lives and thus becoming lost to their people.

Fanon sees national culture as something that must be reclaimed and redefined through resistance. According to him the process of cultural awakening among the colonized intellectuals typically follows three phases. In the first phase, the phase of assimilation the native intellectual assimilates the culture of the occupying power, being that adopting the colonizer language, literature, and values will grant them recognition and social mobility, but the process did not bring that attended recognition, rather put the native in a situation of loss, as he found himself alienated and distend from his own culture and tradition.

Fanon (1968) argued that: “the intellectual is terrified by the void the degradation, and the savagery he sees there. Now, he feels that he must get away from the white culture. He must see his culture elsewhere, anywhere at all” (p.220). Through this the native enters to the second phase, return to the source, where he feels the need to turn backward his unknown roots and to not lose himself. This phase is marked by growing awareness of richness of pre-colonial traditions, language, history and arts. The intellectual native attempted to celebrate this element as a way of restoring national pride and resisting colonialism. We can classify the novel as a literature of return to the source, as Ait Ouahioune tried to reclaim the Kabyle culture and identity, and through his redefining of traditions and heritage he reinforces the indigenous values against the colonial alienation.

In the third phase, the colonized writers turn into a fighter for the people and write combat literature, revolutionary literature and national literature. They soon discover that a nation does not exist only because of culture, but rather because of the people’s struggle against the colonial oppression. Fanon declared that: “the native, after having tried to lose himself in the people, will in the contrary shake the people” (p.222).

Another scholar whose critical category will be developed in this research is Tillion’s *Le harem et les cousins* (1966). She provided a detailed study of Kabyle culture and society. Tillion’s main focus on her work is the study of anthropological approach. She also addressed the ways in which these practices relate to broader political and cultural dynamics, the social and cultural structures of Berber societies in the Maghreb. She discusses how the inheritance rights of women contribute to the destruction of sedentary tribes in the Maghreb. She explains that the tribal structure relies on preventing outsiders from inheriting family land, which is ensured by prohibiting land sales to non-family members and restricting inheritance. However, when a daughter marries outside the paternal line, her children inherit from their father’s family, making

them outsiders. To protect tribal land, tribes disinherit daughters (contrary to Quranic law) and marry them off to paternal relatives. Tillion concludes that disinheriting daughters is the most effective way to preserve the tribe. Tillion (1966) asserted that:

La relation entre l'héritage des femmes et la destruction des tribus sédentaires s'explique aisément, car c'est l'héritage féminin qui détruit la tribu. Toute la structure tribale repose, en effet, sur l'impossibilité, pour un étranger au lignage de l'ancêtre, de posséder un terrain faisant partie du patrimoine familial. Afin de maintenir ce terroir intact, il faut donc interdire les ventes à des étrangers (ce qui va de soi, et se retrouve dans de nombreux pays), mais aussi disposer d'un système d'héritage conçu de telle sorte qu'aucun étranger ne puisse légalement devenir héritier. (p.26)

In *Le harem et les cousins* (1966), Tillion shed light on the Maghrebian societies. She affirmed that individuals from the same family do not only share the same blood and name, but they also share their honour and identity. This collective identity allows them to speak in one and strong voice especially in matters of vengeance. As a result, one family member may suffer or even die for the crime committed by another. Tillion's observation described the strong bond of shared honour inside these communities, which can lead either to unity or conflict. This analyses contribute to the understanding of the social dynamics of violence and responsibility in such societies.

Dans le présent et dans tout le passé qui ne nous est pas inconnu, nous retrouvons, partout dans le Maghreb, ce lien de fraternité assorti d'un maximum de privilèges et de charges. Deux hommes issus du même père au nord du Sahara, ou issus de la même mère au sud du Sahara, n'ont pas seulement le même nom, ils ont aussi le même honneur, la même personnalité. Dans les questions de vengeance, ils sont rigoureusement interchangeables et j'ai connu beaucoup de cas contemporains où des hommes s'attendaient à mourir pour le crime d'un de leurs frères. (Tillion, 1966, p.108)

In *The eternal snow*, land is represented as a tool of survival and identity. Ait Ouahioune depicted land as a source of both conflict and identity, as under the colonial rule, it became more than just a source, but as a foundation of social stability, and its dispossession led to fragmentation and division.

Bourdieu's major sociological ideas were shaped by his early ethnographic work in Algeria. His study of Kabyle society provided insights into the mechanisms of social reproduction and habitus, which according to Bourdieu the concept of habitus is a set of lasting dispositions such as the beliefs, tastes, thoughts, interests, social abilities, the way of speaking, the way of dressing that human agents acquire through lifelong process of learning and socialization; it influences the way individuals perceive, act, and think inside a society. It results from the internalization of social structures, and it guides behaviour without individuals necessarily being aware of it. Addi (2002) reported that:

L'habitus est le passé cristallisé dans les attitudes quotidiennes ; il est l'histoire se prolongeant dans des comportements indépendants de la volonté du sujet. Pour réfuter l'existentialisme et la phénoménologie, il se réfère à l'anthropologie, particulièrement à Claude Lévi-Strauss à qui il emprunte la notion de structures mentales qui marquent l'individu sans qu'il en ait conscience. Ces structures, héritées de la société, permettent de s'appropriier le réel et de l'interpréter en fonction de conceptions particulières du temps, de l'espace, de la nature, de la divinité... différentes selon l'histoire et selon les sociétés. (p.29)

Bourdieu's fieldwork in Algeria was not just an anthropological exercise but a foundation for his lifelong effort to understand how social structures persist and develop. In his analysis of Kabyle society, Bourdieu explored how kinship functioned as a key organizing principle of social and economic life. Marriage alliances were carefully orchestrated to maintain family honour, economic stability, and social cohesion. These alliances were not purely individual choices but embedded in a broader system of inherited customs and obligations.

In Kabyle society, as analysed by Bourdieu, honour (nif) was not only considered as a personal quality, rather a form of symbolic capital that shaped social order and power relations. Honour had to be continuously demonstrated, defended, and recognized by others, making it both a source of social cohesion and a potential cause of conflict: "L'idéologie de l'honneur, dès lors qu'elle est exprimée par chacun comme habitus, est au cœur de l'ordre politique. Celui-ci se

dessine par le bas et permet l'usage privé de la violence à des fins spécifiques, dont le caractère légitime fait l'unanimité" (Addi, 2002.p.79).

Addi (2002) explained that marriage in Kabyle society is a structured practice shaped by social hierarchies and collective strategies:

L'idéologie patriarcale y ordonne les stratégies matrimoniales dans lesquelles entrent en jeu des facteurs en relation avec les moyens matériels et les ressources symboliques. Dans ce contexte anthropologique, explique Bourdieu, le mariage est alors un phénomène social complexe, dont l'étude restitue les dynamiques à l'œuvre dans la société, relatives aux logiques économiques de la rareté et aux dynamiques symboliques de la distinction. (p.89)

Addi highlighted Bourdieu's point of view on marriage in Kabyle society claiming that marriage is a tool of reinforcing social structures. It is an approach to maintain power, strengthen alliances, and secure their social status. Marriage also reflected gendered aspects of habitus, where men uphold family honour and social prestige, while women symbolize cultural continuity by transmitting traditions, language, and values to future generations. Under the French colonial rule, the Kabyle people continued to practice their traditions despite the colonizer's assimilation policies by preserving their marriage customs and rejecting colonial legal frameworks, where they continued to arrange unions inside their communities. Through marriage, Ait Ouhinoune illustrated the role of tradition as both a marker of identity and a form of resistance. In *The eternal snow*, marriage is more than a personal choice; it is a structured practice shaped by habitus and a means of resisting cultural loss. While maintaining their customs, the Kabyle people assert their identity and ensure the continuity of their heritage, proving that tradition is not only a reflection of the past but a powerful force of resilience in the present.

In this research we also based on Bakhtin's theory of dialogism, as developed in his work *Problems of Dostoevsky's Poetics* (1984). According to Bakhtin, all texts exist in relation to other voices past, present, or imagined. He argued that discourse is never isolated, but always in dialogue

with other discourses, this is what he calls a “dialogic relationship.” One important concept he introduced is stylization, where an author uses another’s voice, style, or tone, while adding new meaning. He wrote: “In one discourse, two semantic intentions appear, two voices” (Bakhtin, 1984, p. 189). This includes not only parody and skaz, but also respectful continuation or transformation of older literary voices. This theory is very important to our research because it allows us to explore how Aït Ouahioune’s poetry enters into a conversation with the voice of Si Mohand ou-M’hand. Rather than seeing the poem as an isolated creation, dialogism helps us uncover the intertextual and cultural connections between the two poets.

Overall, our approach to Ait Ouahioune *The eternal snow* is both post-colonial and anthropological. The choice of this methodology is justified by the fact that the novel deals with colonial violence and its effect on the Kabyle population. It deals with resistance to this colonial violence as well because of the reaction of the population as the transfer of violence on themselves is their attempt to sublimate it. Another justification is the fact that cultural anthropology can help us see the importance of land on the feuds that it causes, because of its lack in the Kabyle regions. Tillion and Bourdieu share the importance that land holds in the Kabyle culture.

In addition to its historical and cultural narratives, *The eternal snow* can be also examined through the glass of crime fiction, especially the suspense and noire genres. The structure, the intrigue, characters dynamics and the themes of the novel correspond strongly with the analyse of the detective novel: “Le récit policier, littérature ou jeu? Charade, puzzle ou mots croisés? Production divertissante sans conteste, ce récit pourrait n’avoir emprunté le canal du roman, par lequel transite son énigme, que par opportunité historique”(Dubois, 1996, p.7). The detective novel is considered as a literary genre centred on the investigation of a crime usually a murder, and it follow the process of uncovering the truth through an inquiry conducted by a detective, a police officer, or an amateur investigator. It is characterized by a structured plot, narrative tension, and a

quest for rationality in the face of the chaos of crime. According to Dubois It occurred gradually, in several stages spread over nearly three-quarters of a century, marked by successive evolutions that led to its establishment as an autonomous genre. Its development was shaped by a constant dialogue between Anglo-Saxon and French literary traditions, alternating between influences and innovations. It is a complex process that was extended across time, involving multiple national literatures, making the idea of a single and clearly defined origin of detective fiction as difficult to sustain.

Benfodil (2014) declared that: “En effet, le polar a été longtemps considéré comme un “ mauvais genre” faisant partie de la paralittérature, plus exactement de la littérature “Noire”, par opposition à la littérature générale “Blanche” (p.7). Detective fiction has for long time been viewed as minor genre, confined to strict rules and assigned to paraliterature. Its narrative structure based on rational and scientific investigative method contributed to its rejection by literary critics, who considered it deficient in style and poetic substance. For decades, this perception kept crime fiction on the margins of “white” or general literature, reinforcing the divide between so-called “high” literature and genre fiction.

However, from the second half of the 20th century, detective fiction faced a major transformation, guided by postmodern writers such as Jorge Luis Borges, Alain Robbe-Grillet, and Georges Perec. These authors sought to explain the conventions of the genre by introducing elements of narrative complexity, ambiguity of meaning, multiple perspectives, mise en abyme, and a blurring of the boundaries between fiction and reality. This process allowed detective fiction to break free from its traditional framework and gradually integrate into general literature. This evolution was also reflected in the publishing industry, where crime novels began to be published in general collections, marking the genre’s growing recognition. Over time the detective genre has varied giving rise to several subgenres, among them:

The mystery novel which is the classic form of the detective genre. The crime occurs before the investigation, which ultimately leads to the revelation of the truth. The story is told from the investigator's point of view, with a strong emphasis on logic and solving the mystery. There is also the investigation novel (or American thriller) and unlike the mystery novel, here the crime and the investigation begin simultaneously, blurring the lines between the detective and the criminal. The investigator is engaged as much in a struggle as in a quest, making this subgenre similar to a venture novel.

The noir novel is a subgenre of crime fiction that stand-out for its dark atmosphere, social critique, and exploration of violence and crime in an often-urban setting. Unlike classic detective fiction, which focused on logic and solving a crime, noir fiction is more concerned with the criminal environment, the psychological motivations of characters, and social dysfunctions. The suspense novel in this case, the crime has not yet been committed, but a looming threat hangs over the characters. The story is built on anticipation and increasing tension. The protagonist may either be a potential victim trying to escape danger or a suspect attempting to prove their innocence.

By analysing the characters role within the crime novel framework, and the complex structure of the plot, and the moral implications of violence, we can see how *The eternal snow* operated among the conventions of suspense fiction while also inserting a deeper commentary on colonial rule and its effects.

In this research we also based on Bakhtin's theory of dialogism, as developed in his work *Problems of Dostoevsky's Poetics* (1984). According to Bakhtin, all texts exist in relation to other voices past, present, or imagined. He argued that discourse is never isolated, but always in dialogue with other discourses, this is what he calls a "dialogic relationship." One important concept he introduced is stylization, where an author uses another's voice, style, or tone, while adding new meaning. He wrote: "In one discourse, two semantic intentions appear, two voices" (Bakhtin, 1984,

p. 185). This includes not only parody and skaz, but also respectful continuation or transformation of older literary voices.

Results and discussion

1. Violence

Violence is a central theme in Ait Ouahioune's *The eternal snow*, it shapes the story and mirrors the historical and social struggles of that time. Set in a colonial period, the novel explores diverse forms of violence such as colonial violence and Internalized violence. In this context the novel depicts how characters face conflicts and struggles in the Kabyle society, where they find themselves caught in a cycle of violence and revenge. The first and most fundamental act of colonial violence in Kabyle society is the confiscation of indigenous land by the French authorities. The land used to be a collective property passed down through generations, which constitute the strength of social and economic life. The French authorities stripped the indigenous population of this valuable resource, pushing them into extreme poverty and harsh living conditions. In such situations, ethical and communal values began to disappear, individuals were left with no choice but to prioritize their own survival over collective well-being.

The Kabyle people found themselves vulnerable as they were dispossessed of their principal asset, which is land, and tried to overcome the difficulties of surviving under the harsh economic conditions. Ait Ouahioune depicted this environment in *The eternal snow*, where land is described as a symbol of power and survival: "In Kabylia, having a large field that has a water source, lots of olive trees, some sheep and cattle, plus a mule and a horse means that you are called rich." (p.26).

For Fanon violence often starts in the mind. Before individuals resort to physical aggression, they first undergo psychological violence such as fear, oppression, and injustice. So, Fanon in *The wretched of the earth* argued that the violence that spread in the colonized communities is the result of long-term psychological damage that drives individuals to take physical actions. In *The eternal snow* violence is represented in the same pattern. Characters first experienced psychological harm, loss of dignity and honour, jealousy, and envy, then this pushed them to materialize these confined emotions to physical violence. Ait Ouahioune showed that this physical violence is the final stage of these emotional wounds, proving that true suffering begins long before any physical act takes place. As Ait Ouahioune observed in one of the included poems in the novel:

Injustice is spread
People are triggered,
With neither remorse nor regret.
The glowing ember
Burning eternally
In the grate
He looks without seeing;
Having a dark soul,
Truth is stretched.
Jealousy blinds;
What an obsession,
It pushes to death. (pp.15-16)

A key moment in the novel occurs when the protagonist's father Da Ferhat falls ill, and his cousin Mohand Said, seizes the opportunity to buy a highly fertile piece of land from the father, who was in desperate moment of weakness and need of money to ensure his medicines and feed his family as he could not work anymore. In extreme need of money, he was forced to sell his land.

This symbolizes how the colonizers policies of dispossession created a vicious cycle of exploitation. The narrator explicates that:

This field was bought by the latter because Lounes' father Da Ferhat, when he was sick, spent all his money on trying to recover his health. He was obliged to sell his best field to Mohand Said. In a Kabyle society, no one has the right to sell his property to someone outside the family. Da Ferhat sold this field reluctantly. (p.63)

Mohand Said, with his wealthy status in the community, uses this power to take advantage of his uncle's misfortune. This scene reflects life in the colonial period where the wealthy and powerful, often backed by the colonial systems were able to exploit the weak, which eventually led to a cycle of violence and hardship. As Fanon suggested, such acts of economic exploitation inside the families and communities, were manifestations of the violence inherited from the colonial system, which forces individuals into situations where survival often comes at the cost of others. This act of land acquisition reflected the economic hardship that was created by the French colonial rule and showed the deep significance of land in Kabyle society.

For the Kabyle people, land represents a means of survival, identity, heritage, and honour; Acquiring land ensures family's stability and social status, while losing it indicates the loss of dignity and a descent into struggles. Being forced to sell one's land is not only considered as a financial decision, rather it is a profound humiliation and a symbolic stripping of one's identity. It is an act that goes against everything in the society's values. Honour is seen as habitus in Kabyle society, and it is a fundamental value that govern social life, shaping interactions, status and personal identity. From a young age, individuals learn that their actions and behaviours must align with the values of honour, respect, and reputation. According to Addi, everyone has the opportunity to be an honourable man. Rather than striving to gain honour the challenge lies in preserving it, because losing it means losing social respect, influence and even ones place in the community, "Les relations quotidiennes apparaissent alors comme obéissant à un système de

valeurs régulé par le sentiment de l'honneur. Si un individu prend des libertés avec cette valeur, il en payera les conséquences : relégation dans la hiérarchie de la respectabilité, évitement, refus d'alliances matrimoniales, etc” (Addi, 2002.p.80). In this case, losing his land means losing his honour.

According to Tillion (1966) in Kabyle society, land should be preserved within the family and prohibits its sale to strangers and restrict inheritance. Mohand Said, even though he was aware of his uncle’s situation, he seized the opportunity for his own interest and personal gain. In Kabyle culture, the wealthiest are expected to sustain their kin in difficult times. Instead of offering help, Mohand Said took advantage of his uncle’s misfortune; he used his higher position to acquire more land and secure greater influence. His actions made him more than a simple opportunist but a corrupted and immoral figure, someone who benefits from the suffering of his own people. In this way the novel pictured how colonial oppression reshaped internal relationships, causing selfishness, betrayal, and social fragmentation. As the narrator explicated that:

Lounes is someone who thinks clearly. He keeps asking him-self this question: “Why didn’t Mohand Said lend money to my father when he was sick? He left him like an orphan until he spent all that he possessed. Then, he pressed his advantage to seize the best field in the village. What an opportunity! He couldn’t believe his luck. For him, it was a dream! There is no fraternity-the same name and origin is just an illusion. We share all that is negative but the good is individual. This is the Kabyle fraternity!” (p64)

This moment in *The eternal snow* reflects Fanon’s arguments that colonial violence does not end with physical conquest but it infiltrates every part of society, destroying relationships, and turning the colonized against each other. The sale of land is not an isolated event but rather a direct consequence of the colonial system, which has created a world where honour, solidarity, and justice are very difficult to protect. Ultimately, the novel showed colonialism’s greatest weapon and the way it forced the colonized into impossible choices.

The plot took a turning point, when Lounes's cousin Mohand Said made the decision to hire a murderer from their village called the one-eyed man to murder Mohand Mokrane, who at the time was the richest and successful man of the village and from the revival family. The reason that pushed Mohand Said to kill Mohand Mokrane is the fact that he was jealous of his wealth and the simple fact that he was better than him. The narrator recounts that: "Mohand Mokrane will be executed by the one-eyed man himself. Killers in Kabylia do exist but not in large numbers. Jealousy and the spirit of revenge keep this abject job alive" (p.23)

This act of violence is a pure consequence of the psychological damage and transformation caused by colonialism. Lounes's cousin, despite his status as a wealthy man, he was tormented by the success of Mohand Mokrane. It is true that jealousy is a human nature, but in this case, it reflects how colonialism played with the social values, making material wealth define the worth of a man. In Kabyle society, wealth is related to land, honour and one's role in community, but under the colonial rule they were deprived of their land. As a consequence, the economic stability was threatened, and the wealth became a source of conflicts and rivalry, encouraging competition, jealousy, envy and betrayal.

Through the character Mohand Said, Ait Ouahioune mirrored the harsh reality seen in the colonized Kabyle society, where economic hardship and social instability forced people into jealousy, envy and betrayal, and the fact that some individuals, under colonialism, aligned with colonial authorities to secure their personal wealth, and encouraged division within their own communities. Ait Ouahioune showed that the oppression exercised by the colonizer, reshaped social relationships, turning family members into rivals, proving that the destruction of people may come from external forces, and may also come from the inside, when survival takes precedence over solidarity. In a colonial society, no matter how rich someone is, his success is precarious; there is always a fear of losing status, because opportunities were controlled by the colonial

powers . This constant fear pushed individuals to see everyone as threats rather than allies, pushing them toward destructive and violent actions. Lounes's cousin believed that with eliminating Mohand Mokrane, he can remove a rival and solidify his own power; this act of violence reinforces the division within the community, creating a cycle of despair where the ambition to possess more, and fear of losing the power and being surpassed by its relatives led to more bloodshed and chaos.

Moreover, this act of betrayal illustrated Fanon's idea that colonial societies are structured with strategies aiming to prevent true solidarity among its colonies. By keeping the colonized people in a constant state of fear, competition, and insecurity, colonialism made sure that they do not unite their forces against the real enemy. This is precisely what happens in *The eternal snow* , instead of directing their anger toward the system that has made wealth so limited and survival so difficult, individuals like Mohand Said turn on each other. This jealousy and envy do not emerge in isolation but are symptoms of a society that has been reshaped by colonialism into a battlefield of personal ambitions.

When we read the novel, it is just a man trying to kill his rival, but from post-colonial perspective this criminal act is about how colonialism poisoned social relationships, making betrayal and violence become the only means of survival in a society that once before was strongly united. Mohand Said's actions reveal that even those who accumulate wealth under colonial rule are not free from its destructive influence. The crime Mohand Said tried to commit will not liberate him from his greedy feelings, instead it will further entrap him in a cycle of violence. In this way, *The eternal snow mirrored* how the colonial violence intended to reshape the Kabyle society through physical and psychological harm, and making sure to keep the natives separated, vulnerable and powerless against the French oppressor.

In the novel, Lounes is pictured as a man of peace, wisdom and moral integrity, in contrast to his cousin Mohand Said, who is consumed by jealousy and envy. Lounes is a respected men

within his community for his rational thinking and sense of justice and does not seek for power, wealth or revenge, which make him as a source of peace in an environment full of conflict. He was a person that think first to the well-being of those around him before his own personal gain. This made his descent into the lens of violence tragic, because he was not a man who desired conflict, rather he was forced into it by circumstance.

His first act of intervention, when he captures and threatens the One-eyed man, reflects his initial approach to conflict resolution. The narrator described the conflict as:

Lounes and the one-eyed man walk to the field of Mohand Said. Lounes orders him to get into the hut and throws him a rope. He lights the kerosene lamp and puts it on a makeshift table. He orders him to tie his own legs and, once he has finished, he orders him to lie down on his stomach. At this moment, he approaches him. The rifle is pointed at the man's head, and he deftly uses the other hand to tie the killer's hands. Lounes keeps threatening that he will shoot him for the slightest gesture, and now, he is feeling very comfortable to see the one-eyed man well tied! He takes another rope and ties his feet once again to the stud situated in the middle of the hut. Eventually, he realizes that the one-eyed man can't defend himself at all. He checks that his feet and hands are well tied. Each gesture made by the one-eyed man is followed by a threat from Lounes. (pp.71-2)

Lounes does not resort to killing immediately but instead uses intimidation as a means to prevent the murder of Mohand Mokrane. As Lounes is known as a peaceful person who does not like using force, his actions in this moment reveal that violence is not his true nature but rather a necessity imposed by the circumstances. Lounes was a man who always avoided conflict, yet he realized that sometimes force is the only way to prevent greater harm. When he captured and restrained the one-eyed man, his purpose was not to act in cruelty, instead it was a calculated decision in order to prevent a murder from occurring without any irreversible consequences. Though he resorts to threats and intimidation, and he never crosses the line into unnecessary brutality. His restraint, even when holding power over his enemy, reflects his belief that violence should only be used when there is no other choice.

Lounes's intervention in the planned murder of Mohand Mokrane is driven by two key motivations. First Lounes is persuaded that if Mohand Said kills Mohand Mokrane the family members of the latter will take revenge as they have money and men. From Tillion's (1966) studies of the Kabyle society, she argued that individuals from one's family do not only share the same name, but the same honour and values, and touching one's honour is touching to the whole family; she asserted that: "Dans les questions de vengeance, ils sont rigoureusement interchangeables et j'ai connu beaucoup de cas contemporains où des hommes s'attendaient à mourir pour le crime d'un de leurs frères" (p.108). They would first kill Mohand Said and then it will be the turn of Lounes following the hierarchy of the family. In traditional Kabyle society, revenge followed a strict hierarchical system where the victim's family do not simply kill the murderer but also target the most important male in his family to inflict greater loss, ensuring that the retaliation carried significant weight. This system aimed to restore honour rather than seek simple retribution. Addi (2002) pointed out that:

l'honneur, véhiculé par un individu, est un héritage lignager en relation avec le sang. L'honneur reconnu d'un individu accroît celui de son père et de ses frères et, dans une moindre mesure, celui des cousins en relation avec le degré de parenté dans le lignage. Inversement, un individu peut entamer son honneur et donc porter aussi atteinte à celui de sa lignée, en particulier sa parentèle la plus proche. (p.83)

This system aimed to restore honour rather than seek simple retribution often led to cycles of blood feuds. So Lounes wants to prevent an endless revenge between the two rival families.

The second reason is that through this affair Lounes wanted to recover the field from Mohand Said, the one the latter bought unfairly from his deceased father Da Ferhat, and by taking it back, he restores his honour and dignity: " L'homme d'honneur ne cède pas la terre ayant appartenu au grand-père ; et s'il arrive qu'un cousin la vende par nécessité, il fera tout pour la récupérer, même s'il doit payer un prix supérieur à sa valeur marchande et à sa rentabilité" (Addi, 2002.p.89).

This showed his belief in justice and his action is to embrace the brutality that others around him so easily adopt. However, as Fanon explained in *The wretched of the earth* , colonialism and oppression create an environment where violence becomes a language of power. (p.3) In such a world, moral integrity alone is not enough to survive. The law, which should serve as a mechanism for justice, is either absent or corrupted, leaving individuals to take matters into their own hands. Lounes' attempt to maintain peace through non-violent actions, ultimately proves insufficient as the cycle of violence continues despite his efforts to put an end to it.

When the One-eyed man seeks revenge against Ahmed the Thief, because the latter is the one that discovered his plan with Mohand Said and ruined it. Lounes is faced with an impossible choice. He has already tried reasoning and used intimidation, and indirect intervention, but none of these methods has succeeded in breaking the chain of violence. Hamidouche said: "You have to forget to take your feelings with you! Focus on one thing one of them must die. I know you want to save them both, but it's an impossible thing" (p.123). At this moment, Lounes realized that his principles alone cannot protect the people he cares about. He was not given another peaceful resolution, as if he does not act another unjust killing will occur. The weight of this decision transformed him from a mediator into an active participant in violence. This act of killing the One-eyed man was not one of cruelty or personal ambition, but rather a desperate measure taken in the face of a system that offers no alternatives.

Ait Ouahioune, through this transformation, proved the inevitability of violence in an unjust society. Lounes who begins as a wise and peace-seeking man, is ultimately forced to use violence as a means of restoring order. This journey reflects Fanon's theory that in oppressed societies, violence is not just a consequence but an inevitable response to the conditions imposed by injustice. The novel suggests that in a world where betrayal, fear, and power struggles determine survival, even the wisest individuals may be drawn into violence not because they choose it, but

because they have no other option. Lounes' tragedy is in fact out of necessity to bring peace and prevent violence from occurring, rather than to fight for his own personal gain or out of hattery. His story served as a reflection of the larger colonial reality, when justice is denied, when oppression persists, and when individuals are left without alternatives, violence becomes the only means of resistance and survival.

2. Resistance

In his book *The wretched of the earth*, Fanon claimed that asking for independence is far from just reclaiming land, it is also about reclaiming identity and dignity through cultural resistance. He explains that colonized intellectuals go through three main phases on their path to liberation. At first, they try to adopt the culture and ideas of the colonizers, thinking that this will bring them respect and acceptance. They study the colonizer's language, history, and way of life, and reject their own traditions. However, they soon realize that no matter how much they assimilate, they will never reach the acceptance they want and or to be equals with them. arriving to the conclusion that colonized people are always kept separate and inferior, no matter how hard they try to fit in. The second phase is the return to source, where the intellectual rejects colonial influence and starts exploring their own history, culture, and traditions. So they become aware of their situation and begin to see their heritage as a source of pride and resistance and not something to be ashamed of. They study old stories, music, and traditions to reclaim what they lost. Fanon wrote that: "The native intellectual, since they could not stand wonderstruck before the history of today's barbarity, decided to back further and to delve deeper down; and, let us make no mistake, it was with the greatest delight that they discovered that there was nothing to be ashamed of in the past but rather dignity, glory, and solemnity"(p. 210).

By analysing *The eternal snow through* Fanon's theory, we can assert that the novel belongs to the second phase which is cultural revival, coordinating with what is often called the literature of return to the source. Instead of imitating European literary traditions, where natives assimilate the literature of their colonizer, seeking acceptance and validation by the colonizer, the novel actively engages with Kabyle culture and traditions. Ait Ouahioune revived the traditions, values, and social structures of Kabyle villages, ensuring the perpetuity of the Kabyle heritage and its continuity through the generations. This literature from the author is his manner of refuting and resisting against the attempts of the oppressor to erase their identity

We can classify *The eternal snow* as a literature of resistance as it rejects the colonial policy of assimilation. Meanwhile many postcolonial works in North Africa are written in French, the language of the colonizer. In contrast, *The eternal snow* is written in English, making a big step into the cultural liberation and to break from the colonial linguistic dominance. By doing so, the novel distanced itself from the French literary dominance, and instead it created a narrative space where Kabyle identity can be explored on its own terms.

Following Fanon's theory of cultural revival as a form of resistance, we intend to analyse *The eternal snow* and its representation of Kabyle traditions and social structures, proving that this novel came as a response to colonial narratives of stereotypes and cultural inferiority. Ait Ouahioune contributed to the project of resistance and offered a space where he reported the voices and experiences of the colonized through its celebration of Kabyle heritage. The novel serves as a weapon aimed to reclaim and celebrate the indigenous identity in the face of the colonial legacies. Ait Ouahioune's novel serves as a correction to the colonial narrative that Kabylia had no history or culture before European contact. By meticulously detailing the social, political, and spiritual systems of the Kabyle society such as the role of the Kabyle structure, family, traditions,

storytelling and language in resisting cultural erasure, and preserving the identity that was at risk of being lost or distorted under colonial rule.

According to Ait Ouahioune a Kabyle village consists of several families grouped into Iderman (clans) that share a common ancestor: “A Kabyle village is made up of a defined number of families. There are many Iderman in a village. “ Iderman” is the plural of the word “Adrum”; an Adrum consists of many families who have the same ancestor.” (p 98). In Kabyle society there are different groups of families which are defined as Ideman or Adrum (one family group). Each Adrum has its own representative who always attend village meetings that usually occur in the Djemma. This representative aimed to handle internal and external conflicts that could happen between Iderman, and he prevented these conflicts from escalating to acts of violence inside the society; he should intend to resolve issues and not make them worse. These meetings reflect both virtues and vices of Kabyle society, including rivalry, arrogance, and wisdom. Kabyle villages are built on hilltops for defence, and homes are close together, making privacy rare. In the past, every household, except the poorest, owned rifles for protection and status. Tribal conflicts were common, but here comes the role of the Djemaa . Ait Ouahioune (2023) affirmed that:

The Djemma is generally located in the middle of a Kabyle village. It is a daily meeting place. When someone finishes his work, he goes there. It allows the members of the village to see each other and exchange news. Words must be measured. A person cannot, for instance, tell something that can harm any member of the village, even if it is worth telling. Everyone has the right to speak. A person can report what he has seen or what he has heard, what is going on in other villages. (p.31)

The Djemaa in Kabyle society, is the gathering place in the centre of a Kabyle village where men meet daily to talk and share news. People discuss births, deaths, marriages, illnesses, and village matters. It is a place to learn wisdom, poems, proverbs, and the importance of speaking carefully. At the Djemma, people show solidarity by helping each other in different manners, by lending tools, animals, or by advice on different subjects as farming and travelling.

Each family has its representative; they together discuss the different issues of the village and solve them. Women do not participate directly at the Djemma, but they pass their voice through male: husband, relatives and in some cases through friends. *The eternal snow* responded to the colonial narratives that represented the Kabyle societies as disorganized, primitive and need European intervention to civilize them, the novel showed the Djemma's role in maintaining order and justice, using it as a symbol of cultural resistance through its massive contribution to governance, resolution of conflict and praises the communal solidarity. The author challenged the colonial stereotypes; he rehabilitated the image of the Kabyles, showing their sophistication and self-sufficiency, with the Djemma at the centre of the village order, fostering wisdom, oral traditions, and mutual aid. By doing so, he reclaimed the Kabyle heritage and refuted the colonial justification for intervention and affirmed the indigenous' full capacity of self-governance.

According to Ait Ouahioune, in Kabyle community, unity is not just a value but a way of living, where every member is bound to another, sharing responsibilities, joy and hardships. No one is encouraged to live independently or set himself apart from the family, as in Kabyle society, individuality is often seen as a weakness. This may seem unfair to some, but it is this deep sense of brotherhood that assure the family's survival and resilience. The elders pass down their wisdom through generations to generations, teaching that true strengths reside in solidarity and brotherhood. The narrator (2023) illustrated this when he said that:

One day, a wise man wanted to instil a sense of unity in his four children, but they couldn't really grasp the idea. He asked his son to bring five sticks. Once they were brought, the wise man took one and easily broke it. Then he took four sticks at the same time and asked his strong young son to break them. The young man tried in vain, but together the sticks were too strong. It was from there that his children understood the meaning of unity and fraternity. (p.70)

The deep sense of unity in Kabyle family is seen through the life of the Kabyle woman, whose sacrifices and dedication maintain the traditions and strength of her community. The Kabyle woman is raised with strict traditions, taught by her family and community to be obedient and

respectful. She carries the responsibility of ensuring a successful marriage. When a woman gets married, she leaves her family with a mix of joy and sadness. She is expected to serve her husband and his family, take care of the house, and earn the respect of her in-laws. Her role is to be patient, modest, and hardworking, with the hope of securing her place in the family, especially by having children. But role of Kabyle women is more than this, his role in culture is central to the preservation and transmission of Kabyle identity and traditions. Since women are those who take care of the household, they are responsible for maintaining the family's cultural practices that include language, rituals, and customs. Also, the Kabyle women have the task of teaching their children the Kabyle language (Tamazight), traditional songs, proverbs, and stories, making sure that all the heritage of their community is passed down through generations. In addition, women also play a key role in maintaining social norms and values, such as respect, modesty, and solidarity, which are considered as fundamental in Kabyle society. Through their daily actions and dedication, Kabyle women act as the core of their culture, protecting its continuity and resilience in the face of modern challenges. As affirmed by the author:

The Kabyle woman applies the rules and laws inherited from the ancestors. She grows up being obedient. She is educated to love her parents, family history, family name, village, language, traditions and siblings. She considers them as constants. She is the guardian angel of Kabyle heritage. After her marriage she can bear misery, but never the denigration of her family. She can go so far as to ask for a divorce if necessary. Here is the sacrifice of the Kabyle woman to the detriment of her freedom, development and her wellbeing. The idea of rebelling against existing norms never crosses her mind. Sacrifice, modesty, shyness and humility are the main characteristics of the Kabyle woman. (Ait Ouahioune,. p.94)

In the novel, Ait Ouahioune's main focus was to reconnect the Kabyle traditions, values, and identity, aiming to preserve the community's heritage. By stressing the family ties and the key role of women in passing down cultural knowledge, he showed how these elements are important for reviving and maintaining Kabyle cultural values like unity, solidarity, and working together, are traditions and tools that helped the Kabyle natives in restoring their culture in today's world.

Women in the society had the task of preserving the language, customs, and traditions; they were the leading figures in this revival, assuring that the community's heritage is shared with future generations. The author aimed to inspire and present the Kabyle identity, picturing it as a source of strength and resilience. This cultural restoration is both a celebration of heritage and a way to resist forces that threaten to weaken it.

During the colonial rule, the Kabyle language, costumes and way of life were often suppressed. But Ait Ouahioune refused seeing his culture disappear. Following the theory of Fanon, reclaiming cultural practices is essential for decolonization, as it reaffirmed the dignity of the colonized people and challenges-imposed narratives of inferiority. Ait Ouahioune uses this theory by portraying traditional practices, events and clothes as an essential aspect of Kabyle identity. In *The eternal snow*, Ait Ouahioune depicts Kabyle weddings as a powerful means of reinforcing solidarity and ensuring cultural continuity. He precisely described the entire process of marriages in the Kabyle community from the initial arrangements to the final celebrations, showing the establishing traditions that define the Kabyle identity. One of the most important elements in a Kabyle wedding is the preparation of couscous with vegetables, a traditional dish that overcome social class barriers, being equally valued by both the rich and the poor. The ceremony is animated by traditional dances and songs, accompanied by musicians known as Idhebbalen, who play a variety of instruments, including the tambourine, frame drum, bagpipe, flute, and derbouka. The girls wear Lawsonia, a traditional garment that reflects the richness of Kabyle culture. Religious aspects of the ceremony are taken by the marabout, who makes sure that the marriage follow Islamic principles. Additionally, the groom presents Taamamth, or bride price, as a symbol of commitment and respect.

In *The eternal snow*, the tradition of marriage is introduced through Bourdieu's concept of habitus, as it reflects the Kabyle traditions and function as a form of cultural resistance. Marriage

usually follows certain practices such as arranged unions, the payment of taamamt (bride price), and elaborate ceremonies featuring Idhebbalen music, traditional dancing, and the communal preparation of couscous. These customs, were passed down through generations, reinforcing social bonds, maintaining family honour, and preserving Kabyle identity, even in the face of external pressures. Addi explained that marriage in Kabyle society is a structured practice shaped by social hierarchies and collective strategies. Addi reported (2002) that:

L'idéologie patriarcale y ordonne les stratégies matrimoniales dans lesquelles entrent en jeu des facteurs en relation avec les moyens matériels et les ressources symboliques. Dans ce contexte anthropologique, explique Bourdieu, le mariage est alors un phénomène social complexe, dont l'étude restitue les dynamiques à l'œuvre dans la société, relatives aux logiques économiques de la rareté et aux dynamiques symboliques de la distinction. (p.89)

In the novel, Ait Ouahioune also described the Kabyle funerals and how they promote cultural resilience and unity within the community. The entire village comes together to support the bereaved family, as neighbours prepare the funeral meal, which is always couscous with meat, while the mourners reflect on the impermanence of life. During funerals, it is usually the right moment for reconciliation, where old rivalries are set aside in a demonstration of unity and brotherhood. Lekhwan perform Achewiq, profound songs of sorrow that bring the community together in shared grief. The interment follows strict rituals led by a marabout, reinforcing the spiritual and social structures that define Kabyle identity. Another Kabyle tradition according to Ait Ouahioune :

The Djemma requires members to be aged eighteen or more. When the time comes, I will put the rifle on your shoulder and shoot. Then you will join the Djemma.” The rifle ceremony marks a transition to manhood in some Kabyle villages. The weapon is a symbol of strength, prestige and virility. The ceremonial gesture of the shot symbolises a step towards responsibility, glory and the pursuit of ancestral heritage. (p.30)

The author, through these traditions and big events and through this detailed portrayal, he not only preserves Kabyle customs but also resists colonial narratives that sought to diminish indigenous traditions.

We can see the use of Kabyle expressions and proverbs in *The eternal snow* even it is written in English. Proverbs, such as “Hamidouche N’Da Vavouch Itfren Defir Ezervouche.” And “Tunittict matchi ed’laz it’tsekkas, Di lemhiba itternu,” and “We are like couscous under courgette” And also by introducing Kabyle famous storytelling like “Bladjudh and Tariel”, “The story of good and bad doers” and others. The author integrated these proverbs, stories and expressions into his narrative as a form of affirming the Kabyle identity. The author reasserts the linguistic identity in English literary narrative, creating a space where Kabyle culture is centred and celebrated rather than oppressed. Through this, the purpose of the novel is to reinforce the continuity of Kabyle traditions, which serves as a form of resistance against cultural assimilation and historical erasure.

Ait Ouhinoune, through the character of Tahar the poet, integrates poetry into *The eternal snow* as a tool of cultural resistance and homage to the legendary Kabyle poet Si Mohand ou Mohand. Ait Ouahioune wrote:

I was starting to walk very quick

In the twilight of my life

I become silent

God helps me.

Life is not fair,

It hurts me.

I’ve a mad passion

To live my life.

There is no hope.

Misery teaches,

Except me-

I am still poor.

The aging knock at the door

No family,
Homeless.
I don't need money,
My pain is so deep.
Why did this happen?
You say I am verbose;
I am full of air,
I went through an ordeal.
I am rambling
Through the markets,
It's tiring indeed. (pp.13-14)

This poem of Ait Ouahioune is an expression of the deeply emotional suffering, loneliness and poverty, as life has been unfair with him, leaving him hopeless and exhausted from the burden of life, but he found refuge and comfort in God. This tone and words that Ait Ouahioune used, reminds us of poems of Si Mohand Ou Mhend, especially this poem:

De Haussonvillers à Tademaït
Les difficultés se sont multipliées,
Mon pied s'est couvert d'ampoules.
Epuisé à l'extrême,
Voilà où ma conduite m'a mené:
Mon cœur est sur le point d'éclater.
Mais Dieu promet la délivrance,
En ce monde ou dans l'autre :

Tout est écrit à l'origine.(Mammeri, 2001, p.104)

Ait Ouahioune payed homage to the iconic Kabyle poet Si Mohand Ou Mhend by composing a poem in his honour; by doing so it does not only serve as a tribute, but it also rather opens up a dialogic relationship between the two texts. To explore the intertextuality and the stylization that connect the two poems, we followed the Bakhtinian theory of dialogism, which argued that no text exists in isolation, but it is always a constant interaction with other voices and

discourses. Both Ait Ouahioune and Si Mohand Ou Mhend adopt personal suffering, physical exhaustion, and the burden of life. Ait Ouahioune said: “I am rambling/ through the markets, /It's tiring indeed.” while Si Mohand Ou Mhend said: “les difficultés ce sont multipliées,/ Mon pied s'est d'ampoules.” Both poems show the deep cultural and religious beliefs of the authors and their resignation to the divine faith. Ait Ouahioune mentioned that: “god helps me.”, Si Mohand Ou Mhend said: “Dieu promet délivrance.” The poetic voice of Ait Ouahioune also echoes stylistically that of Si Mohand Ou Mhend by the use of direct and short lines.

This what the Russian scholar calls stylization; he argued that authors may take another discourse or voice and add a new meaning to. “But the author may also make use of someone else's discourse for his own purposes, by inserting a new semantic intention into a discourse which already has, and which retains, an intention of its own. Such discourse, in keeping which its task, must be perceived as belonging to someone else. In one discourse, two semantic intentions appear, two voices” (1999.p.189). Ait Ouahioune's poem share a deep connection with the poem of Si Mohand Ou Mhend through shared themes and tone, and the two texts are in dialogue between each other across time. Ait Ouahioune does not imitate Si Mohand, but he gives new life to his style and message, preserving Kabyle culture and memory, and keeping oral tradition alive by passing it through his own poetry.

By embedding his own poetry within the novel, the author reinforces the oral and literary traditions of Kabyle culture, ensuring their continuity in the face of colonial influence. According to Feugas (2020):

Poésie et résistance apparaissent comme les tranchants d'une même lame où l'homme inlassablement affûte sa dignité. S'il peut être considéré comme une réponse aux bruits de bottes en ce début d'année 1956, c'est parce qu'il affirme (et profère) que la poésie est par nature résistance et que le poète est celui qui porte les aspirations communes de peuple à la liberté.

The act of poetic resistance captured in *The eternal snow aligns* perfectly with Fanon's theory of cultural revival, where he claimed that native artistic expressions became a form of defence against oppression. Just as Si Mohand ou Mohand's poetry pictured the struggles, resilience, and identity of the Kabyle people, Tahar's verses in the novel serve to preserve and celebrate Kabyle heritage, asserting its place in contemporary literature. Through this literary strategy, Ait Ouhinoune not only honours a historical Kabyle legend, but also reaffirms the persisting power of Kabyle oral traditions as a means of resisting cultural assimilation.

Si Mohand ou Mhand, one of the most renowned poets of the great Berber poetic tradition, was born around 1845 in Icheraïoune (Tizi Rached). He was the son of Muhend Amezyan n At Hmaduc and Fatima n At Ssaid. Born into a relatively affluent family, he was destined for studies in reading and writing the sacred language, Arabic the language of the Quran. In 1857, all of Kabylia came under French control, including Si Mohand-ou-Mhand's village, which was occupied by the troops of General Rondon. They built a town called Fort National (now Larbaâ Nath Irathen). Si Mohand's family was stripped of all their possessions and forced to settle in a nearby hamlet. There, he studied under his uncle Arezki, who led a group of students in a religious brotherhood. Si Mohand acquired the foundational training of an imam and later continued his studies at the Zaouia of Sidi Abderrahman in Iloulen, where he memorized sixty surats of the Quran and acquired the honorary title 'Si'.

In 1871, his village and family were severely affected by French repression, with widespread banishments and executions. Si Mohand, like his father, was sentenced to execution, but his life was spared by a French officer who deemed his death insignificant. The village was completely destroyed, and its inhabitants were scattered across other villages in Kabylia and major cities such as Bône (Annaba) and Tunis. This included his brother Akli who settled in Tunis, where he prospered, while Mohand tried to rebuild his life, taking care of his mother and younger brother;

tradition even says that he got married but this marriage remains shrouded in uncertainties and contradictions.

After being struck by the loss of his family and belongings following the 1871 revolt, Si Mohand found himself in a situation of great hardship, forced to flee his native region. As a member of a defeated camp, he travelled on foot through the Algerian provinces, adopting a life of wandering marked by instability and deprivation. He primarily lived off seasonal work, such as olive harvesting or other agricultural activities, and small trades in cities like Bône, where many Kabyles gathered to work for the colonists in the mines and farms. He also occasionally travelled to Tunisia, where his brother Akli had found refuge and prospered after taking part of the family fortune. These trips to Tunisia were often filled with family tensions, particularly with Si Mohand's sister-in-law, who did not always welcome him warmly, further reinforcing the poet's feelings of abandonment and rejection.

Si Mohand is said to have died in Dec, 28th 1905 at the hospital of the sisters "hôpital des Sœurs Blanches de Saint Eugene" near Michelet. The poet was buried in Asekif-nEttmana, in the Tikorabin cemetery, which belongs to the maraboutic family of the Aït Sidi-Said.

Despite the material difficulties of his life in exile, Si Mohand continued to spread his poetry, which became a form of resistance, a way to express his suffering and revolt against the condition of his people under colonial rule. His poems, often inspired by his encounters with his fellow countrymen in the various regions he travelled through, reflected his pain and despair, but also his critical and harsh perspective on social and colonial injustices. Through his verses, he denounced not only the suffering of his people but also the inequalities and abuses of colonial power. Si Mohand's poetry was thus an outlet, a space where he could express his disapproval of the oppressors and his solidarity with the oppressed, while also testifying to the resilience of his spirit in the face of adversity.

His life of wandering, though marked by poverty, thus transformed into a poetic quest. Each step of his journey nourished his poetry and strengthened his commitment to his Kabyle identity, his cultural heritage, and his refusal to accept social injustices. Si Mohand became, therefore, a committed poet, whose verses continue to evoke the pain of exile, the revolt against oppression, and the quest for justice.

The Isefra (the word means “poems” in Berber, singular Asefru) were published in collections several times, notably by Moh Said Boulifa in 1904, Mouloud Feraoun in 1960, Mouloud Mammeri in 1969 (and Larab Mohand Ouramdane in Morocco in 1997). Other poems by Si Mohand were collected and published at the author’s expense in Algiers in 2000 by Yacine Adli.

In addition to oral resistance, Ait Ouahioune introduced another form of resistance which manifested by means of arms and violence. Through the character Ahmed the thief, the author payed homage to the bard and gave attribute to Ahmed Oumerri, a well-known resistant and fighter of the colonial power. The colonial presence in Algeria exerted systemic violence, which gave rise to various forms of rebellion, reflecting the people’s rejection of injustice and oppression. This resistance was aimed at a way of life imposed by the colonizer, which was incompatible with local customs and the practiced religion. Alongside the political revolution that would later erupt, another form of struggle emerged on the national territory. Often led by ordinary men from the popular masses, but sometimes also by members of wealthy families who had suffered colonial dispossession, this fight initially stemmed from personal motivations before expanding to involve the entire community. These figures, known as “honor bandits,” were distinguished by their exploits and adventures, which often preceded their reputation. Unlike the image of criminals, outlaws, brigands, bandits attributed to them by the state and colonial authorities, they were seen by the rural society as heroes, avengers, or just defenders. By stealing from the rich to help the

poor, they sometimes embodied a hope for liberation, depending on the sociopolitical context of the time. Their main goal was to assist the oppressed and rectify injustices.

According to the French press, Ahmed Oumerri, whose real name was Ahmed Belaid, was born on October 25, 1911, in Aït Djema near Ouadhia. He had a wife and two children. The son of a bandit, who was killed in August 1945 in the village of Maatkas by a rival gang following a confused dispute. Oumerri was accused of robbing the White Fathers' house in Ouadhia. He refused to appear before his judges, who sentenced him to 18 months in prison. He fled and took the maquis, where he quickly gained a reputation as a strongman. He gathered a gang around him. Iouaddarène, who came from a wealthy family in Beni Mendas, had voluntarily joined the army and had participated in the 1939-1940 French campaign. Later, he deserted and took the maquis. In 1946, Hadj Ali Arezki joined him. He had returned from France where he had been working. He settled with his mother, and his young sister in Ighil Imoula. The France gendarmes arrived, looking for Ali for an offense committed in France, so he fled and took the mountains, becoming Oumerri's first lieutenant.

A legend grew around this man. He proclaimed himself invulnerable, and when he robbed people at gunpoint, he proudly declared that he feared nothing. It is said that Umerri desired Rosa, the wife of his comrade-in-arms Iouaddarène, but the latter was in his way. Umerri even went so far as to ask Rosa's mother to persuade her daughter to divorce so that he could marry her. On November 22th, 1946, Umerri and Hadj Ali arranged to meet Iouaddarène in the heart of the Tineri forest to kill him. However, Iouaddarène managed to escape.

On February 16th, 1947, Umerri and his lieutenant Hadj Ali were invited by the Ouacel family. After the meal, they were executed by Ali Ouacel and his cousin Ouagueni Arezki. First wounded by five revolver bullets, Umerri still managed to shoot two bullets into Ouagueni's

shoulder. Ouacel then grabbed Ummerri's own rifle and finished him off at close range. As for Hadj Ali, he was killed instantly by a single shot to the heart.

Ait Ouahioune's portrayal of Ahmed in *The eternal snow* serves as an act of historical rehabilitation; as Ait Ouahioune affirmed that:

Ahmed is a well-known thief in the region. He doesn't work alone, having subordinates who do his bidding. He is a gang leader. Ahmed hates rich people. He doesn't believe that every thief steals. He is a so-called "Bandit of Honour" – when something is stolen from the rich, he gives it to the poor without a second thought. This is why he has given away all that he possesses and remains empty-pocketed. He has pity for poor people and defends them. No one could dare despise the poor with Ahmed around. They are under his protection. (p.7)

Through the character of Ahmed the thief, the author rejected the colonial representation of Ahmed Oumerri as a simple criminal. The French colonial administration sought to introduce figures such as Ahmed Oumerri by discrediting them and characterizing them as bandits, they also tried to eliminate their role in society as symbols of resistance and social justice. However, in the novel, Ahmed is reinterpreted as a "Bandit of Honour" who fights against economic and social injustices and as a figure who redistribute wealth and protected the poor. Through this character, Ait Ouahioune restores Ahmed Oumerri's legacy, asserting his role as a protector of the oppressed rather than a common thief. This reinterpretation can be associated with Fanon's theory on cultural resistance, as it reclaims natives' figures deformed by colonial narratives, giving them back their rightful place in history.

3. The question of evil in a colonial context

The classical detective novel often follows a structured plot; it begins with a murder, then come a brilliant detective to solve the mystery and uncover the truth using both logic and dedication. This genre, popularized by authors like Doyle Sherlock Holmes and Christie Hercule Poirot and Miss Marple, relies on a clear resolution where justice prevails. Key elements include

a closed setting, a limited number of suspects, and a final revelation that ties all clues together. The modernists in some way modernized the elements of detective novel, and deconstructed its conventions without simply mimic the classical detective genre, instead they cleverly subvert it and this subversion can take many forms, from parody to profound psychological reinterpretation. By pushing the rules to extreme, the authors harness its thematic and stylistic elements, and opened new creative possibilities, turn the genre into a subject of critics and a medium for innovation .

Cependant, la reprise dévoyée du schéma policier chez les romanciers nouveaux n'est pas non plus simple entreprise de démontage parodique. On peut penser que le modèle importé, quelles que soient les modifications qu'il subisse, est retenu pour sa valeur propre, pour ses ressources rhétoriques autant que thématiques. Observons à ce propos que le détournement est en général obtenu en allant jusqu'au bout des principes et des règles du genre. C'est au moment où elle atteint à son comble que l'application de ces règles conduit à leur négation et à leur détraquement. (Dubois, 1996, p.56)

The evolution of the detective genre pointed out how certain texts stand out by adopting a freer and more irregular approach to traditional conventions. In these works, the detective or the plot does not fully adhere to classical expectations, leading to gaps or flaws in the narrative. However, these deviations do not necessarily result in a narrative failure, the resolution of the mystery may still be present but marked by a form of relative incompleteness. These imperfections aim to soften the strict structure of the genre, by providing the narrative with the exploration of deeper themes, such as the failure or inability of the characters. By deviating from the rules, these texts create a space for a more novelistic and reflective storytelling, while still sometimes maintaining a conclusion that remains in line with the genre's expectations. "Les grands textes de la littérature policière enfreignent les lois du genre. C'est l'effet de leur liberté créatrice autant que d'une pro-pension à surenchérir dans le surprenant, dans l'inédit" (Dubois, 1996, p.56)

Crime novels, revolve around specific character archetypes: the detective (or investigator), the criminal, the victim, and the auxiliary figures who contribute to the intrigue. In *The eternal*

snow, these roles are subtly redefined as it is the case in the modern literature. The novel presents a powerful narrative centred on a village in turmoil and a man determined to prevent violence. Rather than solving a past crime, the novel explores the anticipation and prevention of a future one.

La mise en œuvre de l'enquête suit une ligne chronologique progressant vers la révolution finale. Les faits et événements qu'elle rapporte, analyse et rétablit se situent souvent, en revanche, dans un passé antérieur à la phase de l'investigation. Mieux l'enquêteur parvient à dégager une série de causes et d'effets sous le mystère initial, plus il pénètre dans des couches temporelles éloignées du présent de la détection. La tâche du récit de l'enquête est de faire émerger au fur et à mesure le récit du crime, par le biais de la mention d'indices, de propos de personnages interrogés et de déductions de l'investigateur. (Vanoncini, 1997, p.14)

The character of Lounes, can be considered as an unconventional detective, as he does not follow the descriptions given by the traditional writers to the detective in the classical detective stories. He is not a professional investigator, but an ordinary man thrust into a situation that demands moral decision-making. His amateur status sets him apart from typical detectives, who often follow clear steps to solve crimes. Lounes reacted inside a community where personal connections, emotions, and moral struggles play a significant role in his actions. Through him, the author constructs a suspenseful story shaped by intelligence, moral struggle, and quiet resistance. Lounes' investigation structured more than a simple detective plot; it becomes a mirror reflecting the complexity of human behaviour and the fragile balance of justice in community where justice is absent because of the French oppression.

From the beginning, Lounes is presented as a man who values discretion over confrontation. He was aware that something was wrong. His cousin Mohand Said behaves suspiciously. The narrator asserted that: "I guess there is something different about this man. Also, he has a weird way of walking. He looks Strange" (p.2), but rather than accuse him, Lounes' investigates indirectly. He chooses Ahmed, a thief from the village, to act as his informant. This choice was not accidental as Lounes sees beyond social labels and recognizes that Ahmed, despite

his past he is capable of loyalty and courage. Lounes' strength lies in his strategic thinking; he collects information patiently never acting on impulse. When Ahmed discovered that Mohand Said has hired the one-eyed assassin to kill Mohand Mokrane just because he was jealous of him, Lounes does not respond with violence. Instead, he consulted Hamidouche a curious man who knows everything and who alternated between intelligence and malice, described by Ait Ouahioune in one of the conferences as Sherlock Holmes. With this help, he pieced together the timing of the planned murder the narrator declared that: "The one-eyed man will fix the date of the crime, but the victim will be executed three days before." (p.39)

What makes Lounes's role unique is the way he avoided direct confrontation, rather than exposing Mohand Said or attacking the assassin, he manipulated the situation. Knowing from Hamidouche that Mohand Mokrane owns land in Thouvirett, Lounes told him: "I have a friend who came back from thuvirett, he said that the fire had taken a toll there!" (Ait Ouahioune, , p.54) This lie was a calculated move, it leads Mohand Mokrane to leave the village just in time, saving him from the assassin without realizing the danger he was in. Yet Lounes does not leave everything to chance. On the day of the planned murder, he waited in the fields ready to confront the assassin, and his quiet determination showed that he was not afraid to react in violence when it is required and he confronted the assassin and stopped him through a subtle threat, avoiding open violence.

Although Lounes succeeded in preventing the murder, the situation becomes more complicated; Mohand Mokrane began his own investigation, trying to discover who wanted him dead. However, before he could take any action, Mohand Said falls ill and dies. Another instance of fate intervening before violence can occur. But the danger was not over, before his death Mohand Said told Lounes that the assassin discovered Ahmed's betrayal and plans to kill him and once again he must act to protect someone. He prepared for a final confrontation with the One-eyed man. In his way to prevent the murder, he was delayed by an unexpected attack of wolves.

When he finally escapes, he heard gunshots and believed he has failed. The sense of helplessness in that moment reveals that even the most careful plans cannot control everything. The narrator declared that: “Lounes cries out” they are both dead. I couldn’t save him” (p.126). In a final twist, Lounes then discovered that Ahmed is still alive, the gunshots he heard were not destined to him, but for wolves. So, his intervention was not in vain the assassin is dead, and the victim survives.

Le roman à suspense comble cette lacune. Celui-ci présente des existences humaines fragilisées par la menace. Il ne permet pas au lecteur d’observer à bonne distance la clarification d’un meurtre ou le déroulement spectaculaire d’un processus criminel. Il lui demande de s’identifier avec un être qui lutte pour sa survie physique et psychique. La question est ici de savoir si la victime qui peut être coupable en même temps va échapper au piège en train de se fermer sur elle. Proche de l’histoire d’épouvante, le roman à suspense ne se confond pas avec elle. (Vanoncini, 1997, p.93)

In the novel Lounes’ investigation is not just about stopping a crime. It is also about navigating the moral tensions of intervention, loyalty, and justice in a deeply traditional society. He is a man seen as a hero in a non-traditional sense, and who chose to act in silence, using thought instead of force. His story reflected the difficulty of doing the right thing in a world where every action has consequences. Lounes is caught in both a moral and existential struggle. Unlike classic detective stories, the danger here is not merely external, it infiltrated social relationships, the hero’s conscience, and the colonial structures that weigh heavily on the community. Lounes is not a distant investigator; he is a deeply involved man who takes personal risks to prevent a crime, at the cost of his psychological balance and personal safety.

In *The eternal snow* the fight between evil and good does not lie in explicit opposition; it is rather captured in the internal conflict of the character, in a society submerged by colonial pressure and moral erosion. Lounes, who is at the heart of the narrative, seeks to prevent an imminent murder, using questionable means such as violence, manipulation, murder and he uses indirect strategies as recruiting a thief as an informant, misleading the targeted victim (Mohand Mokrane) with false warnings, also consulting a man who operates in shadow of the village

knowledge (Hamidouche), and made them as his allies to complete his mission. These complex changes reflected the harsh reality and the absence of justice under colonial dominance, where individuals were forced to work with what they have, and must make justice by themselves because there is no one to do it for them, and the French authorities do not interfere with the internal conflicts of the indigenous. Lounes and his allies aimed to preserve peace and order in the community, in contrast to Mohand Said who can be seen as an “élément incendiaire” as his actions threatened communal peace, and encouraged conflicts and violence, driven by motive of greed, jealousy, envy and thirst of power.

Mohand Said’s conspiracy with the One eyed man serves as a symbolic trigger, exposing the layers on injustice, silence and violence that define the colonial system that made violence become a symbol of power in the absence of law. Mohand Said wanted to commit a crime, acted out of jealousy and rivalry, and the One-eyed killer as a tool of that violence. The novel portrayed a world where good and evil are intertwined, when a thief and a gossip served justice, and where a wealthy man fell into sin. Through these characters, *The eternal snow* explains how colonialism destabilized the moral frame works and played with the values of the society.

Lounes’ fight against evil strongly fits with the medieval plays, which turn around a battle between virtue and sin. Just as in morality tale, as mentioned in Britanica: “The action of morality play centres on a hero such as mankind, whose inherent weaknesses are assimilated by such personified Deadly Sins and enlist the aid of such figures as the four Daughter of God (mercy, justice, Temperence, and truth)”. Lounes’ struggle represents Kabyles’ fight for justice and restores their dignity against the colonial oppression. Mohand Said, is a symbol of corruption controlled by greed and jealousy, reflected the colonial exploitation and manipulation of the Kabylis. Lounes’ actions driven by his sense of justice and mercy is captured as the moral resistance against the colonial system that seeks to destroy their values, and his success at the end,

when he saved Ahmed the thief and Mohand Mokrane, serves as a prove that justice can be reclaimed and reached even in moments of despair, and the liberation from the colonial oppression can be achieved. This victory symbolizes a moral triumph and asserts that dignity and identity will be restored, and justice can prevail.

Conclusion

It follows from the above discussion that Ait Ouahioune's *The eternal snow* presented social, political, moral and anthropological dimension. Anthropologically, the novel focuses on the resistance of the Kabyle society to the encroachment of the French colonial culture on the habitus of the Kabyle population. The author's emphasis on the cultural resistance has postcolonial relevance in the sense that it speaks about the cultural erosion of the Kabyle society during the French presence, as he portrays how colonialism imposed new norms to suppress the Kabyle traditions and identity. The novel, through the preservation of oral storytelling, traditions and communal values seeks to defend its habitus in the face of cultural colonization.

Morally speaking, the novel is a depiction of the fight against evil, which is the French colonization. The latter had led to the destruction of the moral values, and fostering behaviours such as greed, envy and jealousy, that once has been condemned in the traditional moral code of the Kabyle society, creating a world where justice, loyalty and integrity are in the process of disappearing. *The eternal snow*, through its detective genre, as in Agatha Christie's novels, investigates the moral collops of the society, and acts as a form of resistance aiming to uphold dignity, truth and justice despite the pressure of the colonial evil.

Politically, the novel portrays the French colonialism that imposed its domination over the Kabyle people, disrupted traditional structures and exercised violence that generated lasting psychological harm. It reveals how colonialism encouraged injustice, division and social

fragmentation by weakening community and creating an environment infected by jealousy, division and mistrust. At the heart of the novel, the author expresses resistance through different forms. Through the character Ahmed the thief, Ait Ouahioune payed homage to the armed resistance and the bandit of honour Ahmed Oumerri. He also introduced the oral and cultural resistance through his own poetry in memory of Si Mohand Ou Mhand. This makes the novel as a resistance to the French stereotypes, a refusal to submit to the colonial erasure, and serves as a political critique of colonialism.

From social lens, the novel offers a critique of the internal fractures that colonialism caused. The French domination disrupted communal harmony, changed the Kabyle habitus and weakened kinship ties. The destruction of social relations gave way to jealousy, rivalry and betrayal. The social relations that once provides stability and security turned into a source of conflicts and division. In doing so, the novel shed light on the deep social changes left by the oppressive system

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