

# National Memory in Cinema... How Do Historical Films Reflect the Momentous Events in Algerian Society? The Film "Opium and the Stick" as a Case Study

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## Abstract

*The study aims to introduce Algerian cinema through the film Opium and the Stick, and to reveal the oppressive methods adopted by French colonialism against the Algerian people during the liberation revolution, while highlighting the role of image and sound in conveying the message of the Algerian revolution to the world and strengthening national memory. The researcher relied on the descriptive approach through description. The events covered in the film and the analysis of their conformity with the historical facts of the Algerian liberation revolution. The study sample was represented in the Algerian historical film Opium and the Stick by director Ahmed Rachidi, as a model for studying the representations of national memory in Algerian cinema. The study relied on analyzing the content of the film and comparing its events with the historical facts and the original novel by Mouloud Mammeri, i.e. through observation and documentary analysis of the cinematic text. Perhaps the most important results: It is the contribution of the film Opium and the Stick in embodying the Algerian national memory and highlighting the sacrifices of the people during the liberation revolution. The film highlighted the pivotal role of the Algerian countryside in supporting the revolution humanly and logistically, and revealed practices. Oppressive French colonialism, such as scorched earth politics and mass revenge, and as this study has proven, Algerian cinema is an effective tool in preserving collective memory, transmitting it to future generations, and strengthening national identity.*

**Keywords:** National Memory, Cinema, Historical Films .

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## Introduction

Cinema today, more than ever, is considered one of the most important tools that contribute effectively to writing history and addressing its phenomena. It documents, with image and sound, facts, events and societal phenomena, whether through documentary films that rely entirely on reality in their media material, thanks to the implementation and selection of people and real temporal and spatial spaces, or through narrative films whose makers try to express reality. By acting and reconstructing the event dramatically.

The seventh art has been employed since its inception by the Lumière brothers at the end of the nineteenth century, in addition to its various uses for the purposes of writing history and recording various events for the purpose of documentation, which made the film an important source of historical writing. In fact, a number of researchers and critics in this field have gone further when they considered that the director interested in embodying historical events in his films, He is a historian like other historians who rely on other methods in their writings, as confirmed by Robert Rosenstone, one of the founders of the movement interested in history through cinema in the United States of America.

Anyone following the development of Algerian cinema after independence will notice the extent of the historical event's presence in both narrative and documentary films, as those in charge of the country's film industry, with the support of the state, often sought to address the events, stories and facts that shaped the collective memory

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For Algerian society, this does not seem strange, especially if we know that history itself has always been an inspiration to artists of all orientations in drawing, sculpture, theatre, cinema, or other arts.

## Problem

National memory is a vital element in shaping the identity of any society, and historical films represent one of the most prominent means that reflect this memory and enhance its understanding. In Algeria, society lived through painful historical experiences from the beginning of the colonial period until gaining independence, as Algerian society suffered from all types of torture and abuse at all levels. Cinema plays a pivotal role in documenting these momentous events, and historical films are considered a mirror that reflects the experiences and suffering of the Algerian people. They depict events in a way that conveys the feelings and thoughts experienced by citizens, through characters and dramatic plots. These films shed light on the social and political issues that have shaped the country's history, contributing to strengthening collective awareness and deepening pride in national identity. Often, historical films are based on real facts but also use artistic elements to convey a deeper message about the value of sacrifice and hope for the future. By exploring how these films reflect momentous events, we can understand how they impact national memory and their role in shaping the collective consciousness of new generations.

So, how do historical films reflect the momentous events of Algerian society, and what is their impact on national memory? This is what we will discuss in this research paper.

## Importance of the Study:

This study falls within the scope of studies concerned with the artistic and historical field of the Algerian people. The revolution was a direct cause of the diversity of artistic and intellectual creativity, which gave it an unexpected global dimension and popularity. Thanks to the novel and film "Opium and the Stick", the local revolution was overcome and France's repressive policy was exposed to international public opinion, based on what was included in the events of the revolution through the reality of an Algerian village located in the upper Kabylie region.

## Study Objectives:

This study aims to introduce Algerian cinema through the film "Opium and the Stick." It also reveals the brutal method of occupation applied to the Algerian people after the outbreak of the revolution. We seek to clarify that sound and image are important in propaganda and in conveying the revolution's message to a wider world without exorbitant costs.

## Study Methodology

Based on the events and scenario, we tried to criticize the film according to the extent of its conformity with historical events and the reality of the Algerian people during the liberation revolution, or the extent of falsification of facts in order to deviate from the text of the novel by Mouloud Mammeri, and to reach this, we followed the descriptive approach to describe the events around which the film revolved.

### *The Concept of National Memory:*

The concept of "national memory" is complex and multifaceted, and there is no single, comprehensive definition that prevents it, as its interpretation varies according to contexts and schools of thought. However, in general, it can be understood as: a joint collective construction of the past. It is not just a set of historical facts, but rather a process of collective construction of the nation's past, shaping its identity, and determining its relationship with the present and the future. It includes the historical narrative, and national memory includes various historical narratives. Sometimes they may contradict each other about important events in the life of the nation. These narratives form a "national narrative" that defines national identity and shared values, symbols and stories that are used to transmit national memory from one

generation to the next. These symbols may be people, events, places, or even material things, as well as sites and landmarks, and they are considered an integral part of national memory, as they represent places of historical or symbolic importance, traditions and beliefs that also contribute to shaping national memory. It enhances belonging and national identity, and oral history is also considered an important part of national memory, especially in the absence of written documents. As we find collective memory, national memory is not an individual memory, but rather a collective memory shared by the individuals of the nation, and it develops and changes with the passage of time. National memory can be defined more comprehensively as a dynamic and multifaceted social and cultural structure, formed over time through the interaction of a group of factors, and represents a common collection of experiences and expertise. Events, symbols, stories, and interpretations that form a collective understanding of a nation's past and define its identity and relationship to its present and future.

### *Dimensions of National Memory:*

National memory is characterized by multiple and interconnected dimensions that cannot be understood in isolation from each other, and these dimensions can be classified in different ways, but some common classifications include:

#### - The temporal dimension (Chronological Dimension):

This dimension includes the chronological sequence of important historical events that shaped the nation's identity, from its beginnings to its present. It is not merely a narration of dates and events, but also includes the changes in the social, political, and economic conditions that accompanied these events. This dimension highlights the interconnectedness between the past and the present, and how the past influenced the formation of the present.

- The spatial dimension (Spatial Dimension): This dimension focuses on geography and important places that are linked to historical events or the nation's culture. It includes archaeological sites, cities, villages, and natural areas that are considered symbols of national identity and carry special symbolic and historical meanings. This dimension contributes to building a sense of spatial belonging and national unity.

- The Social Dimension: This dimension addresses the different social classes and groups and their experiences in shaping national memory. It includes popular narratives, oral stories, songs, and proverbs, which express different perspectives on historical events. This dimension highlights the diversity and difference within the nation and contributes to understanding national memory from a diverse perspective.

- The political dimension (Political Dimension): This dimension includes the role of the state and political institutions in shaping national memory, such as official policies on history, education, and the promotion of national values. It also includes the political use of history and conflicts over the political narrative of history. This dimension highlights the political influence in shaping national memory and the possibility of using it as a tool to control the national narrative.

- The cultural dimension (Cultural Dimension): This dimension deals with the cultural elements that constitute national memory, such as language, literature, arts, music, traditions, and customs. They express the nation's identity and contribute to building a sense of belonging and unity. This dimension highlights the importance of cultural elements in preserving national memory and transmitting it to future generations.

- The psychological dimension (Psychological Dimension): This dimension includes experiences, emotions, and feelings associated with important historical events, such as wars, disasters, and crises. It addresses the impact of these events on the collective psyche of the nation, and how they shaped its identity and relationship with its past. This dimension highlights the importance of dealing with the past in a healthy and constructive way, and coming to terms with painful memories.

These dimensions are not completely independent, but rather overlap and interact with each other to form an integrated picture of national memory. Understanding these dimensions helps us understand how national memory is formed and how it is used to build national identity and social cohesion.

#### *The Importance of National Memory In Societies:*

National memory is a fundamental pillar in building peoples' identity and maintaining their social cohesion. It is of great importance on several levels:

- Building National Identity (National Identity): National memory is the basic building block in building national identity. It determines who we are as a people, our past, our values, and our aspirations. Shared historical narratives, national symbols, folk stories, and shared historical events contribute to forming a common sense of belonging and national unity. Without a shared national memory, it is difficult for a people to form a cohesive national identity.
- Promoting social cohesion (Social Cohesion): National memory contributes to strengthening social cohesion by creating a common sense of destiny and purpose. Shared historical experiences, whether positive or negative, bring people closer together and strengthen their social ties. National memory also helps resolve differences and disputes by emphasizing shared values and a shared history.
- Directing public policies (Public Policy): National memory greatly influences public policies, as historical experiences shape people's beliefs and aspirations, which affects government decisions and policies taken, for example, national memory may lead to preferring certain policies over others based on past experiences.
- Protecting cultural heritage (Cultural Heritage): National memory is not limited to historical political events, but also includes the people's cultural heritage, such as language, literature, arts, music, and traditions. Protecting this heritage contributes to preserving the people's identity and history, and enhances their sense of belonging.
- Interpreting the present (Understanding the Present): Understanding the past through national memory helps interpret the present and understand the challenges facing the people, as historical experiences provide valuable lessons that can be used to solve current problems and make the right decisions.
- Building the Future (Building the Future): National memory is not just a look into the past, but rather a tool for building the future. Past experiences help people define their goals and ambitions, and direct their efforts towards building a better future.
- Enhancing a sense of pride and belonging (Pride and Belonging): National memory contributes to enhancing a sense of pride and belonging to the nation. Positive past experiences and national achievements enhance a people's sense of pride in their identity and history.
- Resisting historical distortion (Resisting Historical Revisionism): National memory helps resist attempts to distort history or rewrite it to serve specific political or ideological goals. Learning about real history helps protect national memory from falsification and manipulation.

#### *The Concept of the Historical Film and its Conditions:*

The term historical film is applied to films that depict real events related to the history of the nation, provided that these events do not take place during the same period as the filming of the film, i.e. they deal primarily with facts from the past, and their topics are closely related to politics as a public sphere. Rosenstone explains to us a number of elements that make up the concept of historical film as follows (A Gili, 1978, p18):

The historical film is, first and foremost, a story that has a beginning, middle, and end that transforms to convey moral messages to the recipient whose mission is to connect the viewer to his past and inspire him with lessons that he can benefit from in his present and future.

The historical film is based on a historical event such as the stories of people, whether men or women, famous or not, as it is enough that they played certain leading roles or suffered from coercive practices and certain problems.

- The historical period whose events the film deals with is an end period, meaning that its events occurred in the past and ended.

The historical film gives the events dramatic and emotional dimensions, as the director seeks to embody the meanings of heroism, victory, happiness, joy, as well as defeats, setbacks, and sorrows.

Historical film provides us with images of our past that relate primarily to the different places, people and things that make up this past, so that they have a more eloquent meaning than simply reading about them in books and articles. Cutting clothes from the distant past of a society worn by museum display dolls does not carry the same meanings when they are worn by actors and moved by movement in the spatial and temporal spaces of the cinematic story.

The same researcher also set for us a number of controls and conditions through which a film can be judged as a historical film through his famous article « Like Writing History With Lighting », In which he explained the basic conditions for classifying a particular film as a historical film, the most important of which is the obligation to monitor the film by a historian specializing in the same events being treated. Through this step, the facts in the film can be compared with historical facts so that the critic can determine the extent of the director's commitment to conveying the details as narrated by historians, eyewitnesses, and other sources (A Gili, 1978, p62).

#### *Basic Aspects Of Historical Film:*

- Time: The basic element is a time frame located in the past, whether near or far, and this frame determines the historical, social and cultural conditions that form the background of events.

- Historical accuracy: A historical film is supposed to be as committed to historical accuracy as possible, keeping in mind that the film is a work of art and not a documentary. This means that some details may be changed or simplified for narrative reasons, but there must be a real historical basis for the story. The degree of accuracy varies from one film to another. Some focus on extreme accuracy, while others take greater liberties in order to give the story a dramatic character.

Narration: A historical film tells a story. This story may be entirely true, or fictional, inspired by historical events. Narration is used to present characters, events, and historical background in a way that encourages the viewer to engage with the story.

- Social and cultural dimensions: Historical film is not limited to reenacting political events, but also highlights the social and cultural aspects of the time in which the events take place, such as customs, traditions, clothing, and architecture.

Interpretation: A historical film often offers a specific interpretation of events. This interpretation may not be completely neutral. The film may highlight a specific point of view or attempt to re-evaluate historical events from a new perspective.

*Cinema As A Field For Preserving Memory:*

Cinema is a crucial space for preserving memory, whether personal or collective (national or global). It not only documents historical events, but also reproduces and interprets them, contributing to the formation of collective consciousness and identity. The importance of cinema in this context lies in several points:

- Documenting historical events: Cinema records historical events visually, preserving their visual and audio details, allowing future generations to understand the past in a more realistic way than writings or oral narratives. This documentation is not limited to major events, but also includes the daily lives of people in different time periods, contributing to understanding the social and cultural changes that have occurred in society.
- Reproducing and Interpreting the Past: The importance of cinema is not limited to direct documentation, but extends beyond it to reproducing and interpreting the past through stories, characters, and symbols. Films can reshape collective memory by presenting different perspectives on historical events, contributing to a public debate about history and meaning.
- Transmitting memory to future generations: Cinema is an effective means of transmitting memory to future generations. Films form part of popular culture and are watched by large numbers of people, contributing to the widespread dissemination of knowledge and history. Films also enable new generations to connect with their past in a fun and engaging way.
- Preserving cultural heritage: Cinema contributes to preserving the cultural heritage of peoples by documenting different customs, traditions, fashions, and dialects. Films record these cultural elements visually, preserving them from loss or oblivion.
- Reviving personal memory: The importance of cinema is not limited to documenting collective memory, but it also contributes to reviving personal memory. Films can evoke certain personal memories and help in dealing with the past and reconciling with it.
- Interaction with collective memory: Cinema does not present an abstract historical narrative, but rather encourages critical interaction with collective memory. Films can raise questions about prevailing historical narratives and highlight different perspectives, contributing to enriching public dialogue about identity and memory.
- Reaching broad segments of society: Unlike some other means, cinema is distinguished by its ability to reach broad segments of society, including groups that may not have access to other sources of information.

*The Historical Dimension of Algerian Cinema:*

Since its inception under the auspices of the National Liberation Front during the years of the Liberation War, Algerian cinema has always worked to express the problems, interests and various issues of Algerian society, the most important of which was conveying the voice of Algerians at home to international forums and introducing their suffering as a result of the brutal practices of French colonialism.

The leaders of the National Liberation Army realized early on the importance of the media in general and cinema in particular in conveying the echo of the armed struggle abroad in order to clarify the picture and explain what was happening in the country, especially since French propaganda at the time had been largely successful in covering up the truth of what was happening. To this day, the French media has succeeded in covering up what is happening by describing it as the events in Algeria, not a war that has intensified day after day. The same government also considered talking about what happened to be secrets that are not permissible.

Talking about it, and French researchers and historians themselves were not able to engage in talking about it in the media until a few years ago, which created a kind of gap between the government and the educated class, especially around the concept of the right of peoples to self-determination (Protat Zoé, 2011, p44),

### *Historical Films After Independence:*

During the liberation revolution, cinema laid the first nucleus for the birth of Algerian cinema within the bosom of independence. It went through and is still going through a number of important and pivotal stations in the history of its development. Young filmmakers benefited from the experience of struggle and its modernity in filming works that depend on the living testimonies of people who lived through the events and eyewitnesses. And the natural decorations that still retain traces of battles, such as what happened with the film *The Battle of Algiers* by the Italian director Gillo Pontecorvo, which was filmed in the neighborhoods of the Kasbah, which still retained traces of destruction and bullets on the walls when the film was filmed in the sixties of the last century, and all the films of this period were documentaries for history and memory preservation. From this standpoint, the issues of identity and history constituted two important elements in the Algerian film industry after independence, within the framework of the Algerian authorities' efforts to restore the features of Algerian society, emphasize its national and ethnic identity, and write its history of struggle. Accordingly, the state dominated through film production institutions and production institutions.

Audiovisual, like the National Center for Algerian Cinema CNCA, on the process of selecting themes and created a cinematic opening line in which it focused on revolutionary films that glorify the revolution, the revolutionaries, and the achievements of the government, and closed the door to themes that were then considered taboo and should not be discussed (Armes Roy, 2006, p23). In order to achieve its policies, the government relied on the slogan "The people are the only heroes." Filmmakers adopted it, like various other segments of society, in the period immediately following independence. We find that the films of directors at that time did not focus much on specific heroes, but rather depicted the heroism and struggle of the Algerian people in general. Thus, the legend of the heroic people quickly turned into

A collective national feeling, not just an official state emblem, was the most distinctive feature of cinematic films in the sixties and early seventies (Boudjedra, 1995, p260).

### *About the Movie Opium and the Stick:*

The Algerian film "Opium and the Stick" was produced in 1969 by the Algerian National Office of Cinematographic Trade and Industry. It tells the story of the years of struggle in Algeria during the Algerian Revolution. It was directed by the Algerian director Ahmed Rachidi and starred a number of Algerian and French actors, perhaps the most famous of whom was Sayed Ali Kouirat, may God have mercy on him, who played the main role of "Ali". The events of the film were a mirror reflecting that bitter reality. In this novel, Maamari presents the story of an Algerian village in all its manifestations during the resistance. It is the resistance as seen by those who lived it, responded to it, and endured it (Aboud, 2020, p. 155). The novel "Opium and the Stick" represented the liberation revolution led by the Algerians against the French occupation. Maamari was able to integrate the historical, social, political, and artistic aspects, evoking many symbols, which made his novel situated within the distinct cognitive contexts. So that it was able to form a reference in literary discourses with its own presence and mechanisms.

The film presents the story of an Algerian village in all its manifestations during the resistance, narrating its details as seen by those who lived it, responded to it, and endured it. The film's hero, Dr. Bashir, abandons his luxurious life to the mountains, where his hometown is the village of Tala, which has entered the field of resistance. This is where the harsh and sharp game unfolds, leading the villagers to painful confrontations with colonialism. Bashir's brother also joins the resistance, and they confront the occupation forces, despite the great disparity in the balance of power.

In "Opium and the Stick", Ahmed Rashidi refutes the colonial idea that "if you want to rule a people, use the stick, and if that doesn't work, use opium and the stick", through the features of the Algerian village

that sympathizes with the revolutionaries, and the attempts of the colonial authorities to tame it fail, so it is forced to use force, so we witness the march of its people towards the tops of the mountains where the revolutionaries are.

*-The most important elements referred to in the movie "Opium and the Stick":*

The rural population's contribution to the liberation revolution:

The Algerian countryside, with its mountains, plains, paths and men, played a strategic role in the Algerian resistance in all its stages, as the population embraced it through human recruitment and logistical support. Thus, the people of the countryside formed the human reserve, as was the case with the resistance of Emir Abdelkader, and they were the safe haven for the resistance of Ahmed Bey after the fall of Constantine. The nomadic Bedouins were also the incubator for Sheikh Bouamama's revolution, and the people of the countryside maintained their role in the liberation revolution, as the Algerian countryside is known for the bravery of its men. And the harshness of its nature, these two elements supported the National Liberation Front and indirectly contributed to the ferocity and continuation of the resistance. The death of heroes does not necessarily lead to the death of the cause or the defeat of Algeria. It is a continuity imposed by love of the homeland and imposed by the dialectic of history. One hero may die, but millions of heroes are born in his place (Aboud, 2020, p. 160).

The countryside also provided a safe route for the passage of support and supply convoys, including the Terni countryside in the third region (west), which was a link and communication, as it was a transit area for weapons and ammunition coming from the rear base to supply the fifth state and neighboring states. This is what made the French forces make it a forbidden area free of residents who were forcibly deported and gathered in camps. The film did not neglect this strategic role played by the countryside during the joining of the doctor whose theatrical role was played by the late writer "Mustafa Katib" to the Mujahideen in the mountains, and how the countryside was one of the most important rest stops, or rather the countryside was its first stop. The doctor arrived at the village and contacted its people, where he provided them with the most important information they needed. After a few days of rest, one of the mujahideen, who was originally from the village, came and transported him via mountain paths to the top of the mujahideen gathering center in the forest. Then, the confessions of Forouja (the wife of the Mujahid Ali) led to the conclusion that the meeting place for the leaders of this region was in the village mosque, which was only a few meters away from the office of the commander of the French military division. In addition to the geographical role played by the Algerian countryside in the liberation revolution, it had a role considered more important, which was human support, or we can say that "the human base of the Liberation Front was mostly from the countryside" (Benjamin, 1995, p.38-39).

*\*The methods of revenge practiced by colonial France through this film:*

- Scorched Earth Policy: This is a terrible repressive policy followed by the French army in its war against Prince Abdelkader, the Mujahid Bouamama, and others. This policy bore fruit because of the damage it caused to the Mujahideen and the tribes supporting them, such as starvation and poverty. This policy appeared in the film where the commander of the military garrison present in the village ordered all the olive trees to be cut down and blown up. Olive trees have an economic and social significance that aims to dismantle the group and punish the residents, as this is a result of their support for the revolution. They also aim to distance the residents from the mujahideen who will not defend them or their livelihoods. In one of the video clips, one of the activists, played by the late artist "Ruwaished", said, provoking the villagers, "Tell the Falaqa to defend you and return the olives of your ancestors to you."

- Collective revenge: The film referred to the French army's policy of terrorizing the population after it was defeated in eliminating the revolution in the region (Tasala), where it resorted to retaliatory action after giving the people an hour to evacuate it with the intention of bombing it, destroying it, and completely erasing it from the map, except because they all bore the burdens of the revolution and its repercussions. This policy was one of the most despicable policies followed, as it was a firm assault on the values of the Algerian countryside after every failure in an operation, defeat in a battle, or loss in an ambush. Military

divisions would head to the nearest village on their way, and the anger of the defeated would pour out on them by killing men or burning warehouses, often reaching the point of completely destroying the village and blowing it up with artillery engineering weapons. This is what one of the French officers later stated when he said: "Whenever we fall into an ambush and one of my men dies, I go to the first village I find on the road to vent my anger on it."A (Siddiq, 2000, p. 198)

- The use of Algerian preachers is French: or in the term agent with colonialism and the enemy. The film featured a very important character who played a major role in Algeria's revolutionary history. He is the character of the activist, the traitor or the malicious. The term differed from one region to another. The film showed this character in the image of the one who hates the people of his country and submits to the enemy. It also highlighted his important role in serving the occupying army. Sometimes he plays the role of translator and sometimes the role of observer, and the most important role is espionage and transmitting information about the revolution, the revolutionaries and their families. This group of traitors was known for its extreme hostility towards the people and its exaggerated loyalty to the enemy. In one of the incidents in the film, the French leader appears interrogating Forouja, the wife of the Mujahid Ali, and the Harki slaps and abuses her. Then, after she is released by the leader, the Harki interrogates her again about.

The way to kidnap her son and threaten to kill him. Certainly, the writer of the film did not exaggerate in this and may have been embarrassed to publish other, more horrific practices, including the rape that targeted Algerian women during and before the revolution, and it reached the point of extracting confessions through psychological torture of the tortured person by bringing his wife, sister or one of his mahrams and raping her in front of him. This type of torture was demonstrated to them by traitors because they know the value of honor for an Algerian. (Siddiq, 2000, pp. 148-149)

At this point, we cannot fail to mention two different types of movement that the author of the film referred to:

The first: He is the activist, the brother of the doctor, whose mother described him as cooperating with the enemy and that he was the one who handed over the license to receive supplies from the French supply center, meaning that he was an employee of the French authorities who was overworked. In the same context, we see the other employee, who was one of the forest guards, where the doctor hid, and how despite his job with the French authorities, he was cooperative and loyal to the national cause. In this case, he points out that betrayal is an individual act that results from selling conscience and accepting the greatness of the enemy.

The second: He is the poor man who has no clan or wealth and who is embodied in the image of the other activist who serves the army and transmits news, and who justifies his service to the colonizer because of his bad circumstances and because of his social weakness, as he holds the people of his country responsible for his betrayal due to their contempt and lack of containment. In one of the shots in the film, after the olive trees were cut down, he rebuked the people of the village, saying: "We are equal now and you have become like me, owning nothing after you used to despise me for my poverty and for not owning olive trees." Then at the end of the film, the fate of the Harki appears, as he remains alone, as he is neither accepted by his family nor welcomed on the French side. When the decision was made to bomb the village, the Harki begged the commander to avoid his house, and the commander's response was: "You are also Algerian and you belong to them, and what happens to them happens to you".

## Conclusion :

In the end, it can be said that Algerian cinema is able to show a clearer picture of Algerian memory through its historical films. It has all the potential to evoke national memory and embody its momentous events. It does not limit itself to conveying historical facts in a simple or brief manner, but rather delves into exploring the profound psychological and social effects of those events on Algerian society, shedding light on the sacrifices of the Algerian people and their struggle for freedom and independence. These films are considered an effective tool in building national identity and preserving collective memory, contributing to the transmission of the Algerian novel to future generations in an influential artistic style that preserves the

authenticity of Algerian culture and highlights its strength and resilience in the face of historical challenges. The challenge continues to develop this cinema and diversify its themes to include all aspects of Algeria's rich and diverse history, enhancing its role in building a sound national dialogue that contributes to building a prosperous future for Algeria.

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