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**Woman Search for an Authentic Identity beyond Time  
and Space in  
Claire Messud's The Last Life**

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British, American and Commonwealth Studies

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### **Dedications**

To the memory of my cherished father *Ali, may Allah rest his soul!*

To my much-loved *mother* and to my treasured *daughter, Malek*

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## **Abstract**

Space and place have historically been the subject matter of geographers. Yet, due to the humanistic and the historical geographies, they have been attached to the human being since s/he seems to be the only responsible for their transformations, over time, from space to place or vice versa. Creating a personal geography then may depend on the individuals' endeavours and drives. However, the lure towards a certain local which may differ from one to another depending on individual experiences contributes, to a great extent, to the de/construction of his/her identity. Claire Messud's Bildungsroman *The Last Life*, for instance, stands for a clear image of three pieds-noirs generations and their dis/integration in a place, i.e. France. Their sudden departure and the end of the 'French Algeria' have caused a great despair among them when their paradise was officially lost in 1962. Because a structured and a traditional documentation could not be sufficient to understand why certain events have taken place in the past as they are still confusing generations over time, the aforementioned work seems to be an adequate means to reconsider them. Furthermore, when some of the *pieds-noirs* have accepted to testify and to talk about Algeria, in different documentaries and interviews, others preferred voicing their emotions and depression through their writings whereas other ones did it through different types of arts. Their Algeria, still exists as they are still querying about what remains of *their* memories which can be found, only, in the moans of their stories on the one hand and about what they can tell to their children about it on the other. The present work's main objective then is to picture the extent to which Claire's protagonist is affected by her ancestors' past and how could their traumatic memories about a place transgress her mind's and psych's space. Because their *Original Sin* which is related to Augustine of Hippo's philosophy as it has been adapted by Albers Camus's 'La Chute', '*The Fall*', Sagesse has decided to detach herself from the other *selves*, i.e. her family. She has found in America her lure as she considers it a land of opportunity which may help her to seek a new identity.

## **List of Abbreviations and Acronyms**

**AOS:** Organisation de l'Armée Secrète, Organization of the Secret Army: it is a French political-military organization founded on 11 February 1961 to defend the French presence in Algeria by all means.

**ARS** Académie Royale des Science, Royal Academy of Sciences

**ARTE:** Association Relative à la Télévision Européenne, TV Channel

**AF:** Association Française, French Association

**AFAS:** Association Française pour l'Avancement des Sciences (French Association for the Advancement of Sciences).

**BE:** Bureaux Arabes, Arabes Affices: they were a linking point between the French coloniser and the Algerian colonised.

**CA:** Content Analysis: a research method.

**CWIC:** Key Words In Context: a strategy in quantitative MCA.

**Doc:** Documentary: used in the third Chapter

**ENA :** Etoile Nord-Africaine, North-African Star: Missali el Hadj's 1926 mouvement

**FLN:** Front de Libération Nationale, Liberation National Front.

**Fr3:** France Trois : TV Channel

**GPRA :** Provisional Government of the Republic of Algeria, Gouvernement provisoire de la République d'Algérie : It included members from the FLN who were allowed to negotiate the Algerian independence with the French Government.

**KWIC :** Key Words In Context : part of quantitative research in MCA

**MCA :** Media Content Analyis : A multidisciplinary research method: A branch of CA

**MPA :** Manifest du Peuple Algérien, Manifesto of the Algerian People, Farhat Abbes' 1943Mouvement.

**NF:** National Front: it is a French political party founded in 1972, originally known as the: National Front for French and chaired by Jean-Marie Le Pen

**PKK:** Kurdistan Workers' Party, in Kurdish: (Partiya Karkerê Kurdistan): A Kurdish organisation which struggled for the separation from Turkey.

**PPA:** Parti du Peuple Algérien, Algerian People's Party, Missali El-hadj's ENA modified in 1937.

**RCT:** Rational Choice Theory

**PRCT:** Political Rational Choice Theory.

**WAA:** Women of Algiers in their Apartment: A painting

**Wff:** Well-formed formula: a formal abbreviation

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*General Introduction*

## General Introduction

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Even if he admitted that the French Colonialism in Algeria was a “crime against humanity” (Macron, Cited in Pelissier, 2017, Screen 2) , one of the main attempts of Emmanuel Macron, the candidate for the 2017 French presidential election, was to urge both the Algerians and French people to end the inherited abhorrence that has been transmitted to them through generations. He had even apologized to the French settlers and the *Harkis* who had to leave Algeria in 1962: “I am sorry to have offended you, to have hurt you. But we must face this common, complex past if we want to move on and get along” (Macron, Cited in Pelissier, 2017, Screen 2). Yet, could the latter’s speech help the Algerian people to forget the suffering of their descendants? Could the French *pieds-noirs’* children forget the grief and the sorrows of their ancestors after their expulsion from a country that had been a motherland for them? Could they also abandon the idea of restoring the properties they could have inherited if France had remained in Algeria?

Afro-Americans, Hispanics, Arab-Americans, and other groups and communities have always been at the centre of attention of many researchers, historians and scholars who have strived to classify and to categorise them in a series of columns in the same table entitled *Minority Subject* which envelops their quest for identity and alliance where they are considered victims of either their societies or the host ones. However, the latter issues do not concern them only since others are still disregarded and not included, especially if they are accused for a victimisation that caused post/sufferings to a population who underwent more than one hundred and thirty years of their oppression such as the *pieds-noirs* or what is known as French-Algerians or French colons. The latter, in this research, represent a group of French people who conquered Algeria in 1830 and settled in its territories till they were forced to leave it in 1962.

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The *Pied-noirs* left Algeria carrying their souvenirs, regrets, and miseries for having abandoned their dynasties. Accordingly, the French-American writer<sup>1</sup> Claire Messud's Bildungsroman, *The Last Life* has allowed this research to reconsider their history, to rethink it and to detach it from the idea of tradition through the reconsideration of the beginning and search for the origin, where the past is inextricably entangled in the present. This work, in fact, is not a matter of an individual's search for identity, but the woman represents a symbol of analogy in the stories of that micro-social group. Then, how could this group face this danger? And how could their children deal with their post/memories?

According to Michel Foucault's *The Archaeology of Knowledge* (1971), all what's happening actually, is strongly related to the ancient past which is really difficult to understand without getting deeper insight into history and to reconsider it through the *Other's* lens, such us to focus on the coloniser's story about his colony? Which impact did the colony leave on the coloniser's identity? Which mythologies had governed and they are still governing the coloniser's mind? In fact, the history of Algeria in general and that of the *Algerian Revolution* in particular have been always taught to us by Algerian teachers who themselves depend on the official curriculum cited by an Algerian decision-maker, who is probably is still affected by the coloniser and the colonising system.

Despite the fact that the present work's main corpus is the French-American Claire Messud's novel *The Last Life*, its analysis is based on a cultural totality wherein Foucault's *The Archaeology of Knowledge* stands for its point of departure since it stresses that the continuity of thoughts forces history to enter a new time instead of the traditional one which is associated to itself. The new history leads to the continuity of knowledge. In view of that, as literary interpretation alters from reader to reader, history also can differ from one to another since new historians depend on alternative

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<sup>1</sup> Claire Messud belongs to Algerian origins since the name MESSUD is among the first Jewish inhabitant of Algeria. (Fewzi Saad Allah, *يهود الجزائر: هؤلاء المجهولون*, The Jews of Algeria: those unknown, 1996)

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tools comparing to the traditional ones such as books, texts, accounts, registers, buildings, laws, objects, customs, etc. (Foucault, 1971)

Therefore, The notion of *being* can never achieve its ultimate understanding if it is not put within other fields of knowledge which have become the pillars of any investigation as it is maintained by Heidegger's *Being and Time*: "Scientific research demarcates and first establishes these areas of knowledge in rough and ready fashion" (1953, p.7). That is why it remains challenging to understand identity without putting it with other fields such as psychology, culture, history, geography, ideology and so on; "History with big H has often been described as fiction written by the conqueror. Yet there are other histories, often hidden, sometimes literally buried" (Lippard, 1997, p.13). Lippard has also stressed on the impact of the *Lure of the Local* on human beings; she finds in memories about the place a means to travel to it in an out-of-body form through one's memories which may transform it into a space in her/his mind. Thus, what makes space different from place? And could the latter notions be used interchangeably?

As far as landscape is part of space, Meining's (1979) considers it a problem due to its association to history, to wealth, to artefact, to nature, to arts and to ideologies. Once they conquered Algeria, the French colonisers endeavoured to transform the space<sup>2</sup> into their own place even if they harmed the colonised. Through soft means, i.e. arts and writings, the French Artists<sup>3</sup> had succeeded to invite a large number of French people to conquer Algeria. Once their aim had been achieved, they used different non/violent valorising policies to ensure their settlement, starting by exiling the Algerian leaders, expropriating the indigenous' land, assimilating them and so forth. Further, though their canny plans and strategies, which were based on a Rational Political Theory (RPT), the French settlers succeeded to transform the

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<sup>2</sup> It is a space because it was new for them; they did not know it before.

<sup>3</sup> The French artists in this context refer to the French colons who studied arts just to use utilise it in to succeed their conquest.

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imaginal space into their own place and to forge a successful colony in the detriment of the Algerians' efforts and dignity which drove them to conduct non/violent resistance to regain their land. The Algerian people's passive resistance then became active. Accordingly, Due to the (FLN)'s Front de Libération Nationale, Liberation National Front rational decisions and the *Moujahidins'* sacrifices as well as women's efforts and courage, the Algerians succeeded to expel the coloniser from their land.

The *pieds-noirs* then left Algeria in an emergency expatriation; they grieved for having lost their paradise. What is more, they felt betrayed by De Gaulle's government who, in Evian Accords on 19 March, 1962, had proclaimed the Algerian Independence. The place they endeavoured to make their own then, became a space in their mind's eye since they travelled to it through their memories only. When some of them chose to narrate their souvenirs about the local to their children, others preferred keeping them since they represented not only their sorrows which may affect the latter, but they embodied their sins which may hamper their lives.

Despite the fact that Claire Messud is a *pieds-noirs'* daughter; she has elected Sagesse LaBasse as her Bildungsroman's protagonist. Sagesse portrays how traumatic postmemories can be inherited over time as they can affect the next generations' identities. After her grandfather was arrested when he shot her friends in the swimming pool, Sagesse's grandmother told her some of the *pieds-noirs'* memories about Algeria. However, she did not feel ashamed until her Algerian friend Sami discovered her belonging on the one hand and when a French woman in the market spat on her mother because she thought she was a *pieds-noirs* on the other. Sagesse then decided to get rid of her ancestors' *Original Sin*; and to leave her grandfather's Bellevue hotel which was built upon a rock like John Winthrop's *City*, was built 'Upon a Hill', choosing America as a refuge. Thus, is disassociation from the *Others* sufficient to construct a new identity? How could a human being authenticate his/her identity? A Binary interrogation which gives birth to the following research queries:

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- 1- What does the (new) history reveal about the Algerian colonisation?
- 2- How did the *pieds-noirs*' separation from the land affect their psyches and their identities?
- 3- To which extent does postmemory about the place contribute to the de/construction of the protagonist's identity in Claire Messud's *The Last Life*?
- 4- How could Sagesse LaBasse authenticate her identity?

According to the last mentioned questions, the following hypotheses have been formulated:

New history tells that the French colonisation in Algeria was based on the coloniser's mythological beliefs since he succeeded to transgress the place through its space which, in its turn, had transgressed the French people's mind's eye through the portrayal of its landscape and its women so as to transform them from spectators there to viewers in the place.

Due to the long period, i.e. 132 years the coloniser had spent in Algeria, and due to the efforts he made to transform its space into his own place , The separation of the *pieds-noirs* from the local which represents their past, put them into a perpetual circle of memories' transgressions where the place they left had been transformed into a space in their minds. The *lure of place* then did not allow them to live the present nor to think about the future which had greatly contributed to the deconstruction of their identities.

Postmemories or active memories about a traumatic past impeded the new generations from constructing their identities as they may put them into perplexed situations such as to find themselves face to twofold belonging where each of which belongs to a micro-social group: a) the belonging to a land that they never visited but it still exists in their parents' minds and b) The belonging to a land where they feel

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ashamed of a guilt they had not done but it had been imposed on them by their ancestors Sin.

Inasmuch as Sagesse LaBasse is a *pied-noir's* daughter, she can authenticate her identity through *Dissociation* and '*Rebirth*'. Her identity could never achieve its authenticity unless she detaches herself from her parents' sin through geographical displacement where America stands for the appropriate place since it is considered a land of opportunity. Sagesse then can bring to life a new '*Self*' by detaching it from the otherfr '*Selves*'.

In view of that, this research is based on a cultural totality where Claire Messud's novel represents its basis. It envelops four chapters where each one is built upon a set of objectives. The first chapter is theoretical; it is entitled *Space, Place And Identity Re/construction over Time*. it envelops two main parts where the first one's main concern is to deal with the methodology of the conducted research. It includes a set of theories in relation to its nature such as the New Historicism since it has called the use of different sources related to the micro-history instead of the macro one and the Psychoanalytic Critical Theory where Sigmund Freud's *Mental Functioning* and his daughter Anna's *Defence Mechanisms* as well as Carl Gustave Jung's '*Archetypal Creticism*' are concerned.

Moreover, as far as the oppressor and the oppressed are concerned where the indigenous population in Algeria and the Pieds-noirs' community's alienation in France are taken into consideration, Marxism has also been one of the theories that the present research has focused on. Lastly, some light has been thrown on semiotics since the image portrayed in the novel's cover page has been analyzed in relation to its plot . The second part of the first chapter tends to examine the concept of identity and its authenticity through different philosophers' standpoints such us Jean-Paul Satre's *Being and Nothingness*, Martin Heidegger' s *Being and Time*' and Paul Ricoeur's Memory, History, Forgetting. It tends also to discuss the key concepts that conduct this

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research such as space and time, landscape and its depiction in the mind's eye, the lure of the local and post/memory.

The fact that *The Last Life* draws flashbacks on the Algerian war and the coloniser's *rape* in Algeria, the second chapter '*The History of (non)violence in Colonialised Algeria: Myth and Reality*' stands for an overall view about the latter. It intends to use different sources to bring to the fore the main policies that the French coloniser had used to conquer Algeria using its landscape as a means of its violation. What is more, even works of arts which portrayed Algerian women as a source of desire were used as a colonial policy to invite the French population into the land. Thus, as far as landscape as a space is among the main policies and the coloniser's psyche are concerned, light has been shed on their relation to the Freudian and the Jungian Theories which consist of the practical part. The theoretical part stands for the use of periodicals and the French Governments' legislations during their settlement in Algeria as well as their writings about it.

Moreover, the fact that even the indigenous population had undergone both physical and Psychological traumas during colonisation, light is also shed on Mouloud Feraoun's writings since he was among the first ones who suffered from the feeling of in-between-ness. Furthermore, contrary to the French artists' portrayal of Algerian women in their paintings where the '*Turkish Bath*' and '*Women of Algiers in their Appartment*' (WAA) are used, the latter's resistance and their role outside their '*Harem*' have taken part in the second chapter.

Sagesse's ancestors' origins as *pieds-noirs*, their suffering for having lost their paradise as well as their memories about the latter and the way they were treated in the Metropolitan France during their expatriation are obviously depicted in Claire's work . That is why the third chapter '*Algeria: The Paradise Lost*' is a practical one. It is devoted to the analysis of the *Pieds-noirs'* testimonies/memories about Algeria in two documentaries as well as their testimonies/memories about the Metropolitan French

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people's reception to them. Thus, Media Content Analysis Methodology (MCAM) is conducted so as to achieve cogent findings. Accordingly, inasmuch as Enrico Macias is a *pied-noir* as he was among the interviewees in the first documentary (Doc A), light is also shed on his 2015 book '*l'Envers du Ciel Bleu*', 'The Back of the Blue Sky' which he devoted to his children. He found in it an appropriate means to convey his sufferings and sorrows for having left Algeria.

Unlike Macias's children whom, according to him have never dared to ask him about Algeria and his memories about it, Sagesse, in Messud's novel has been in constant interrogations and queries about her ancestors' past where the painting of '*The Bey of Algiers*' in the house's living room stands for her drive to uncover the family's secrets and truth. Because she was Sage, Sagesse succeeded to remove the curtain from the latter where she was extremely disappointed and ashamed. Her ancestors' past and their traumatic memories have greatly affected her, which drove her to dissociate herself from them and to choose displacement as a means to reconstruct herself where America was the indeed place since her mother is American. Being half-American for Sagesse then enables her to attain her dream and to continue living there.

All in all, the present research's first main objective is to reveal the unsaid about the French colonisation and to prove whether the *pieds-noirs'* children have the right to claim their ancestors' properties. The second attempt seeks to bring to the fore whether Sagesse's geographical displacement from France to America has helped her to authenticate her identity after having been transgressed by the memories of her family and their sins.

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# **Chapter One**

*Space, Place and Identity Re/Construction over  
Time*

## I. Chapter One: Space, Place And Identity Re/Construction over Time

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### I.1 Introduction

Space, place, and time have historically been the subject matter of all types of astronomical and geographical research, in general and of the humanistic and the historical ones in particular. Yet, despite the fact that these notions seem to be dissociated from literature studies and that they can be just floating elements, they consist of a key ingredient to understand why certain events have taken place in the world in general, and in Algeria, in particular. Moreover, understanding the above mentioned elements may enable the researcher to understand how can, a place or a space be intrinsic components in the human beings' identity re/construction or deconstruction. So, what is so important about the above mentioned concepts in this chapter?

Meeting the above query is one of the main tenets in this phase since it embodies a focal point that drives us to understand the main tactics and political policies that the French coloniser had adapted when accessed Algeria, through the use of the Algerian landscape, as a strategy so as to bring a large number of French people by urging them to come to this territory and to enjoy its picturesque scenery. It can be said then that landscape can transgress not only the place but even the psychological space of the human mind. The present chapter's main attempt then is to throw as much light as possible on the notions of space, place and their impact on man's identity and its authenticity over time. Yet, the last mentioned judgements may remain wishy-washy ones unless identity, its de/construction and its authenticity are taken into consideration where human post/memories and their psyches remain basic elements. However, what makes relationship between all the latter conceptions (i.e. space, place, time, identity, post/memories and authenticity)?

It has historically been agreed that critical/cultural/literary theory plays a fundamental role in understanding different cultures and civilizations as it remains the cornerstone in any literary analysis since it enables the reader to ponder, weigh, and

## I. Chapter One: Space, Place And Identity Re/Construction over Time

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analyse any work of literature<sup>1</sup>. However, it is not a kind of a one size fits all approach; rather, the application of critical theory on literature<sup>2</sup> depends greatly on the nature of the literary work, its historical context, its language, the biography of its writer and the reader's motivation above all. For Todorov for instance "a text is only a picnic where the author brings the words and the reader brings the sense" (cited in Eco, 1990, p.144). Rolland Barthes' Death of the Author also calls for the literary immortality and life for the reader who uses his/her personal understanding in literary analysis and interpretation.

Analysing any work of literature then depends greatly on the reason, the interest and the needs of the reader who endorses different views towards it. Therefore, it is possible to draw alternative interpretations for the same literary work by a single reader who relies on his drive which may call for the writer's biography, his/ her psyche or the characters' psychological aspects as well as the time and the place where the work has been penned. However, the fact that even history is not a stable entity as it is challenged by new historians, any work of literature can be interpreted and reinterpreted depending on the displacements of its concepts over time. 'New Historicism' in combination with 'New Criticism' as encompassing theories then may lead to cogent analyses and interpretation of any discourse, whether it is written or spoken, especially if it is related to humanity in general.

Accordingly, the fact that *The Last Life* is a historical product which records three generations' past, New Historicism seems to be the suitable theory which can rearrange the puzzle pieces of history together. The main aim behind its use is to remove the curtain from the unsaid by the ancestors and to travel through a historical space from colonial Algeria to the French repatriation/exile. The latter left a significant impact on the pied noirs' psyche as it played an enormous role in the (re)construction

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<sup>1</sup> The term literature in this context refers to all kinds of written, visual or oral language as well as to literature with small 'l' i.e.; literature as a resource.

<sup>2</sup> The term literature here refers to Literature with big 'L', i.e. literature for study.

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of their identity. Each part of each member's mind in *LaBasse* family uses a set of defence mechanisms so as to escape their past and its impact on them. Other ones have chosen reality and confrontation so as to construct authentic identities. Therefore, it has become more than ever urgent to throw sufficient light on their shared unconscious to decipher their minds and their psychological aspects through the use of the Psychoanalytic Literary Theory. However, this could not be achieved if a close reading is not conducted where the structure of the novel and its language reveal the unsaid through a Historical Structuralist Theory. Thus, what does New Historicism stand for? What makes a relationship between the latter and Foucault's 'Archaeology of Knowledge?

### I.2. Michel Foucault's the Archaeology of Knowledge (1971)

Michel Foucault's the Archaeology of knowledge rejects the idea of an entire history, since when collecting information, historians depend greatly on their making process revealing the stable knowledge and unmoving history through the use of a quantitative analysis where the primary queries turn around the relationship between the events, their succession and their relation with each other. However, the history of thought, the history of philosophy, the history of science, the history of ideas and the history of literature, accompanying with new insights, have significantly challenged the former one, since new historians focus on the micro-history instead of the macro one. Then, they are raising other types of queries such as: how isolating branches of history from each other in order to uncover the unstated? How should periodization be managed? Does it need to draw one table or, a series of tables for the events to be determined?<sup>3</sup>

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<sup>3</sup> To draw one table refers to the '*Macro-History*' since it depends on the stable periodisation set by historians whereas drawing a series of tables refers to the '*Micro-History*' which splits the macro one into different periods depending on the readers reception and understanding of the events and the tables of periodisation he may draw in his/her mind.

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Furthermore, due to the development of science and the continuity of thoughts which has forced knowledge to enter a new time starting from silent beginnings, a new history can be identified. Further, the fact that the historical account has traditionally been considered the sole source due to its association to itself in gathering information where men's achievements and failures, their acts and behaviours are put back together, scholars have always criticised it by interrogating about its authenticity, the reason behind its existence and whether it is telling the truth or just a misleading means. Therefore, as far as human behaviours are concerned, it has historically been approved that the latter are based on rational decisions, whether violent or not violent. So, it remains more than ever fundamental to re/consider them taking Rational Choice Theory's (RCT) views to the latter as a source of evidence.

### I.3.Political/ Rational Choice Theory

The nature of man has proved through time and space that he is always seeking to prove his existence, his identity and his dignity; a feeling that the Algerian community had never experienced during the presence of the French coloniser in their land which drove them to struggle against the his bigotry conducting both violent and non-violent resistance. However, their behaviours remain obscure if P/RCT is not brought to the fore. According to Oppenheimer's that conception: "ties individual choices to preferences, undergoing choice as teleological or purposeful behaviour" (2008, p. 2). In a nutshell, RCT agrees on the fact that human beings' engagement in violent acts is related to the individual's or to the collective experiences they underwent during their childhood or in their lives in general. As a concrete example, the Palestinians' engagements in violence such as the case of suicide bombers for instance in their 'intifada'<sup>4</sup>, is a response to the feeling of the loss of pride caused by Israel. That act then is related to political violence.

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<sup>4</sup> The equivalent of revolution but it has been attached to the Palestinians in their revolt against Israel.

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In view of that, Political Rational Choice Theory (PRCT) then is the appropriate theory which may help the researcher to understand such behaviours that took place in the colonised, Algeria. Unlike RCT, the PRCT is much more collective than individual since the majority of those who conduct political violence should be integrated in political movements which decide about their engagements. Further, the first idea that may come to the mind when considering political violence is that it concerns men only, however, this gender difference has been rejected by (PRCT) since women too can suffer as they can be affected by the same events as men. Therefore, PRCT stresses on the idea of completeness in decision making about violence which is not the case for behaving.

Women and men's decisions then may be the same but certainly they do not share the same acts and performances. Accordingly, Eager's view to the political violence for instance is that "the majority groups utilise political violence to either gain or regain something that they consider rightfully theirs such as land or political right" (2016, p. 9). However, the aforementioned motives are not the only ones behind such behaviour; rather, there are the above-mentioned who engage in violent acts for the sake of satisfying their ideological beliefs where economy for instance plays an intrinsic role since the human nature is always seeking wealth and good accumulation. Yet, the history of violence shows that those acts are not concerned with the victims only. Rather, even the culprit ones are concerned as they can be the only drive behind the sufferers' decision making throughout time as it is stated by Apter (1997):

History is a virtual chronical of political violence from above or below, for or against a state, and as drama spectacle and power. It is a chronical which can be read in different ways, from the standpoint of the victim as well as the perpetrators, the tragic and the heroic, and both the evil and the good that lives after them" (Apter, 1997, cited in Eager, 2016, p. 3).

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Therefore, as far as the history of violence is concerned, it can be better to associate it to resistance since the victim's violent response towards the enemy is legitimate as far as the starter is generally agreed that s/he is the most unjust as s/he should be defeated especially in the case of colonisation. In view of that, Frantz Fanon and Mahatma Gandhi's views towards violent resistance have been divergent as it has historically been improved. Thus, to which extent does each one's conception differ from the other? How has each one's view been regarded by both the coloniser and the colonised?

The happening events in all over the world, in general, and in the Arab and Muslim countries, in particular, are based on PRCTs. They, more than ever, attracting scholars, researchers and politicians' intentions where Syria for instance stands for a lucid evidence and case-study . The extreme injustice, rape, bigotry and the massive violence that Syrian people are undergoing represent a stand for a conclusive evidence of the barbarism of the State towards its people. What is more, even other countries whose lone goal is to destroy the remaining ancient civilizations as if they have just realized that they have to reclassify their status according Huntington's theory of civilizations<sup>5</sup> and the division of the world are concerned.

Even though Syria is not the present work's subject matter, it represents an authentic material to get insight into the conception of violence and resistance. Thus, the main drive behind evocating such case remains in the Syrian's responses to the perpetrator's acts. They are still passive towards the violation of their land where the main reason may settle on their confusion about the truth/s which is/are still eclipsed.

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<sup>5</sup> In a nutshell, Huntington's theory of civilisation suggests that the clash of civilisation is no longer a matter of economic or military values, rather, it is between the material and the cultural: "Nation states remain the principal actors in world affairs. Their behaviour is shaped as in the past by the pursuit of power and wealth, but it is also shaped by cultural preferences, commonalities, and differences. The most important groupings of states are no longer the three blocks of the Cold War but rather the world's seven or eight major civilisations [...]In this new world the most pervasive, important, and dangerous conflicts will not be between social classes, rich and poor, or other economically defined groups, but between peoples belonging to different cultural entities. Tribal wars and ethnic conflicts will occur within civilisations. Violence between states and groups from different civilisations [...] (Huntington, 1997, p. 21-28)

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Who is the committer? Who is the victim? How should we behave? Against whom should we fight? yet, their misperception and confusion does not give them the right to remain followers and spectators in bloody stages. Rather, it is high time they acted against the barbarians' cruelty and became aware of the effect of both violent and nonviolent resistance where both Mahatma Gandhi and Frantz Fanon are considered the main eminent figures who tackled this issue. Even though they do not share the same view towards the conception of resistance against the enemy, their principles meet at the intersection point of freedom.

Mahatma's principle for instance holds on love, truth, respect of the other's culture and religions as well as tolerance towards difference and assimilation as a means of resistance; "I prefer to retain the label of my forefathers so long as it does not debar me from assimilating all that" (Ghandi, cited in Deats, 2005, p. 18). According to him, nonviolence remains the strongest point of humanity; it is the sole thing that characterises the human nature among the other animals. Moreover, Mahatma's view focusses on the idea that love and fear of punishment,<sup>6</sup> are primordial means to achieve peace where Satyagraha is used to achieve and expand all types of violence.

Nonviolence is the greater force humanity has been endowed with. Truth is only goal humanity has. For god is none other than truth. But truth cannot be and never will be reached except through nonviolence. That which distinguishes humanity from all other animals is our capacity to nonviolence (cited in Deats, 2005, p. 36b).

Contrariwise, the psychiatric and the philosopher Frantz Fanon's main principles turn around the concept of violent resistance against violence. For him, the only way for the colonised to re/gain freedom and self-affirmation is through violence. However, his work focuses much more on the intellectual colonised who seems to be

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<sup>6</sup> See Freud's three types of anxieties p.22

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the most psychologically affected by the oppression of colonialism since he has been the only one who experienced the three stages: identification, assimilation<sup>7</sup>and then rejection by the coloniser. Contrary to Mahatma, Fanon sees in assimilation a means to confuse the colonised and to distract his mind instilling in him/her the idea of the ‘civilised individual leads to a civilised nation’.

Fanon then, has defeated the latter conception and tried to change the intellectuals’ views to things supplying them by a genuine image of the coloniser and of themselves. In his ‘The Wretched of The Earth’ (1968) he stresses that the intellectual native: “throws himself in frenzied fashion into the frantic acquisition of the culture of the occupying power and takes every opportunity of unfavourably criticizing his own national culture, or else takes refuge in setting out and substantiating the claims of that culture in a way that is passionate but rapidly becomes unproductive” (Fanon, 1968, p. 237).

In view of that, Fanon’s work as a psychiatric in the Department of Psychiatry in Blida gave him the opportunity to be in direct contact with the victims of the French coloniser’s cruelty, torture and brutality before and during the Algerian Revolution (1953-1956). Thus he had been deeply affected as he decided to urge them to act violently against the latter so as to help them to dissociate themselves from such split identities: “The intellectual who is Arab and French or Nigerian and English, when he comes up against the need to take on two nationalities, chooses, if he wants to remain true to himself, the negation of one of these determinations” (Fanon, 1968, p. 218).

To sum up, Fanon’s strong belief then settled in the certainty that in order to ensure goodwill and to make change remained in the victim’s closeness to greater violence as a means to achieve his/her goal since it was the latter which had dehumanised him/her and caused his/her sufferings through association, assimilation

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<sup>7</sup> The assimilation of the intellectual native is a myth (see chapter 2, Mouloud Feraoun and the bad mother France).

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and then rejection which was based on his/her double alienation<sup>8</sup>. Thus, as far as alienation and the Algerian history are concerned, Karl Marx's theory can help us to get deeper understanding about how Algerian natives, in general, and the intellectual ones, in particular, have experienced the latter by the coloniser during the French settlement. In view of that, both of the German philosophers and socialists Karl Marx (1818-83) and Frederick Engel (1820-1895) are the founding fathers of the Marxist Theory whose main interest focuses on class struggle through the medium of literature<sup>9</sup>

Marxist theory claims that all mental systems, (i.e. ideologies) epitomize social and economic facts, i.e. that the class and the social group definition, their reflection on the other's ideology and the stance toward labour remain fundamental elements to understand certain events in society. Further, Contrary to the traditional methods which look to the literary and non-literary works superficially, the Marxist theory approaches all types of periodicals and different works of literature differently. When using this theory, anyone may get full insights and becomes well equipped with ideas and interrogations that could lead him/her to a successful and deeper understanding of any work of literature and/or the events that happened in a certain period.

Both Karl Marx and Friedrich Engels are exemplified as sociological theory's fathers. However, even though literature and works of arts have not been their main concerns, their principles and view to society have led to Marxist criticism's creation "Marxist's principles and attitudes and modes of thought and enquiry have been adapted to create a Marxist theory of literature" (Cuddon 1998, p. 492). Therefore, Marxist theory's primary concern is not to decipher the relation between literature and society only. Rather, it intends also to denote how relations should be in the society

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<sup>8</sup> The native Algerians (illiterate) in general were alienated by the French coloniser from his circle. However the intellectual native has experienced twofold alienation:

1- The feeling of being coward and a traitor which placed him "with the French" by the Algerian nationalists he felt then, ashamed (Durham, 2013).

2- The feeling of being rejected by the French coloniser after having associated him.

<sup>9</sup> The term literature in this phase refers to all kinds of writings whether they belong to literature with big 'L' or literature with small 'l' (see Carter and long, 1991)

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itself. What is more, the Marxist theory focuses on the sociological context where the literary work has been penned; makes it strappingly related to the historical theories since they concern the writer and his/her society. However, despite the fact that the latter theory remains a huge topic as well as a highly labyrinthine subject, which could inhibit the current work to cover and to cope with all its branches in a number of lines, it remains important to bring to light some of its major principles that could be useful.

Hence, ‘Mixed Economy’ and ‘Free Enterprise’ are two terms used to determine Socialism as a substitute of the term ‘*Capitalism*’, which has been almost not used because of the collective power of both, government and business and of the coloniser and economy. What’s more, many people have criticized government including Karl Marx, because getting a job at that time had not been the labour class’s property; it was rather, the business owner’s one who belonged to the bourgeoisie class which has played a great role in political power dilution. Therefore, since the French colonisation is concerned, the main query that may be raised is that, to which extent was the French colonialism capitalist in colonial Algeria? Did the native Algerian submit to his rules or did he challenge them? To which extent did the Algerians resist the French rule and their alienation from their land and society? So what is meant by the term alienation?

According to Hussain’s (2004) *Encyclopaedia of Capitalism*, the term alienation denotes peoples’ feelings of impotence and segregation after having been living in harmony. However, in the future, according to Hussain, people would triumph over it and live in harmony again. Broadly speaking, even though it has been first used by Hegel, due to his focal ideas, thoughts and principles, Karl Marx has improved himself to the extent that the notion has become much more, Marxist than Hegelian. Therefore, Alienation can be forked between Marxist and Hegel’s theories; where the first one sees in it a question of individualism while the second links it to holism. Thus, what makes this difference between both theories?

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Hegel's Theory sees in alienation "a feature of Man, not of individual men" (Elster. 1986, p. 42); he advocates that alienation is a matter of community and not individuals. Holism for Hegel then denotes that culture is a result of human acts and thoughts (i.e. that they are creators of culture of a society). However, once it has been created, it became an alien from its creators. Yet, Karl Marx has adapted this theory but he has linked it to human labour. For him, the latter is responsible for creating culture and history as well as under communism, for Karl Marx, every individual will live in wealthy and active conditions (Hussain, 2004). Generally speaking, Marx's alienation under the capitalist<sup>10</sup> system can be described in four-fold concepts:

- ✓ Workers<sup>11</sup>/ natives are alienated from work (i.e. jobless),
- ✓ Workers/ natives are alienated from their potential for creative production (injustice),
- ✓ Workers/natives are alienated from objects they make,
- ✓ And workers/natives are alienated from their fellow works.

Furthermore, under capitalist/colonialist relations, the labour according to Marx/ the native in colonialism serve as means of commodity that can be traded where the Marxist term 'fetishism of commodities' (Hussain, 2004) refers to the latter. For Marx, social relations have been limited to relations between things which made it the focal principle in the society. Further, as far as Marx's belief that dividing society between exploiting employer (coloniser) and exploited worker (colonised) and labour alienation could never reach full democracy, his theory has found in socialism an appropriate solution to overcome capitalism. Therefore, socialism in its broader sense is the adversary of all what is private property and all forms of government; it is then a capitalist' antagonist. Thus, one of the main principles for Karl Marx is that change can be achieved through socialists' 'dialectic'.

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<sup>10</sup> The capitalist system here could refer to the colonialist one since the notion of Materialism is existent in colonial policies and the term workers or labour refers to the oppressed i.e. the native.

<sup>11</sup> Each time the term worker has been substituted by the term native since the native Algerian was a labour in the French colonialist enterprise.

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Meanwhile, Marx opined that conflicts contribute in the achievement of the social change. For William Black: “without contraries is no progression” (cited in Elster. 1986, p. 34). Therefore, to achieve the change one might have a particular thought or idea in mind (i.e. thesis). S/he might oppose it such as Capitalism and Proletariat or/and the coloniser and the colonised (antithesis). At last, s/he might reject what is wrong, and bring what is missing (synthesis). By doing so, one may reach a balanced view which may lead to a great historical change. That’s why, through the use of Marxist critical theory<sup>12</sup> anyone can get deeper understanding of the happening events whether is actual or in the past on the one hand as he becomes able to get a critical insight into the historical events in the world. As far as women are part of society and historical events are concerned, many of them have suffered during the French colonisation in Algeria which implies that it may be vital to shed some light on the theory of Marxist feminism. It refers to the alienation of women from society.

It can be concluded that all the experiences and the sufferings the humankind have undergone in their lives and the struggles they faced whether are perpetrators or victims, cannot pass over without leaving any traces in their psyches. Indeed, the possessor and the possessed, the coloniser and the colonised will fight against forgetting and against remembering. They may writhe and grieve as they can suffer from rape and injustice. However, their responses may differ from one to another. When some of them hold on their egos’ defence mechanisms others submit to their Id’s calls and demands whereas other ones are still living with their traumatism and anxieties and others transmit their pains to their children who, certainly they will be affected morally and psychologically. All in all, it remains more than challenging to understand the latter’s inners and psyches as well as the construction of their identities

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<sup>12</sup> Critical theory is the substitute of literary theory. However, the fact that the present work is concerned with literature and culture at the same time, one prefers using critical instead of literary as the latter can be called cultural theory too.

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without understanding what it means the psychology of mind which has been first developed by Sigmund Freud.

### I.4. Archetypes and psyches through Different Perspectives

As far French de/colonisation in Algeria and Claire Messud's *The Last Life* are concerned, Wellek and Warren's (1973) claim implies that literary works are often considered the writers' shadow, (i.e. that the literary work mirrors the writers' personality) and their query about the way their work could be understandable to the readers. Their definition to the psychology of literature may deny the idea of isolating one from the other:

By 'psychology of literature', we may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology).  
(Wellek and Warren 1973, p. 81)

The Stream of Consciousness for instance has been first developed in William James's '*Principle of Psychology*' (Cuddon 1998); it is linked to the individual's inner experiences. In literature, the latter concerns the assortment of thoughts and feelings which pass through a character's mind. It is also known as '*interior monologue*', which can be noticed in long self-talking passages built much more in twentieth century novels such as Arthur Miller's *Death of a Salesman* where most of the time Willy Loman is talking to himself. However, the psychoanalytic theory is not concerned with stream consciousness only. Rather, Freud's mental functioning could be also one of the major key ideas of the latter. Thus, Freud's structural hypothesis about mental functioning states that the Id, the Ego and the Superego are the three main aspects that can govern the human mind. The Id and the superego oppose against each other, whereas the Ego's role is to make balance between them in order to get the human

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being out of a certain temperament that may affect his/her personal life and his/her environment too.

The Id which is the unconscious part of the mind yields to all kinds of desire, whether are moral or immoral, i.e. it comprises wrath, hunger, joy, needs, and so forth. Meanwhile, the superego, i.e. the conscious part refers to the moral mission of the human personality. It consists of moral values that a human being has acquired during his/her upbringing. What we call, in a nutshell '*conscience*'. The Ego, the '*pre-conscious*' part's role is to negotiate between the Id's demands and vaulting ambitions, and the superego's fear of punishment which in its turn is related to the different anxieties that the individual can experience in his life.

Duan Schultz and Ellen Schultz (2015) in their definition to the three types of anxiety in relation to the Freudian theory have stressed that the latter falls into three main types where each one is the result of one of the parts of the human mind:

- 1- Reality Anxiety/objective anxiety: it occurs when the ego succeeds its mission; it is related to real dangers that may harm the individual such as (fire, accidents, dog's bite etc.)
- 2- Moral Anxiety/ pre-objective: the fear of one's superego which doesn't give the id the opportunity to intervene or to guide human mind such as fear of violating social norms and fear of punishment.
- 3- Neurotic Anxiety: the unconscious type which is associated with the id. Unlike the above mentioned one, it is the result of a negative behaviour conducted by the id. It happens.

Accordingly, the Id, the ego and the Superego can contribute and help to the understanding and interpretation of literature as it is stated by Burger: "characters may be seen as primarily Id figures, or Ego figures or Superego figures" (2011, p. 86). Then, texts also may be considered as Ids if they contain crimes and/or violence and/or torture. Other than, some literary works which stand for religious or cultural messages

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for instance, can be seen as superego ones. Freud's theories of the mind can also be applied to the writer who is a member of society as well as the reader whose meaning making to literature may vary from context to another.

Thus, society might have a strong influence on the writer, his work as well as the reading process. According to Wellek and Warren, "since every writer is a member of society, he can be studied as a social being" (1973, p. 96). Then Freud's psychoanalytic theory may have a strong relationship with the sociological one; which could be obvious in Selden's '*A Reader's Guide to Contemporary Literary Theory*'; she maintains: "it is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness" (Selden et al. 2005, p. 82).

To conclude with, from the above brief overview about the psychoanalytic critical theory, it has been elucidated that human beings' acts depend greatly on their mental functioning and vice versa, i.e. that human behaviour is the result of the amount and the type of experiences (the sufferings that s/he undergoes and the ones s/he causes to others). Yet, once the unconscious starts functioning, the ego endeavours to intervene to get the latter rid of certain psychological disorders through the call of defence mechanisms that have been developed by Freud's daughter Anna so as to make balance between the mind's id and superego. Hence, the primitive defence mechanisms that may help the ego to succeed its mission are as they are not limited to the followings:

Defence Mechanisms	Functions
<b>1. Denial</b>	It is a defence mechanism used to avoid dealing with a painful reality. Denial is said to be conscious behaviour because people are aware at some level that they are denying reality; persons may pretend or act as if problems don't exist, trying to protect themselves from an unpleasant situation.

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<b>2. Repression</b>	It is a defence mechanism in which unacceptable or painful events, ideas, or wishes are pushed from awareness to the unconscious mind. Unlike denial, people who repress painful things they are not aware they are using a defence mechanism.
<b>3. Displacement</b>	It is generally an unhealthy way to rid oneself of emotions such as anger or hostility through displacement. Displacement is the transfer of emotions from one subject or behaviour to another that is less threatening. For example, a student who is angry at his or her teacher may not express any emotions at school but go home and yell at a younger sister or brother.
<b>4. Compensation</b>	It is a defence mechanism that conceals undesirable shortcomings by exaggerating strengths. It stresses a personal strength to make up for a perceived deficiency. For example, some people who have trouble with school work focus their time and energy on improving their athletic abilities rather dealing with grades.
<b>5. Regression</b>	Regression is the return to the past period to reject unacceptable feelings or instincts.
<b>6. Dissociation</b>	It is a sign of a person's troubles and disorder. Persons who dissociate are, generally losing the traces of time and even themselves in order for them to live the moment in a different world which they do not find it cluttered.
<b>7. Reaction Formation</b>	It is to transform or to alter dangerous and undesirable feelings and thought into their opposites in order to escape them.

**Table I.1 Anna Freud's main Defence Mechanisms:** This table explains the main defence mechanisms which are used by the mind's ego so as to make balance between its Id and its Superego. Adapted from: (Kittlesson 2005, p. 42-43)

Inasmuch as human unconscious mind is concerned, Karl G. Jung's theory asserts that all human shares a '*collective unconscious*' which refers to a collection of

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memories and images consisting of a racial past or pre-human experiences “a figure [...] that repeats itself in the course of history wherever creative fantasy is fully manifested” (Dobie, 2012, p. 62). An archetype refers to a collective thought or more specifically, an eternal deposit in the human mind or an experience which human being have underwent through generations. An archetype can be exposed in different forms such as myths, dreams, visions, rituals or neurotic symptoms or works of arts including a great deal of archetypal material. In a broader sense, an archetype represents the idea that certain symbols represent the same idea over time and space. Jung studied mythology, religion and the customs of primitive people as it believes that human’s behaviours are based on their individual and racial history (causality) as well as on their intentions and ambitions (teleology).

According to this theorist, the individual’s personality is the product of his inherited history as it is guided by inner forces. Comparing to Freud, the human personality, for Jung, functions as follows:

- Ego: the conscious mind which depends greatly on memories, thoughts and feelings.
- The personal unconscious: represents forgotten or ignored living experiences.
- The collective unconscious: stands for the repetitive experiences over generations.
- The persona: the high and mighty character’s personality instead of wearing masks.
- The anima and the animus: is the bisexual nature of the human being i.e.; both male and female characteristics are found in both sexes: the feminine archetype in men is called ***anima*** whereas the masculine characteristic found in women is called ***animus*** which may help them to understand each other.
- The Shadow: refers to the animal nature in the human personality; it consists of the darkest side in the personality as it is responsible for all the unpleasant, thoughts, feelings and actions.

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- The Self: it is the part in the human personality which makes him in search for wholeness via religion.
- Individuation: the integration of one's personality and accepting its different sides.

To sum up, Carl Gustav Jung's theory of the archetypes is not concerned with the field of psychology only; rather, it can be applied in other fields of knowledge in general, and in humanities, in particular, where literature is among the appropriate case studies since it envelops a set of human minds who have experienced a set of unconscious images of the instinct and dreams' fulfilment, i.e. from the unconscious to conscious. The last mentioned process according to Jung is called a '*rebirth*'. In view of that, the latter is defined as an active imagination which, according to Jung, it includes different aspects:

- 1- Metempsychosis: it is known as the transmigration of the soul throughout time. According to Jung (1968), the individual's soul transmigrates with his/her body according to its existences and stages in life.
- 2- Reincarnation: this is related to the continuity of personality in relation to the inner memories. According to Jung, a person reincarnates through the admission that "one has lived through previous existences and that existences were one's own" (Jung, 1968, p. 114)
- 3- Resurrection: this refers to a new beginning of a person '*existence after death*' through the transformation of the individual's being in order for him/her to become another person, especially if conditions of life have changed.
- 4- Rebirth: in its strict sense, it means '*renewal*' without any change in being; it means that the entire personality or part of it is improved.

Thus, because of all the possible changes in the life of an individual and his/her rebirths, his/her identity includes the forms of his/her 'ego'. Hence, it is often defined according to the changes of the life and the existences of a person. Identity then is

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often defined as what is most fragile and vulnerable as well as the human beings' endeavours to keep it intact. Further, according to Freud and Jung's theories, it can be stated that a person's identity is an unstable entity since it is based on a combinatorial function; it is constructed and not an absolute essence as it is not, completely inherited, i.e. it alters from one stage to another. That is, every individual is formed and constructed by displaying himself on his environment seeking to be accepted by the society where s/he lives. Thus, as far as the human psychic aspects accompanying with archetypes' role in the de/construction of personality throughout time are concerned, post/memory then plays an intrinsic role, not only in the formation of the latter's identity but it may be even helpful in deciphering it too. Thus, memories represent an important ingredient which deserves to be carefully studied.

### I.5.What about Post/Memory

According to Paul Ricoeur (2004), memory can fall into two main categories. The '*passive*' memory which occurs in one's own mind; it is what the Greeks call '*Pathos*'. And the memory which is sought in another one's mind where it becomes an '*object*', as stated by Ricoeur; "*to remember*", is to have a memory or search of a memory. Further, the two Greek terms '*Mnèmè*' and '*anamnèsis*', also refer to memory's distinctions where the first one refers to the question 'Who?', i.e. passive and the second one is related to 'what?', i.e. active. Yet, dealing with the '*who?*' and the '*what?*' remains insufficient if '*how?*' is not taken into account and which, in its turn separates the '*anamnèsis*' from the '*mnèmè*' (Ricoeur, 2004). When 'who' and 'what' dissociates from each other, they bring to birth a set of images which, according to Ricoeur can be visual or 'auditory'

"By submitting to the primacy of the question "What?" the phenomenology of memory finds itself at the outset confronting a formidable aporia<sup>13</sup> present [...] If the human body has once been affected by two or more

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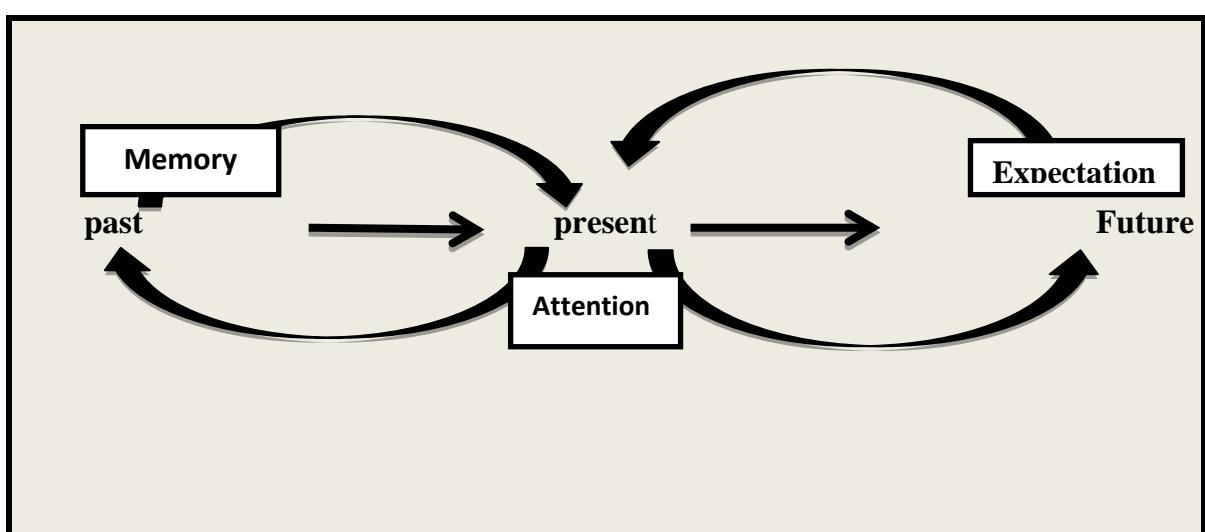
<sup>13</sup> The expression 'aporia present' refers to doubt and uncertainty about the present thought.

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bodies at the same time, then when the mind subsequently imagines one of them, it will immediately recollects the others also" (Ricoeur, 2004, p. 5).<sup>14</sup>

In view of that, even if the term memory gestures its relation to the past only as it is suggested by Aristotle in his '*Memory in the past*'<sup>15</sup>, it has a strong relationship with the present and the future since the three tenses share the concepts of '*image*' and '*imagination*' where they meet in three main points: a) the present of the absent, b) the vision of something unreal, c) positioning unreal reality. Further, through memory the present itself, becomes threefold tenses: a) the present of the future which refers to one's expectations, b) the present of the present which is associated to the individual's attentions and c) the present of the past which denotes memory itself (see Illustration I.1).

Thus, inasmuch as imagining or drawing images in the past and about the future occur in the individual's inner, it puts him/her in a chronological passage of the time where he/ she is the sole concerned; it remains his/her memory and not another's one, i.e. individual memory.



<sup>14</sup> The latter is the case of the chapters 3 and 4 where the first image is auditory since it is concerned with pieds noirs' testimonies which drove us to draw images through their memoirs and in the fourth one which is visual since it is related to Labass memories and about her family's memories.

<sup>15</sup> See Ricoeur's (1968)

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**Figure I.1: The Chronological Passage of Time in the Human Inner:** the passage of time is one of the main procedure that contributes to being's identity re/construction (one's own creation)

According to Aristotle<sup>16</sup>, the fact that one's memory is of the past and that belongs to his/her own impressions, it signals that s/he is the only concerned as individual memories cannot be transferred to another one's mind. Moreover, the fact that memory is related to past consciousness<sup>17</sup>, it gives it the opportunity to guarantee continuity. Thus, the passage of time in the individual's mind allows him to transverse from period to period without any obstacles that may inhibit his<sup>18</sup> movement as it puts him in an intimate space of his own. Yet, if admitting that memory is the present of the future and the past; then, what about the notion of time where this process takes place?

Seeing that time stands for an intrinsic element in the memory movement, Ricoeur's (2004) has asserted that the personal mind remains the only responsible of its measurement since it is related to his memories. However, according to Augustine<sup>19</sup> the idea that time measurement depends on the individual minds is rejected; he stresses that authenticity and the original experience of the inner time does not depend on the time of commemoration; rather, it depends on time of the world which makes individual memory part of the collective one.

What is more, Heidegger's being and time maintains the latter claim asserting that it remains, almost, impossible to understand being without putting it within a totality of beings within their different domains of knowledge such as "history, nature, space, life, human being, language and so on" (Heidegger, 1953, p. 7). Thus, it remains well-nigh impossible to understand being without making reference to space and time, and their impact on the de/construction of his/her identity.

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<sup>16</sup> See Ricoeur's (2004).

<sup>17</sup> An individual's memory/ies enhances the notion of continuous conscious since when he talks about memories, he becomes conscious about the epoch where and when the events happened and that this consciousness which can make history in a chronological time.

<sup>18</sup> In order to avoid the repetition of his, her, she, he the terms he and his in this phase refer to the individual in general whether is a man or a woman.

<sup>19</sup> See Ricoeur (2004)

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### I.6.Space, Place and Time

The calculation and the reckoning of time have always been the subject matter of different cultures and populations who generally link it to place which makes it instable and variable since it is almost impossible to tell the time without making reference to the place: “ ‘when’ was almost universally [either] connected with "where" (Giddens, 1990, p. 17). According to Rebecca Solnit, space is strongly related to landscape; yet it is more associated with time: “Landscape’s most crucial condition is considered to be space, but its deepest theme is time.” (Cited in Jones and Wride, 2001, p.88). On the other side, due to their frequent coincidence with each other, space and place have always been at the centre of attention of the geographical research in general and of the humanistic geography in particular since one of them is strongly related to the locale and localisation whereas the second one refers to human sensations and feelings.

However, even if place is related to the physical setting, myriad geographers assert that it has '*a meaning and a history*'. Cresswell, for instance has elucidated the difficulty and the complication of the latter's definition when he illustrated it through different perspectives. For him, the definition of place is arbitrary depending on the context of its use since it does not concern geography only, but it is even associated with everyday life and speech.

Accordingly, when saying: ‘*come round to my place*’ for instance does not mean the same as: ‘*Brisbane is a nice place*’ or ‘*she put me in my place*’ or ‘*place is everywhere*’, the meaning of place changes from context to context (Creswell, 2004). Hence, even if ‘place’ takes place in each of the last mentioned examples, its meaning differs from situation to another. In the first example, the latter refers to appropriation and privacy, whereas the second one is concerned with humiliation or a social hierarchy. In the third example where ‘place’ is everywhere, is much more associated

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with the landscape and space. Thus, how is place different from space despite of their frequent substitution with each other?

In a nutshell, When someone decides to move to another country, region or even to rent a home, another one's space will be the first thing that he is going to encounter since everything in the new home has been first appropriated by another such as the colour of the walls, the garden, the door, the windows, the floor, the layout and even the volume of the air. Indeed, even though these necessities and accommodations are common to all human beings, each part of them has its history, to the extent that it develops the feeling of strangeness in the new inhabitant's psyche since it belonged to the former possessor on the one hand as it is incomprehensible and perplexing on the other as it is stressed by John Brinkerhoff Jackson [n. d]; "I suspect no landscape, vernacular or otherwise, can be comprehended unless we perceive it as an organization of space, unless we ask ourselves who owns or uses the spaces, how they were created and how they change" (cited in Bright, D, 1992, p. 126).

On the other hand, inasmuch as images and memory are concerned, due to his/her continuous and active imagination, one can draw images in his/her mind about landscapes, spaces and places and tries to make them their own just to satisfy his/her shadow or individuation. That is why it remains of a great importance to discuss the power of memory in the individuals' lives and identity de/construction. According to Denis Cosgrove (1978) the term landscape refers to an individual's illusion of order and control which are offered through the composition of space according to the certainties of geometry.

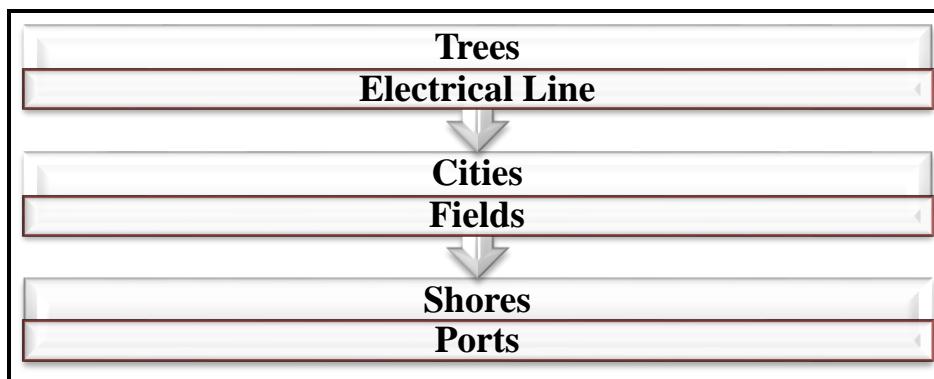
### I.7.The Power of Landscape

Although the word landscape seems to be easy to define many divergent and convergent interpretations have historically been raised around it. The latter term goes back to the fifteenth century; it is derived from the German language '*landscharft*' which means a moulded land. For John Stilgoe and William Cronon landscape is

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“Built environments, an array of spaces where human communities meet” (cited in Mukerji, 2010, p. 545) (see figure I. 2)

However, the places as meeting points do not remain the same since human labour’s social objectives and needs contribute to its alteration over time; they can be modified, developed, degraded or/and abolished. For Pierce Lewis [n. d] for instance, the verb ‘*to landscape*’ means to ‘*to prettify*’ whereas, its noun stands for ‘*images*’. Zonneveld has linked it to both natural and human activities; he stresses that landscape represents “ the space on earth surface, consisting of complex of systems, formed by the activity of rock, water, air, plants, animals and man and that by its physiognomy forms a recognisable entity” (Zonneveld, 1999, cited in Benson and Roe, 2007, p. 121). Whereas other researchers have seriously urged people to read landscape in the eyes of others, for them, it is, as a text, which needs understanding and interpretations<sup>20</sup> as Pierce has stressed on the reading of landscape as personal biography<sup>21</sup>(1979). It has become difficult then to establish a stable definition to the latter.



**Fig. I. 2: Examples about John Stilgoe and William Cronon’s view to landscape:**  
the Meeting Points of land and Human Communities<sup>22</sup> (one’s own creation)

Because the viewer’s mind consists of values, fear and hope, Donald William Meinig has related landscape to, what he has called ‘*Mind’s eye*’; in his 1979, p. 33-34), he maintains that landscape does not lie on the human eye only, but it lies much

<sup>20</sup> The difference between understanding a text and interpreting it.

<sup>21</sup> Personal geography depends on the images drawn in the human mind when remembering or talking about places.

<sup>22</sup> Personal adaptation.

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more with the head which he considers it an encompassing element which includes different perspectives towards landscape. Simultaneously, he cites ten main lenses related to the latter; each of which is explained as follow:

### ➤ Landscape as Nature

Nature represents the primary, the dominant and the most seductive element in the human mind. In order to illustrate his idea, Meinig has given a multiplicity of examples about archetypes in nature which Man is still using them in his everyday speech and literature using metaphors such as “*vault of a heaven*<sup>23</sup>”, ‘*the rock of ages*<sup>24</sup>’, (1979, p. 2) etc. What is more, the use of archetypes was in vogue during the eighteenth century Romanticism<sup>25</sup>. Edgar Allan Poe is considered one of the eminent authors who utilised the power of nature in order to describe the power of his love to his cousin ‘*Virginia Clemm*’ through his (1849) poem ‘*Annabel Lee*’ who married her at the age of thirteen and who died few months before his death. Allan Poe’s Annabel Lee then includes the terms ‘*Kingdom*’, ‘*the sea*’, ‘*the moon*’, ‘*the stars*’, ‘*angels*’, ‘*seraphs*’, ‘*sepulchre*’ which, all of them are extracted from nature which, in its turn, represents power; the power of death and the power of love, according to him.

As far as landscape as nature is concerned and that nature consists of different types of botanicals serving in different everyday life’s domains such as medicine, biology and even decoration, colonial botany is still among the main reasons behind colonial policies where the exploitation and the marketing of botanicals in the colonised countries have always taken place. However, it has remained a challenging as well as a difficult task for the coloniser to attain an ultimate realisation of his dreams, desires and success unless he conducts voyages of exploration and discovery in

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<sup>23</sup>“They spread over *the vault of heaven* above us, and right away towards the north. (Farthest North”(Nansen, 2008, p. 150) it represents the apparent surface of the imaginary sphere on which celestial bodies appear to be projected

<sup>24</sup> “*Rock of Ages*” is a song by Def Leppard from their 1983 album Pyromania ([https://en.wikipedia.org/wiki/Rock\\_of\\_Ages\\_\(Def\\_Leppard\\_song\)](https://en.wikipedia.org/wiki/Rock_of_Ages_(Def_Leppard_song))) (see Glossary)

<sup>25</sup> See chapter 2 the use of landscapes by romantic colonisers in Al-Djazair

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the colony so as to get deeper understanding of its land's valuable plants and to know how to determine an effective cultivation in general.

### ➤ Landscape as A habitat

The fact it is part of the earth which consists of (soil, slopes, sites, routes etc.) which are originated from nature, landscape is considered '*Home*' where Man's mission is only to domesticate earth. Therefore, consciously or unconsciously, landscape becomes a combination of 'man' and 'nature' (Meinig, 1979, p. 2). According to the geographer, Ellen Churchill:

[...]man is a child of the earth, dust of her dust; the earth has mothered him, fed him, set him tasks, directed his thoughts, and confronted him with difficulties that have strengthened his body, sharpened his wits, given him problems of navigation and irrigation and at the same time whispered hints of their solution and tissue in his mind and soul. (Churchill, 1931, cited in Colby, 1933, p. 231)

Accordingly, landscape demonstrates a kind of instability where man seeks to adjust it through earth's domestication. By doing so, he succeeds to transform it into a garden, where he will become a caretaker and provides an enduring home:

It is the ideology of the harmony of man and nature, of the earth as the garden of mankind, of man as the steward, the caretaker, the cultivator. Man must adjust to nature, but nature is basically benign and good and when properly understood will provide a comfortable and enduring home (Meinig, 1979, p. 2).

### ➤ Landscape as Artefact

Man's touch and scratch are, more than ever, felt and seen everywhere on earth; it is considered a platform whereas nature is a scene. Man's effect on both then, is by and large, huge to the extent that there remains no intact and pure piece in nature that has not been affected by him. Forests for instance are burned, trees are cut, soils are

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transformed through planting, cropping, blowing and so on. Even the weather is altered due to man's effects on nature and earth to the extent that the whole landscape has become an artefact. However, the main drive behind the latter's endeavours is not to explore the earth for the sake of developing science only. Rather, there are other personal reasons that drive his eagerness to act on every landscape so as to transform it into an individual's place. It can come to the conclusion then that landscape in this stage is considered a means to transgress nature as a space and to transgress earth as earth as a place regardless of man's motifs behind these transformations<sup>26</sup>.

Ideologically this is a view of man as creator, not only emancipated from, but the conqueror of, nature. Although the concept may have roots deep in history, its full flowering is recent. In science it is marked by recognition of man as ecologically dominant. The work of George Perkins Marsh more than a century ago is an early landmark in calling attention to man's impact, but the twentieth century concept of man as technocrat in charge of remoulding the earth to suit his desires marks the more radical shift. It is concomitant with the growth in the pervasive power of the engineer to alter the physical earth and of the biologist to alter organic life (Meinig, 1979, p. 3).

### ➤ Landscape as a system

At this stage, Meinig has stressed that landscape stands for a laboratory where man can satisfy his experiments. When considering landscape as system, it is like to see everything in nature through another lens than it represents in the atmosphere such as the case of trees for instance; instead of seeing them as natural species as organic features within a shape and a colour, they are seen as a source of chemical factories promoting energy exchange.

His [man] more obvious structures and movements in the landscape are most likely to be seen as "functions," that is, as processes undertaken for

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<sup>26</sup> See chapter 2 (colonial urbanism)

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rational purposes. Houses, garages, barns, offices, stores, factories are all "service stations" and "transformers," and may be regarded as crude, imperfect, outward expressions of abstract social and economic systems (1979, p. 3).

### ➤ Landscape as Problem

It rejects the idea of relating landscape to the scientific motivation or to the research curiosity only; it stresses on the need of the latter for care with the use of imagination where, according to social activists, it represents "a mirror of the ills of our society and cries out for dramatic change (Meinig, 1979, p.4). The latter actionists' main query then is to check the reasons behind what's happening, i.e. '*what and why?*' However, according to the geographer Meinig, it is much better to consider landscape as a challenge rather than a problem; to look at landscape and to imagine another in order to alter it and to correct it. Thus, he discards the idea of looking at landscape within a scientific eye and links it to Aesthetics;

"It is not that every landscape is in crisis, but that everyone is a challenge, every landscape induces a strong itch to alter it in some way so as to bring about a more pleasing harmony and efficiency. Ideologically, such persons are expressing a strong humanism grounded in science and linked to aesthetics which seeks to apply professional skills to making over the earth."(Meinig, p. 5)<sup>27</sup>

### ➤ Landscape as Wealth

We can see everything in landscape as a basis of fortune and prosperity which makes it a future-oriented idea. Consequently, its main aim is not based on the development of society only, but a feeling of '*personal wealth*' and *selfishness*' is be enhanced. What is more, the present part of landscape as a source of power

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<sup>27</sup> See chapter 2: Algeria through pictorials as a colonial policy.

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suggests that all parts on earth and its resources are for sale whenever the chief tenet is to improve and to alter them for better change. Seeing landscape as wealth then is to consider it as an abstraction which needs transgression and penetration, such as when to see a vacant space and to think about the building of a house. All what to do is to consider the number of rooms that it may include, the number of bathrooms, the garden and so on.

[...] it [landscape as wealth] is a penetrating view which looks beyond the facade to peer within and to organize what it finds in abstractions. Such a view of landscape is future-oriented, for market values are always undergoing change [...] This view of landscape as wealth is of course strongly rooted in American ideology and reflective of our cultural values. It represents our general acceptance of the idea that land is primarily a form of capital and only secondarily home or familial inheritance; that all land, all resources are for sale at any time if the price is right; that speculation in land is a time-honoured way to wealth (Meinig, 1979, p. 5).

### ➤ Landscape as Ideology

Comparing to the last mentioned lenses, landscape as ideology is to take it as a philosophy of culture and a symbol of governing ideas; it is to consider it as a source of power, a means of expansion, a basis of competition and progress and so on, and then to transform these philosophical ideas into concrete landscapes. Further, to see landscape as ideology, reconsider the ideas which were responsible of its formation and to alter them into new convincing ones to the extent that anyone can see in them a means of improvement of the social-system

To see landscapes in such terms is to see as a social philosopher and to express a firm belief that broad philosophical ideas matter in very specific ways. It is a view which clearly insists that if we want to change the

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landscape in important ways we shall have to change the ideas that have created it and sustained what we see (Meinig, 1979, p. 6).

### ➤ Landscape as History

Landscape is considered a register of the ancestors' traces and imprints which go back to the past which, in its turn, encompasses a stock of enduring events where each of which tells something about them. Thus, through landscape, the viewer's mind is sent deep into natural history. Furthermore, the fact that every object in a building, a house or a route tells something about, both, its builder and its inhabitant/ owner, landscape plays an intrinsic element in memories and knowledge accumulation about the past.

### ➤ Landscape as Place

As far as landscape mirrors the ancient and the historical lifestyles of people over time in relation to their senses<sup>28</sup> and sensations, it reflects, basically, the feeling of place which is based on locality. The latter view is much more sustained and practiced by travel writers in coordination with effective photographers in order for them to portray, both, the physical and the emotional sides of a place on the one hand as they intend to attract the spectator towards that place on the other hand.

It is the view cultivated by serious travel writers with the effective assistance of the photograph and the sketch to display both physiognomy and impressions of a place. Closely akin, with a greater emphasis upon individual persons in their environments, is the work of the "local" or "regional" novelists, the best of whom can evoke a keen sense of the individuality of places. (Meinig, 1979, p. 7)

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<sup>28</sup> The term 'senses' refers not only to the human five senses: sight, smell, hearing, taste and touch but to other kinds of senses such as thermoception, proprioception, nociception, equilibrioception, time and so on whereas the term sensation is clearly related to feelings (see Glossary).

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Besides, the view of the landscape as place of great importance for geographers since, before they decide about the localisation of a place and locating it, they have to collect knowledge and information about its characteristics, its environment in relation with its historical and ideological backgrounds. Further, comparing to the tourists' view to the particularity of place based on exotics, true supporters of landscape as place believe that the particularity of a place settles on its inhabitants and their behaviours, their ideologies and their problems and so on, i.e. it is humanistic and that every place is particular. This view to landscape then is considered a drive to enhance the 'sentiment of place'.

### ➤ Landscape as Aesthetics

Landscape as aesthetics is to mix landscape with artistic structures; it believes that each landscape, painting or/and drawing is part of a certain culture in a certain era. However, this view cannot achieve its absolute application unless the artist takes into consideration the following points:

- a- The supremacy and splendour of nature,
- b- The coordination of man and nature,
- c- The traces of history on the land,
- d- The full attractiveness of places.

Therefore, in order for an effective artist to attain an '*artistic quality*' and a whole sense of landscape as aesthetic, a specific intention and a peculiar importance should be given to '*the language of art*'<sup>29</sup> where a deeper and a penetrating meaning is the main focus since it brings to birth an association of beauty and truth. Through an artistic way then, the artist drives the audience into his/her findings binding both mystery and certainty.

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<sup>29</sup> By '*the language of art*', Meinig 1979 means to take into consideration colours, texture, mass, positions, lines, balance, tensions etc.

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It seeks a meaning which is not explicit in the ordinary forms. It rests upon the belief that there is something close to the essence, to beauty and truth, in the landscape. Landscape becomes a mystery holding meanings we strive to grasp but cannot reach, and the artist is a kind of gnostic delving into these mysteries in his own private ways but trying to take us with him and to show what he has found. In this view landscape lies utterly beyond science, holding meanings which link us as individual souls and psyches to an ineffable and infinite world. (Meinig, 1979, p. 9)

Meanwhile, this space for the new meant something for the former; it was a place. The new resident then is going to turn this space into a place; his/ her own place, depending on one's ideas and intentions by putting personal and particular fingerprints which may influence his/her thoughts afterward; "human ideas mould the landscape, human intentions create and maintain places, but our experience of space and place itself moulds human ideas" (Dardel, 1952, cited in Cosgrove, 1978, p. 68). He may then rearrange the new residence within his own style by changing the colour of the walls for instance, hanging wall posters, paintings and/or pictures, putting carpets and sofas etc.

Undoubtedly then, a '*sense of place*' is strongly enhanced towards a place; it refers to the subjective and the emotional association which implants, on people's psyche, the feeling of 'being *there*' as those who have '*a sense of place*' towards their actual residence. Further, while Agnew's (2014) relates the sense of place to the structure of feeling towards a local where social interactions take place such as home, school, work and so on, Lucy Lippard's '*the Lure of Place*' refers to the place where people used to live.

Both conceptions: the '*lure of the local*' and the '*the sense of place*' have been introduced by Lucy Lippard in her '*the lure of the local: senses of place in a multicentred society*' where she capitalises; "PLACE FOR ME IS THE LOCUS OF

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DESIRE' (1997, p. 4). Because places allow her to move faster and to fall into them and into different spaces more than she does for people through her memories, Lippard has written about the places she visited and which have, greatly, influenced her life and ideas. The short period she spent in Ashwell<sup>30</sup> farm in England for instance allowed her to write a peculiar and a unique love story about it which absorbed her, both, emotionally and literally. Even when she returned home to New York Lippard continued to hike for long times in "a kind of out-of-body form". (Lippard, 1997, p. 4) The lure of the local for her is arbitrary because when some people relate it to unreachable dreams, others stress that it represents reality. In view of that, the fact that the lure of the local differs from one person to another and from one community to another, even personal geography's definition remains unstable since it depends greatly on each one's view to the place and his story with it.

Personal geography then is considered a geographical component whose role is to respond to the person's psychological need for belonging to a certain place as it is considered a defence mechanism to resist against a dominant alienation. The lure of the local then becomes challenging and constricting at the same time. Hence, as far as memory, past, present and future are vividly interrelated as they depend on the present as a point of departure as it is stressed by Eliot, T. S in the first poem of his 'Quartets', '*Burnt Norton*'. He then gives vast regard to the 'present' due to its association with memory where the notion of the 'now' takes place. Therefore, Eliot has concocted the tenses in his poem. Yet, even though the present's importance is well-nigh lessened in the last verse; the notion of the time is still existent in human being's mind and psyche. Thus, time, place and space are, by and large, primordial constituents in the identification, the re/construction and deconstruction of human being's identity:

*Time present and time past  
Are both perhaps present in time future*

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<sup>30</sup> Information about Ashwell; it portrays the image of England during the 16th and the 17th centuries.

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*And time future contained in time past*

*If all time is eternally present*

*All time is unredeemable.* (Eliot year, cited in Kumar, 2008, p. 126)

### I.8.Time, Place and Identity

Identity and being have always been at the centre of ‘the struggle of giants’, such as Plato, Aristotle and Heidegger who have made of it an arbitrary term which doesn’t hold one and only one definition. According to Heidegger’s being and time for instance, the concept of being is “the most universal and emptiest concept” (1953, p. 1) which challenges all attempts aiming to give it an authentic definition. However, despite its complexity, the latter theorist relates it to three main dimensions. The first one is that being is apprehended in relation to beings. Yet, it has almost immediately been rejected since Heidegger sees in it a matter of ‘*highest universality*’ and that it is a huge and not a specific definition due to its tie with ‘*a being*’ among beings where the article ‘*a*’ makes it indefinite.

The second Heidegger’s view settles in the idea that in the attempt of defining the last mentioned concept in itself rejects its definition since “it forces it upon us” (1953, p.3) as it makes it independent from meaning making. Whereas the third viewpoint is related to the ‘*self*’; it associated to ‘*oneself*’ and to the other ‘*selves*’ at the same time which free it from both former dimensions. Notwithstanding, it can be said that even in the query about the determination of ‘being’, settles an attempt to make it obscure and indistinct because of the ‘*thatness*’ and the ‘*whatness*’ that are attached to it without taking into account the notion of time where the demand is “when the question is asked” (Heidegger, 1953, p. 4).

Thence, one of the main hindrances when trying to adjust the definition of ‘being’ is to circumvent to tell a story; the first philosophical step when trying to understand the conception of ‘*being*’ (Heidegger, 1953). Thus, it is rather “the

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objective presence of [*Da-sein*]<sup>31</sup> and in [*es gibt*]<sup>32</sup>, which form survival, duration and genuine. Further, According to Heidegger, it is almost impossible to understand ‘being’ in the absence of a totality of beings in common with their fields of knowledge such as history, nature, human being, language and so on and which in their turn “become thematised as objects of scientific investigations” (Heidegger, 1953, p. 7). Thus, in defiance of achieving an ultimate definition to ‘being’ taking into consideration what it has been stated in advance, it has become crucial to limit it according to the need of the present investigation where space, place, and time are the main concern.

According to Lippard’s 1997, place plays an important role in identity re/construction or even its de/construction since it alters in relation to the place and time more than to the social life; “identity inevitably altered by the place, by the relation to the place itself [...] Sometimes the place or “nature”, will provide nourishment that social life cannot” (Lippard, 1997, p. 6) Among Lippard’s work’s main regards is the narrative landscape and the narrative place. She maintains that both space and place are related to nature, culture, history and ideology above all since it refers to human thoughts and identity. For her, the entire last mentioned areas “form the ground on which we stand-our land, our place, the local” (Lippard, 1953, p. 7). Accordingly, it is the lure of the local that entices Man towards a place as it affects us too:

[P]olitics and our spiritual legacies; it is the geographical component of the psychological need to belong somewhere, one antidote to prevailing alienation [...] the lure of the local is that understone to modern life that connects it to the past we know so little and the future we are aimlessly concocting. (1997, p.7)

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<sup>31</sup> ‘*Da sein*’ is the presence of subsistence, validity and existence.

<sup>32</sup> ‘*es-gibt*’ refers to ‘there is’

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Therefore, it can be said that the notion of time is not Heidegger's regard only, but even Lippard has focused on it. For her, it is through time passage too and through space that a person makes reference to his identity despite the fact that their importance differ from an individual to another, from community to another as it can differ from an individual to a community and vice versa. Moreover, when some people are not attracted towards a certain local, others see in it an unattainable dream, whereas other ones find in it a nostalgic reality. Further, the enticement of place is at once delightful and distressing, one-sided fact, one-sided illusion since both the place and the local are related to personal memory. However, landscape differs from the latter as it can be transformed into a place if it is occupied as it can remain a landscape if just perceived: "a once-lived in landscape can be a place if it is explored, or remain a landscape, if simply observed" (Lippard, 1997, p. 8).

In addition to Lippard's viewpoints about landscape, Alexander Wilson has stressed that landscape is the "way of seeing the world and imagining our relationship to nature" (cited in Lippard, 1997, p.8). Besides, John Stilgo has suggested that landscape is part of memory since it calls memory functioning about the space (Lippard, 1997). Further, Pierce Lewis maintains that "human landscape is our unwitting autobiography [...] the culture of any nation is unintentionally reflected in its ordinary vernacular landscape" (1979, p. 9). Therefore, since landscape and culture are associated to each other, history is, too, concerned. When talking about landscapes and when memory functions about it, people tell their stories as they start drawing images in their minds. Nevertheless, they don't draw images which envelop place and time only, but even about their culture which cannot be dissociated from them, as it is asserted by Wendell berry: "our culture and our place are images of each other and inseparable from each other and so neither can be better than the other" (cited in Lippard, 1997, p.12).

The fact that landscape and nature are attached to each other as they depend on each other, Neil Smith represents the latter as a woman; uncontrollable and threatening

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at the same time “placing nature at the pedestal as ultimately uncontrollable may be render ‘her’ a worthy opponent: romancing nature as foreplay for rape. By being so aggressive, by threatening to control, nature is asking for it” (cited in Conrad, 1999, p. 290).

Thus, as far as landscape is part of nature, and nature can be violated, the latter too can be aggressed whenever the opportunity arises especially between the conqueror and the conquered where each one pens his own history according to his memory as well as his psychological aspects. However, Americans for instance “choose to forget their past so as to guarantee their future (Lippard, 1997); may be they see in remembering a kind of wasting time. For them, the past is not important in the passage of time despite the fact that it may help them in locating places according to their souvenirs<sup>33</sup>.

### I.9. Arts, Photography and Humanistic Geography

Lippard’s ‘*the lure of the Local*’, makes a fascinating bound between arts, photography and humanistic geography; she stresses that the dual first ones are part of the third whose aim is to call for geographical imagination as well as to introduce moral discourse. It has become obvious then that both the ethereal and the real landscapes are associated with each other as they have the same impact on the human being since the earthly one stands for an image for the existent. Then, works of arts have demonstrated their ability to transform a space into place. Hitherto, they have the power to guide the human spirit as they can even displace it from archaeology, landscape and history to different places. What is more, works of arts in general, are capable to portray society as they can enable the audience to get insight into different

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<sup>33</sup> See Personal geography

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lifestyles by advocating a multiplicity of readings to a multiplicity of places as they tell stories about them<sup>34</sup>.

However, succeeding such paintings, arts, and photographs involve myriad challenges and hard endeavours. In order to achieve their goals, artists should penetrate cultures and nature at the same time (Lippard, 1997) which consist of landscapes and space. They can even go deeper into the audience's spirit as they should strive to get the common ideologies and the historical construction of a place and transform it into space; a space that is able to attract the spectator, which can transform it into a viewer. Hence, works of arts, according to Lippard function in twofold:

- 1- Provoking the audience's intention.
- 2- Triumph over certain anxieties about history and place which may suddenly, transgress the human mind

### I.10. The Transgression of Post/Memory

As it has been stated earlier, the decoy of the local depends on people's attraction towards a space before they transform it into their own place i.e.; it becomes one's property since s/he is the one who alters it. However, whenever s/he moves<sup>35</sup> to another space/place, his memory intervenes and the place then becomes illusionary since it is no longer the latter's property but s/he tries to determine it through his/her memory which s/he may transmit it to other ones. Yet, the aforementioned situation may bring to light a series of queries such as: to whom am I going to tell my story? Am I going to forget or to strive against forgetting? Or am I going to adapt myself to the new space/place? According to Mary Ann Bonjorni, "A place is what you have left" (cited in Lippard, 1997, p. 13). Whenever the speaker left the entire place or what he left behind, the place alters into space in his memory which may, unexpectedly, disrupt

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<sup>34</sup> This claim is not based on my investigation only, but it is affirmed by my own experience during my trip in Turkey where all the museums I visited, each of them is self-contained story. Suffice to contemplate the painting or the photo or even the objects to draw images about Ottomans and their lifestyles in ancient times.

<sup>35</sup> Exiled, expatriated, immigrated.

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him/her by transgressing his/her mind. So what is meant by the term transgression? And when/how does the latter take place?

Despite the fact that the term transgression is used in many contexts such as ‘the transgression of law’, ‘the transgression of human values’, the transgression of religion’ and so forth, it remains somehow not easy to give it an ultimate definition. Generally speaking, transgressing is to exceed the boundaries or to alter an original thing or place. Yet, inasmuch as space, place and identity are concerned, Julian Wolfreys (2008) stresses that memory is so powerful that it can put the self outside itself i.e.; beyond the borders of reality which may place '*being*' in a transgressive situation: “it [memory] is like the trace of a phantom, it comes to pass, unbidden at different times [...] Memory does not wait for my consciousness to call it up” (Wolfreys, 2008.p. 10).

What is more, among memory’s transgressive means is to put the self in twofold between-ness; between fact and imagination and between remembering and forgetting as it is stated by Wolfreys:” it [memory] moves across several thresholds and ‘places’; between, for example, the unconscious and the conscious mind, between remembering and forgetting” (2008, p.10). So, memory has no stable place; rather, it functions only in ones’ mind’s space. Moreover, memory is transgressive because it disrupts the chronology of events in one’s mind since depending on the privileged accounts putting both truth and falsity into doubt. Furthermore, due to their relation to memory and history and memory and society, when narrating and/or remembering accounts, the terms are displaced which may lead to the transgression of language.

Likewise, according to Jonathan Gallimore, women are also considered a transgressive means since they are concerned with “cultural dominance” (1985, cited in Wolfreys, 2008, p. 24). Whether is physically or spiritually, they stand for a site that disrupts the edges of masculinity whereas men can also transgress women’s nature, women’s body as well as women’s space; especially, the oppressed ones since they

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have historically been used as means of attraction and land's violation to attract the coloniser on the one hand as they remain a source of desire on the other. For Wolfreys for instance:

As image or agent, woman is transgressive, a terrain; women are to be transgressed. Yet, as objects outside dominant historical process, any attempted agency is itself reinscribed, misread as transgression or counter transgression –the unacceptable face of alterity, disruptive of the boundaries of masculinity, the right to desire, the economy of men's productions and projects (2008, p. 26).

Therefore, women then are considered inorganic figures and means of transgression as they can be transgressive<sup>36</sup>. Still, since these women, in one way or another, formed part of a man's life, they, inevitably, become part of his memories as they may, suddenly, flow into his mind and imagination. So, they become transgressive. In view of that, whenever memory works, the latter man may develop different kinds of feelings; traumatic, guilty, joy, and/or desire which may envelop both his mind and psyche. Thus, what to do with these memories? How forgetting them? How communicating them and to whom?

Children then remain the first persons who may lend a careful listening ear to their parents' stories about their pasts; they are by nature, curious and eager to know the hidden verities. Some of them recognise that that their parents have suffered as they may carry the pains of their parents, and even consider them their own pains. Further, they can be attached to their parents' souvenirs books of memory and photos as they may affect their identities. Hence, postmemory may play a great role in one's psyche which may affect his/her identity. So, what is meant by postmemory? To which extent could the latter be transgressive?

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<sup>36</sup> Women can be transgressive when they are a means of attraction to transgress a land or to achieve the oppressor's projects. They become transgressed when the latter conquer the land where the oppressed women become a source of desire.

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The term postmemory denotes the relationship between post-generation and the descendants. Even if a certain generation has not experienced certain events, they know about them through the stories of those who preceded them to the extent that they can seem as their own memories. Thus, post-memory can be defined as the power of one's past over the present or the domination of the narrative over being since it is concerned with the ancestors' personal or collective trauma and its impact on the next generation. According to Marianne Hirsh, the generation of postmemory is described as: "the relationship of the second generation to powerful, often traumatic, experiences that preceded their birth but that were nevertheless transmitted to them so deeply as to seem memories of their own right" (Hirsh, 2012, p.5).

Among the main risks that may confront '*being*' in relation to postmemory is the displacement of his/her own stories. For Hirsh, even if the events occurred in the past, their impact persists in the present. Therefore, it can be said that if postmemories affect deeply the next generation's mind, their psyches could be easily transgressed which may hamper their identity re/construction since it can disrupt the chronology of the inner's passage of time when it disturbs the future. Yet, postmemory becomes a bridge between generations which may enlighten the new generation's views towards the past so as to understand the present and think about the future. In this case, it becomes a convincing tool which may lead being's identity towards authenticity as it can intervene whenever illusionary situations take control. However, these latter, do not concern the post generation only but even the predecessor's one since their unconscious is, generally, in a nonstop call for their memories about the past in general and about the places in particular. Therefore, in order to rid of this illusionary situation, it remains important to seek an authentic identity by raising a set of questions comparing the former place with the new one as it is suggested by Lippard (1997):

- 1- What is different from where I was raised and from when I moved there?
- 2- What is my house's relation to others near it and the people who live in them?
- 3- How does its interior relate to the exterior?

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- 4- Do the style and the decoration of either reflect my family's cultural background?
- 5- Is the vegetation local or imported?
- 6- What do I see from my favourite window?
- 7- What does the view mean to me?
- 8- How does it change with seasons and time?

According to Bonjorni's and Eliot's opposing views it can be said that both of them advocate authenticity as a means to re/construct identity. Therefore, to be identical is to be authentic. Yet, the aforementioned may not be achieved without forgetting. So, what does authenticity stand for, in general, and what makes it related to identity. On the other hand, what is inauthenticity? To which extent can inauthenticity affect the human identity? “If there is one theme in all my works it is about authenticity” (William, cited in Guignon, 2004, p. viii)

### I.11.Towards Self-Authenticity

According to the Stanford Encyclopaedia of Philosophy, the term authentic gestures in two ways; it can be related to being itself which is related to originality as Bernard Williams stresses: “the idea that some things are in some sense really you, or express what you are, and others aren't” (cited in Guignon 2004, p. viii). Additionally, the term authentic refers to “being faithful to an original” (Varga and Guinon 2014, screen1). It is to seek the *self* in the self and to transform it to “something were not” (Guignon, 2014, p. 3) i.e. to search for the unfulfilled inner in the self. Further, Kierkegaard also maintains the latter views; he asserts: “a self is a relation that relates itself to itself” (Cited in Mercer, 1994, p. 104). This relation is made through the ability to distinguish oneself in the society and to know how overcoming it over time to ensure its maintenance as John Davenport (2012) has called ‘*a narrative unity of the self*’.

Moreover, According to Heidegger's being and time, authenticity refers to '*I am my own*' or '*being owned*' i.e.; understanding itself in 'itself' and among beings (Da-

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sein). The German term ‘*verstehen*’ envelops both ‘*idea*’ and ‘*stand*’ (stehen) i.e. idea taking a stand or a position in the society. Then, society also plays an intrinsic role in the formation of an authentic identity as it contributes to the determination of the position of (da-sein) among the ‘*They*’ (das man) over time, which is one of Heidegger’s 1927 concerns: “They itself prescribes that way of interpreting the world that lies closest. Da sein is for the sake of the They in an everyday manner [...] in terms of the They, I am ‘given’ proximally to ‘myself’ (Heidegger, 1927, cited in Varga and Guignon, 2014, screen. 10).

However, even if society is important in the authenticity of human being, Heidegger has strongly stressed on the ‘*authorship*’ concept which stands for the role of the self in the construction of ‘*itself*’ through a transformative process which can result from ‘anxiety’<sup>37</sup>. According to him, the aforementioned notion is the main drive towards authenticity since it may lead da sein’s being to renew the self; what is known as ‘*Personal Transformation*<sup>38</sup>’, rooted from anxiety which “ individualises da sein and then discloses it” (Varga and Guignon, 2014, screen 11). The second event or/and reason behind ‘personal transformation’ which leads to ‘being authentic’ according to Heidegger is the feeling of ‘*ownmost*’ which refers to the future of being where the main query is ‘how my life will be like?’ where da sein thinks of himself as ‘future-directed happenings or projects in relation to the ‘*How?*’.

Likewise, the other transformative reason, for Heidegger, that can drive being’s identity towards authenticity is to lend a listening ear to the call of ‘*conscience*’ which is a form of regular reproaches about the human being’s lack of performances whether in his personal environment or in the society in general. Thus, from side to side, he finds himself in the position that urges him to take decisions and to engage in transforming self-identity which may cause the transformation of the other’s ones since

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<sup>37</sup> See the psychoanalytic theory.

<sup>38</sup> See rebirth on the Jungian criticism

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they are themselves part of (das man). In a nutshell, according to Heidegger, three main drives can lead da-sein to authenticate the self:

- a- Coming toward (future),
- b- What happened before (Past),
- c- What is happening now and what is dealing with in the actual situation (present).

To conclude with, Heidegger's theory of authenticity is strongly related to the Jungian '*rebirth*'<sup>39</sup> on the one hand, as it refers to the know-how choosing the choice which settles in the freedom to choose one's self on the other. So, freedom remains also an intrinsic element in the formation of an authentic identity. It stands for the freedom of self-determination and how to behave in different situations and the freedom to choose among different choices for the sake of shaping an authentic identity so as to take care of it where '*resoluteness*' stands for the adequate decision. Consequently, Heidegger's theory advocates the importance of '*antecedently*'; the authentic person for him is the one who holds different values over time and space such as tolerance, openness, clear-sightedness<sup>40</sup> and so on (Varga and Guignon 2004) so as to be a moral agent. To sum up, Varga and Guignon's 2014 has reviewed Heidegger's conception to authenticity vis à vis identity and summarizes it as follow:

The key to understanding authenticity lies [...] in the characterization of Dasein's being as a relation between two aspects or dimensions making up human existence. On the one hand, we find ourselves thrown into a world and a situation not of our own making, already disposed by moods and particular commitments, with a past behind us that constrains our choices. With respect to this dimension of human life, we are generally absorbed in practical affairs, taking care of business, striving to get things done as they

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<sup>39</sup> See Carl Gustave Jung's psychoanalytic theory of the mind.

<sup>40</sup> This may belong to Jung's archetypes and common unconsciousness since moral values exist since the existence of the primitive Man.

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crop up from time to time. This “being-in-a-situation” naturally inclines us to everyday falling as Heidegger describes it. (Varga and Guignon, 2014, screen. 12).

On the other hand, other authors and philosophers have, well-nigh, challenged Heidegger’s view to authenticity such as John paul Sartre and Semon De Beauvoir for instance. The latter remain, too, eminent figures whose ideas have, greatly, influenced myriad scholars and intellectuals’ thoughts. Sartre’s *Being and Nothingness: a Phenomenological essay on Ontology* has discussed the conception of ‘the ‘*Spirit of Seriousness*’ which gestures in two contrasting ways where the first one is related to the Jungian theory of universal unconsciousness. It maintains the idea of the continuity of values in the human spirits over time; for him, the latter is related to the antecedents. Whereas the second one claims that the value of things remains the being’s own property<sup>41</sup>. Yet, even if they oppose each other, both views are concerned with human being.

Further, Sartre’s work focuses much more on the conception of ‘*being there*’ and being’s accuracy and uniqueness among the totality where the main query is ‘how making itself distinctive among the ‘They’? what is particular in me?’. Yet, for him, the fact that the human being is seeking uniqueness leads to nothingness which drives itself to recognise and to review the surroundings and to put the self into a meaningful whole, as well as to link the ‘itself’ (en soi) within ‘for-itself’ (pour soi) in order to achieve a self definition in the future through transcendence. What is more, as Heidegger, John paul Sartre’s theory of authenticity has also dealt with the concept of freedom which stands for the freedom of interpretation of things, of constraints, of problems, of events, and so forth and to decide about their significance and effects so as to reconstruct or to improve the self i.e.; to be authentic. According to Sartre, to be authentic goes through three main steps:

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<sup>41</sup> The fact that Sartre has related being to the inherited (common) values then to individuality means that there are two contrasting views.

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- 1- To be conscious, to be nothing
- 2- To be interpreted
- 3- To be transformed (rebirth)

According to him: “our engagements provide a hegemonic structure within which our situations and motives become comprehensive and reveal themselves in the way situations appear to us- as significant, requiring our attention” (Sartre, 1992, cited in Varga and Guignon, 2014, screen. 15). Yet, ‘*bad faith*’ opposes the transcendent freedom since it suggests a passive response to oneself; it stands for the belief that a person is a matter of fact who does not act. As a result, he is no longer part of the transformative process. Thus, the authenticity of being is challenged by the ‘recovery’ of being as he maintains: “we can never radically escape ‘bad faith [...] there is may be ‘self-recovery’ of being which has been previously corrupted [...] We whould call authenticity, a description which has no place here” (Sartre, 1992, cited in Varga and Guignon, 2014, screen. 18].

Thus, it can be said that John Paul Sartre’s view to authenticity rejects the Heideggerean one, to some extent, since he challenges the idea of being true to itself since there is nothing fixed in the spirit of seriousness. For him: “seriousness would lead us to think that there is simply a fact of the matter about a person is either a believer or he is not” (Sartre 1992 [translation modified] cited in Varga and Guignon, 2014, screen. 20]. Moreover, unlike Martin Heidegger, John Paul Sartre dissociates authenticity from the firm seriousness and relates it to truthfulness; the most important for him is to hold an obvious consciousness of the situations and accepting the risks whether is presented in hate, in values or in horror (Varga and Guignon, 2014).

Albert Camus’ conception to authenticity on the other hand rejects the idea of tuthfulness towards the ‘*Self*’ and relates it to the ‘*Others*’. To be authentic for him is to be fair. ‘*Justice*’ and ‘*happiness*’ among the others are of a paramount importance for him; it is through the ‘*laws*’ that ‘*being*’ draws when cooperating with the ‘*Other*’ that

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authenticity come to light. ‘*justice*’ then becomes equipollent to authenticity as well as the ‘*Happiness*’ of the ‘*Other*’ among ‘*Da sein*’ because being alone does not produce joy as it may lead to unauthenticity. Yet, through the common or the inherited culpability which is related to St. Augustine’s philosophy of the ‘Original Sin’ human being, according to the latter could never achieve authenticity since s/he could never rid the self from guilts nor help the others achieve it.

Therefore, it can be concluded that authenticity or ‘*Being Authentic*’ has not one and only one determination; rather it differs from one theorist/philosopher to another as it is still undergoing other definitions and standpoints by other contemporary ones such as Charles Guignon 2004 for instance; he stresses that: “to be authentic, is to check the lost you in ‘you’, it is to transform yourself to something that you have never been and to become something you were not” (Guignon, 2004, p.3). According to Dr. Phil<sup>42</sup> for instance, in order to become authentic, it remains vital for anyone to check “the part of you that is not defined by your job, your function or your role; it is the composit of all your unique gifts, skills, abilities, interests, talents insights and wisdom” (cited in Guignon, 2014, p. 30). Therefore, uniqueness, seriousness, truthfulness towards the self, confrontation of the self and awareness are all indisposible elements that can drive individuals towards authenticity, even in hard situations since they are considered an important step in the progression of human’s existence over time and space.

### I.12. Conclusion

All the events that human beings in general have undergone in their lives remain the products of their un/conscious which is seeking as it strives to transform itself into conscious. However, understanding the last mentioned process remains too challenging if one is a tabula-rasa concerning the different theories that may lead to deeper interpretations and cogent discernments. However, striving to hold a place in a society

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<sup>42</sup> Phillip Calvin McGraw (born September 1, 1950), known as Dr. Phil, is an American television personality, author, psychologist, and the host of the television show Dr. Phil,

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is among the main human beings' rational choices that drive them to hold different behaviours which alter from one person to another and from a community to another depending on their motifs which in their turn may lead to confusion and misunderstanding if new insights into history are not realised. Thus, concocting history, society, within the human psyche and his/her experiences etc. remain fundamental ingredients to understand why certain events have taken place, how they have been faced or solved, Which impacts they have left on the human psyche and his/her identity.

In view of that, it can be said that among the human's wishes or dreams is to ensure a good-will including wealth, food and place which can be the source of conflicts among nations. Therefore, Even though the being's rebirth cannot be perceived as it stands for a psychic reality; it leads to all kinds of skirmishes, sins, loss, as well as confusion and identity deconstruction if it is not recognised and handled, as it may lead to its reconstruction in the case it is seriously taken into account. Carl Gustav Jung for instance has stated that it is "the mother of all human facts, of civilisation, and of its destroyer, war" (Dobie, 2012, p. 62). Accordingly, to which extent can the above mentioned theories meet the next chapters' needs? How can a space succeed to transgress a coloniser's place during the French settlement in Algeria? And how can a place transgress a coloniser's space afterward?

## **Chapter Two**

*The History of Non / Violence in Colonized Algeria:  
Myth and Reality*

## **II. Chapter Two. The History of Non/Violence in Colonialized Algeria: Myth and Reality**

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### **II.1. Introduction**

Owing to its historical heritage and the richness of its culture and the complexity of understanding them have all contributed to make Algeria at the centre of attention of many academics and researchers in different fields: education, psychology, sociology and so on as it has been asserted by Gorden's 1966: "Algeria's future will remain a fascinating case-study for Orientalists and for those interested in 'development' and modernisations" (cited in Kaplan and Baldauf, 2007, p. 7). However, Gorden's declaration has become no longer a matter of Orientalists and other research fields; it is rather, a matter of a native, whose eagerness to quench his/her curiosity drives him/her to go deeper into its history. However, the last mentioned objective won't achieve its full realisation if light on the Other's history is not shed in parallel.

All the world, in general, and the Algerians, in particular, agree that the French coloniser had been cruel and unjust towards the Algerian people; they all agree that he practiced all killing methods using torture and dislocation in order to acquire the land that he had always considered it his own. But what did he do to develop the idea of belonging to the Algerian land even though he never belonged to its people? What made the pieds-noirs live in an eternal grief after the Evian accords till nowadays? This chapter then intends to deal with the effective efforts exerted by the coloniser in Algeria which made it, at that time, a rich country annexed to France until it became French-Algeria on the one hand as it developed the sentiment of belonging and appropriateness among the pieds-noirs who considered themselves French-Algerian on the other.

However, this could not be achieved without bringing to the fore the main policies and efforts that the French coloniser had adopted to transgress the place by the huge number of French people whom he had transgressed their minds and brought them into it on the one hand and which ones he had practiced on the indigenous to

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ensure the latter's settlement on the other hand. The main aim of the present chapter then is not to deal with the traditional history by focusing on what has been taught and scheduled by official curricula; it is, rather, to get a deeper insight on the new history, using the French periodicals and legislations that had been stated by the French Government from the early beginning of their conquest to the Algerian independence. Further, as far as the new history as asserted by Foucault can envelop pieces of arts, this chapter will also focus on how a 'Soft' art had, easily been transformed into a weapon to colonise Algeria and how travel writings had contributed to the latter.

### **II.2. The Conquest: Cause Vs Pretence**

Algeria's geographical location and the particularity of its landscape have greatly affected its history; it was the silver spoon that contributed to make of it a stage for several phases of different powers going back to the Phoenician traders, the Romans, Greeks, Arabs and later, Berbers, Spanish and Turkish (Ottomans). The period between 1564 and 1569, France did not tire from its continuous attempts to create a French Embassy in the Algerian territory which had not been accorded till 1581. However, the mythology of appropriation of a land near Bône<sup>1</sup> designated as '*concession d'Afrique*' '*Concession of Africa*' had greatly affected the French views. According to them, the latter had been attributed to them by Sultan Selim I<sup>2</sup> and Achmet Pacha<sup>3</sup> in 1518 and 1592. However, the last mentioned land had been restored

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<sup>1</sup>Bone, is nowadays Annaba.

<sup>2</sup> The 9th Sultan of the Ottoman Empire and the first to bear the title of Caliph<sup>2</sup> (from 1517); he succeeded his father Bayezid II fighting him; he killed his brothers and nephews to eliminate any pretender to the throne. When the brothers Barbarossa Arudj and then Khayr Ad-Din, the heads of the corsairs of Algiers, were fighting against the Spanish of the Catholic kings, Selim supplied them with ships. Then, he Gave them the title of Pacha and Beylerbey with a troop of 2,000 Janissaries [Translation modified] from Wikipedia (2017, screen 1-5) Wikipedia: The Free.

<sup>3</sup> Dali Ahmed Pasha is the first Ottoman official appointed by the Turkish Sultan for a period of three years from 1589 to 1592 to put an end to the power struggles within the regency of Algiers [translation Modified] from <http://dictionnaire.sensagent.leparisien.fr/Dali%20Ahmed%20Pasha/fr-fr/> (2016, screen. 1).

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by the Turkish Dey who, in 1817, accorded to other nations the right to fish the corals in its reefs, which pushed the French people to think seriously to conquer Al-Djazair (Gaffarel, 1888).

Without getting deeper into historical details, when France refused to pay the grain to the Algerian merchants Bacri and Boushnak in 1827, and after the French Emissary Pierre Duval had asserted that France had no intention to pay its debts, The Dey Hussein felt dishonoured and irritated. So, he walloped the latter with his fly swatter<sup>4</sup> and decided to end French trading in Algeria as he ordered an official apology by the latter who in its turn refused, asserting that France had no intention to apologise to a chief of pirates. Besides, Charles X, had authorized the invasion of Algeria to revenge Duval's humiliation.

In 1830, the Dey was forced to surrender after having signed an agreement assuring the respect of his property and religion and exiled himself. However, the French military faced other resistant forces such as Ahmed Hajj, Constantine's bey in eastern Algeria, Emir Abd-el-Kader in the west “On le [abdel-kader] sentait partout, il était nul part” (Veuillot, 1847, p. 3) “he [Ab-el-kader] was felt everywhere, he was nowhere”, Awled sidi Shaykh in the south, Muqrani and Lalla Fatima N’soumer in Kabyle “la guerre grondait aux portes d’Oran et de Constantine, il fallait du canon pour aller d’Alger à Belida, il fallait une armée pour ravitaillait nos garnisons captive de Mélianah. Cette armée en marche était bloquée par une autre armée invisible” (veuillot, 1847, p. 3) “The war crashed on the outskirts of Oran and Constantine; We needed a cannon to go from Algiers to Belida, we needed an army to refill our imprisoned garrisons of Miliana and Medeah.

The trooping army was blocked by an invisible army”. Thus, all the efforts made by the French Europeans to conquer Al-djazair failed in front of the latter’s

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<sup>4</sup>The affair of the fly-swatter

## **II. Chapter Two. The History of Non/Violence in Colonialized Algeria: Myth and Reality**

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wisdom, savoir-faire and expertise on the one hand as well as due to the conquerors' religious myths and sympathy<sup>5</sup> before they alter it into cruel military tactics. After enormous and continuous efforts, based on all kinds of disinheriting and disorientating systems, the military campaign succeeded to conquer '*El-Djazair*'<sup>6</sup> on 22 July 1834. However, they were uncertain about how to achieve a successful and a well-administered colony on the one hand and how to attract the French people towards it on the other since they hesitated to join them because: "hardly anyone in France knew Algeria [in 1830]" (Martin, 1963, p. 64). So they agreed on a non-violent policy to certify their settlement.

### **II. 3. Non/Violent Colonisation**

Despite the fact that the '*mise en valeur*' policy was among the main reasons/pretences behind the French settlement in Al-Djazair, French colons promoted all kinds of self-valorising system were the redefinition of its name, metamorphosis, pictorials and colonial urbanism were the main strategies that they followed to achieve a successful colony and to install a new population which could lead to the suppression of the indigenous one including the destruction of wonderful areas. Though some narratives support the idea that armed and violent struggles are doggedly an indispensable weapon to gain freedom, other ones rely on the non/violent resistance as an effective means to achieve it. In view of that, Christian Wulff, the previous German President, in his 2011 speech on the construction of Berlin Wall's anniversary, for instance, asserted "The violence of the few does not withstand the quest for freedom of

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<sup>5</sup> « [...] depuis que je suis Chrétien, je ne sais plus ce que c'est que craindre un évènement quelconque, le Dieux que j'adore et qui me protège règne sur la mer aussi bien que sur la terre, parmi les champs de bataille aussi bien que dans nos rue, et dans nos maison» (Veuillot, 1847, p. 23).

"[...] since I am a Christian, I do not know what is to be afraid of events. God whom I love and who protects me reign over the sea as well as on earth, among the Battle fields as well as in our streets, and in our houses"

<sup>6</sup> The term 'Al-Djazair' had been used till the French altered it

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the many” which may bring to the fore two main conflicting views towards non/violence.

Thus, it remains important to reconsider the French non/violent policies of colonialism and the Algerian non/violent resistance and struggles for independence taking into account that Algeria had been officially annexed to France in 1841. According to Julien De Lassalle,<sup>7</sup> the annexation was affirmed by legislation, in the presence of large number of the state, and the nationality of the land of Algeria was proclaimed, for the first time, in the throne speech which was a kind of protest against the thought of public opinion against the French Algeria: natives and immigrants. (Constitution de la République Française, 1841)

### **II. 3. 1. Colonial ‘Soft’ violence**

Al- Djazair’s ambiguous status and the relative ignorance to this territory made it a subject of discovery where enormous material and human energies were devoted to study it focusing on its people and its landscape as a means to invite the French public’s tourism into it on the one hand as well as to get insight into the native population’s personality and psyche on the other. The main reasons behind such endeavours were associated to the question of fixing the indigenous population’s identity where the main queries were related to who, among this population, would be most likely to support the French administration? Who would reject it? And how much of the territory should be brought under the French rule? However, meeting the above

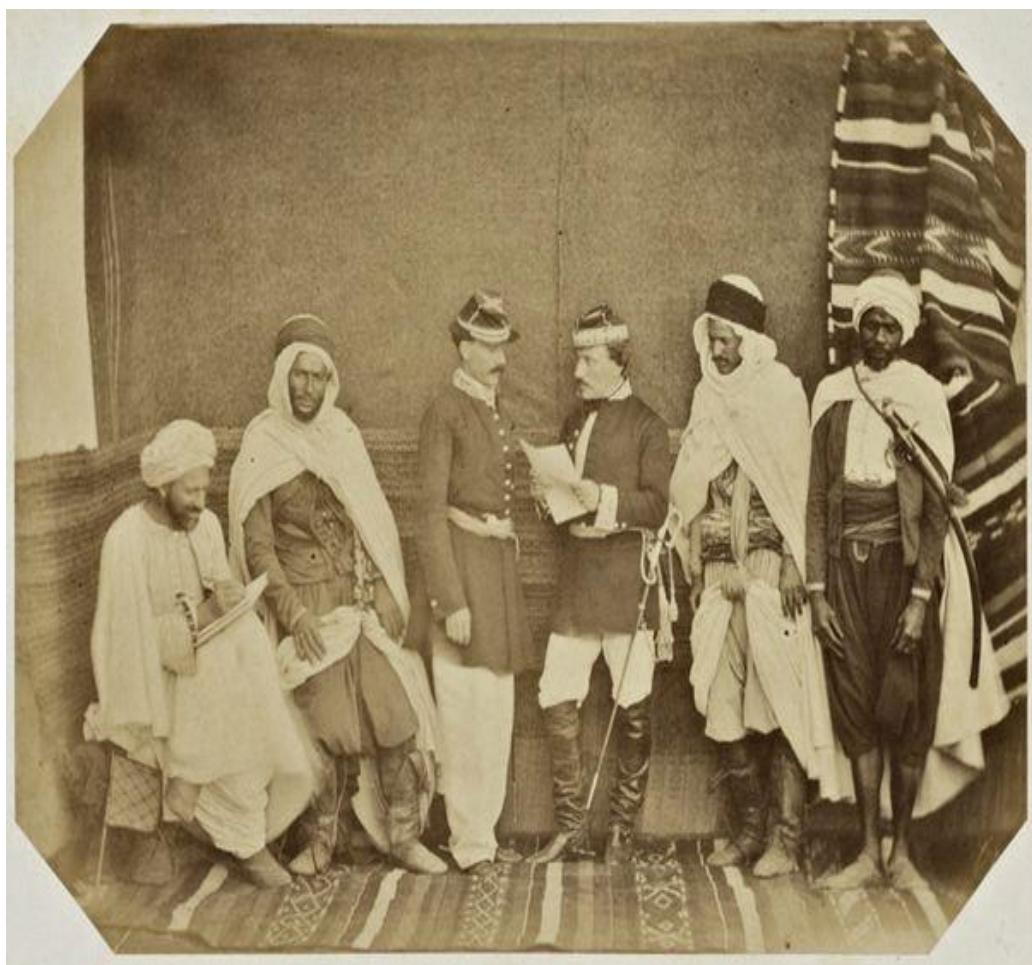
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<sup>7</sup> Julien De Lassale was the Deputy Chief of Office at the Ministry of Justice in French-Algeria at that time; in the Bulletin of Economics and Social Sciences of the Committee for Historical and Scientific Work, in 1893, he stressed: “Entre les indigènes et nous il y a deux obstacles, une conception religieuse et une conception sociale, et il faudra des siècles pour que l'assimilation des races» (Julin, 1893, p.4) « Two obstacles exist between us and the indigenous, a religious conception as well as a social one. Centuries are required for races' assimilation »

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queries could not be achieved without the creation and the support of the ‘*Bureaux Arabe*’ (BA)

Since the coloniser was almost a tabula rasa concerning the language, the tradition and the religion of the colonised, in 1841 Captain Lamoricière had decided to create the first ‘bureaux Arabes’ whose main objective was twofold:



**FigII.1.BureauxArabes (BA),** (<http://petedescoloniales.canalblog.com/archives/2013070327556928.html>) They were offices intended to make the coloniser familiar with the indigenous' language and culture so as to facilitate contact with them where Arab groups were identified so as to help them to facilitate their mission

- a- To get direct contact with the native through the designation of the agents who were carefully selected among the indigenous population.

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- b- To help them to live day-to-day with the whole population by establishing a direct contact with them.

However, the nomination of the members of '(BA)' as 'Khoudja', 'Agha', 'Caid' and so on did not give them the right to take decisions; rather, their role was limited to<sup>8</sup>:

- 1- Translating, composing and dispatching the orders and other works that enabled the settler to control the Arabs so as to accomplish his political and administrative affairs and missions.
- 2- The '*bureau Arabes*' in Oran and Constantine depended on the Algiers 'one whose role was to collect and to preserve the archives as well as to prepare the reports and to send them to the Ministry of War.'
- 3- The limits of the functions of the '(BA)', which were, only an office of the General Staff, were administered directly by the military commander of the place, who had the sole right to give and sign orders. (Fouger, 1858)

Ils peuvent, mieux que tous autres agents, tenir l'autorité française au courant des besoins ou des menées de ces populations, les conseiller, les guider, leur donner une direction, et répandre parmi elles tous les sentiments que nous avons tant d'intérêt à propager, comme aussi leur fournir le moyens d'améliorer leur culture (Fouger<sup>9</sup>, 1858, p. 17)

They can, better than all other agents, keep French authority informed of the needs and conducts of these populations, advise them, guide them, give them direction, and spread among them all the feelings, that we have so

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<sup>8</sup>All the above information is extracted from Victor Fouger, 1885 (*les (BE) en Algérie*) which was based on official articles. However, one didn't want to get into the details so as not to give the impression that Arab offices are accused of having betrayed Algeria as long as it is not the matter of this work.

<sup>9</sup> Victor Fouger was the General Director of Business in Algeria at the time period. He succeeded to collect as much as taxes from the colonised through (BA)

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much interest to propagate, as well as to provide them with the means to improve their culture.

French writers travelled to Al-Djazair; they were galvanized by its architecture, streets, Casbah and so on which had boosted their pleasure to journey there. They were inspired to the extent that their writings and arts had greatly contributed to invite the French settlers into it. What is more, through their writings they, proficiently, succeeded to voice mute landscapes and to transform them into convincing speech which has significantly contributed to call a huge number of French people to transgress the place and to enter *Al-Djazair*.

### **II.3.1.1. French Travellers writings about Al-Djazair**

As far as landscape can be read and interpreted as a text, French colon travellers have taken it as a talent and a potential to attract the French of France and to invite them to access the arrogant city<sup>10</sup>, El-Djazair. They were themselves driven and influenced by the Arab and the Berber travellers' writings about it such as Paule Gaffarel's 1888 ‘*La Conquête d'Algérie jusqu'à La Prise de Constantine*’, *The Conquest of Algeria until The Capture of Contantine*’ where he was extremely excited by “Ibn-Haukal”<sup>11</sup> who visited it just after the restauration of Bouloughinn<sup>12</sup>; he wrote:

[El]Djazair is built on a swell and surrounded by a barricade. It envelops a large number of bazaars and sources of good water. In the outbuildings of this town there are very extensive companions and mountains inhabited by

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<sup>10</sup>This name had been attached to it because of the Turkish arrogance and sense of superiority.

<sup>11</sup> Muhamed abu'l Qassim Ibn Kauhal or Ibn Qawhal is a Muslim Arab writer and geographer, his famous book ‘*sorat el-ard*’ ‘the face of the earth’ or ‘*Kitab Al-Māsalik wa'l Mamalik* (Routes of Kingdoms) was devoted to the study and the description of the Islamic countries.

<sup>12</sup> Bouloughinn is the son of ‘Ziri’ a Berber chief in the 10<sup>th</sup> century.

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several tribes of Berbers [...] in the sea, in front of the city, there is an island where the inhabitants find a safe shelter (cited in Gaffarel, 1880, p. 26).

It can be concluded then that the French were influenced by the Arab's writings, science and geography to the extent that they imitated then followed them. Moreover, they went further in their explorations about Al-Djazair's spaces and places even if they didn't share the same objective with them.

Al-Djazair-Ibn- Mezaghenna<sup>13</sup> is enormous and of ancient constructions. It contains ancient monuments and vaulted ceilings. There is a theatre, whose interior is paved with small stones of various colours. The city encloses several bazaars and a mosque. It once possessed a vast church, where there remains only a wall covered with sculptures of images. The port is well sheltered as it has a fresh water source (Gaffarel, 1888, p. 26).

Writing about Algeria during the French colonisation was an invitation to experience the city where the latter travellers mixed Algerian nature and warmth with the French buildings and pleasure in order to combine the familiar with the unfamiliar. Ernest Feydeau's 1860 'Alger: Etude', (Algiers: A Study) for instance focused on Algiers Architecture whereas Théophile Gautier's 1865 '*un Voyage pittoresque en Algérie et Africa*', (*A Picturesque Trip to Algeria and Africa*), was devoted to Oran, Constantine and Blida where both of them threw their brushes on the letters and associated literature with Aesthetics and landscape.

### **II.3.1.2. Ernest Feydeau's Alger: Etude**

In his 'Alger: Etude', 'Algiers: A Study', Feydeau offers wonderful descriptions of the city and its surroundings and the mixture of Moorish population with Jewish and

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<sup>13</sup> Ibn-Mezeghenna/ Benni-Mezghanna was the new Algeria at that time. It is the plural of Island in Arabic 'جزءة' and in French 'Ilot'.

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West Africans, which has impressively evocated his pleasure and eagerness to discover it. However, it was a mission that he had to accomplish and not a simple visit: « La sympathie d'un ministre éclairé m'a permis d'accomplir un projet formé depuis que j'ai l'âge d'homme ; et grâce à lui, j'ai trouvé, pour visiter notre colonie, plus de facilités que je n'osais m'y attendre ».

[T]he sympathy of an enlightened minister allowed me to complete a project that I formed since my manhood; and thanks to him, I found more facilities than I expected to visit our colony [Algeria]. But if I did my best to accomplish my duty by acquitting me the mission he commended to [...], I have not abdicated the right to personally enjoy the benefits of this mission and to share it with others. (Feydeau, 1862, p. II).

What is more, in his writings about Algiers, Feydeau asserted that in spite of devastating damages, Algeria is still a charming country that will last long due to its clear and cloudless sky, the colour of its water and the fragrant and lukewarm of its air. Therefore, contrary to the belief that Knowledge and pleasure represent soft-hearted terms, the latter related them to the *Foucauldian* belief which links them to power which, on its side, is believed that it functions only on the body; “the pleasure that comes of exercising a power, that questions, monitors, watches, spies, searches out, palpitates, brings to light” (Foucault, 1978, p. 45).

When describing Algiers, Feydeau used four archetypes which, for him, sufficed to create a marvellous landscape which stood for a panorama where the smallest details of the city attacked the eyes. The blue dark of the sea, the whiteness-of-milk of the town, the mountains which seemed to be both heated and basking in the sun and the shining sky which looked as a soft satin canopy (1862, p. 3). Further, in his description of the Casbah of Algiers, Feydeau compared the Algerian Architecture, its isolation and intimacy to that of the French one which was not managed to wall up the

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inhabitant's private lives since they were so close and familiar that they could know what was happening in the neighbours' homes. Yet, the native Algerians preferred Moorish architecture that allowed them to dominate their homes and families, following the principle '*every home, every man for himself*' (Feydeau, 1862).

Moreover, the Moorish preferred keeping their luxury so as to enjoy it with their family rather than to attract the passersby's eye<sup>14</sup> where their rooms were similar to each other. Feydeau then was fascinated, not only by the Algerian architecture, but also by the smallest details in its interior, such as the open and painted hand that he noticed in each home and which according to the natives' belief preserved the family from the influence of evil eyes. Further, he did not even miss to describe the large carved wooden bars on which women used to put their silk gowns/*heyeks*, drawings, embroidery, jewels and coffers that had really amazed him. Moreover, as far as women are concerned John Harcourt Blofeld had also dealt with the description of Algerian territories, its coasts and inhabitants where he gave a detailed and attractive descriptions of Moorish, Arabs and Berber women.

### **II.3.1.3. Women in the Kingdom of Algiers: Blofeld (1844)**

Even if he was not concerned by the French policies of colonialism, Blofeld had shown an extreme interest to the Algerian land; he, even, didn't **left** any detail without going deeper into it. In his (1844) '*Algeria: Past and Present*', he described his personal travel to it in 1843 focusing on a humanistic and a historical geography. He dealt with general descriptions focusing on the importance of its position and its area, its richness of land and minerals etc. Then, he moved to the names that had historically been attached to it through periods as if he was comparing them according to the

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<sup>14</sup> Even the Moorish inhabitations were close to each other but no one could see what was happening inside. The reason behind the nearness of their homes was to defend each other whenever they were attacked by the Arabs or the Berbers.

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inhabitants from phase to phase. After having been known as the ‘Barbary’ and ‘piratical states’ during the Numidian rule where the Southern part of Al- djazair was designated as ‘Bilad El djerid’<sup>15</sup> yet, it was known also as ‘*The Country of Dates*’. However, it achieved a total flourishing under the Roman’s rule where it was elected as ‘*The Garden of the World*’ (Blofeld, 1884)

As far as humanistic geography is concerned, Blofeld had dealt with a detailed racial comparison of women from the Moorish to the Turkish where he dealt with the physical, moral and the behavioural sides that characterised each of them. Moorish women, according to his work, shared common physical traits; they all “have black hair, good eyes with pleasing figures” Moorish women, he asserted; “keeping more at home, preserve their beauty” however, they did not feel their total beauty if they did not put Al-kohl<sup>16</sup> on their eyelid (p. 134-135). Comparing to the latter, the Jewish women were much more concerned with libertinism and parties, they were singers and dancers which added to their elegance an extreme coquetry and beauty as he found them well made comparing to the Moorish; “an open forehead, very beautiful eyes, good eye-brown, well made nose, a small mouth, and white regular teeth” (p.150).

What is more, Blofeld’s 1884 work had focused on Arab women too, whom he found responsible and mature comparing to what he had designated as lazy husbands. If compared to the Moorish and the Jews, Arab women used to work all day; they did not stay at home as they did not go to the parties. Rather, “when the lazy husband reposes himself, [...] the wives are all day occupied” at the time of the evening, he added, they hung all kinds of their jewels upon their breasts, carried their pitchers and fetched water and repeating verses from the Coran in order to prevent fascination and to preserve themselves from misfortune; “neither their nose jewels, bracelets, ear-rings,

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<sup>15</sup> ‘El djerid’ from the Arabic term ‘جرداء’ which means infertile. However, just after associating it with the latter description, he dealt with the trade of dates in the Sahara.

<sup>16</sup> A kind of eye-shadow prepared by themselves.

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which they hung upon their breasts. When dealing with the Turkish population in Al-djazair, Blofeld didn't go deeper in the description to the Turkish women since he found them, physically like the Moorish as they shared the same customs and the same religion as the Arabs.

Accordingly, his work had even described the interior of the homes which were generally the same, stressing on women's peculiar baths, where no man had the right to enter except "young men are often introduced in the dress of girls" (Blofeld, 1884, p. 17). Consequently, it can be concluded that even if Blofeld was not French, his travel to Al-djazair was not so naïve; rather, he would have been inspired by French writings, arts or/and works which were devoted to boost emigration into the country before he decided to travel and to conduct a full exploration. Eugene Delacroix's 'Women of Algiers in their Apartment' was an 1832 painting which was another policy to invite Europeans to emigrate to Al-Djazair.

### **II.3.1.4. Women of Algiers in their 'Harem': Myth and Fact**

In his Diplomatic mission to Morocco and Algiers, Eugene Delacroix was allowed to visit the harem of a Turkish corsair (Galon, n. d) that had profoundly inspired him to draw his masterpiece Women of Algiers in their Apartment (WAA) (see fig: I.2), which had been exhibited at the Salon of 1834 in Paris. In fact, the latter painting represents a double-edged means where Eugene Delacroix used it as propaganda to boost the power of Imperialism on the one hand and to raise the desire to visit it in the European population's unconscious on the other. Thus, (WAA) left a great impact on the audience who were brought to an extreme revolution of the eye (Galon, n. d). Likewise, many artists were psyched up and galvanized by the latter painting such as Charles Baudelaire who described it as; "un petit poème d'interieur plein de repos et de silence" (Baudelaire, n. d, p. 81) "A small internal poem full of rest and silence".

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However, even if (WAA) had evoked the desire to travel to Algiers among myriad artists, others were satisfied by reading travel writings, which were in vogue at that period, as they were inspired by them such as John-Auguste-Dominique in his 1862' 'The Turkish Bath'. Even though he had never been in Al-Djaziar, he succeeded to realise his masterpiece 'The Turkish Bath' (see figure I.3) where women are, completely, nude and exposed "European orientalists often painted the harem as a site of debauchery to evoke the falsity of Islam, understood as anti-religion of Christianity" (Ma, 2012, p.15).



**Figure I.2.: Women in Algiers in their Apartments (Delacroix 1834, p. 35).** His paintings are related to Romanticism. Through his painting, Delacroix wanted to evoke the desire to travel to Algeria among the French men.

However, albeit both artists were as they are still considered eminent figures in historical arts, their works represent a clear image about the relationship of the

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coloniser with the colonised fragmented women's body and their privileged relations with the other sex. Yet, both of (WAA) and The (Turkish Bath) denote the French mythological belief of achievement and superiority since they did not transgress the '*harem*' physically but spiritually in such a way to make a bound between fantasia and imagination, visual and verbal as maintained by Klaus Theweleit: "the fictive body of woman has become an imaginary arena, for fantasies of territorialisation [...] women have become victims rather than images, they have been persecuted and not exalted" (2003, p. 384).



**Figure. I.3. Jean-Auguste-Dominique Ingres, 'The Turkish Bath (1862)** The painter was inspired by the WAA painting. He wanted to portray Algeria as the land of debauchery through the portrayal of nude women in the bath. He wanted to show that Algerian Women could easily be used as instruments for the French men.

Furthermore, in the choice of the title of his painting, Delacroix attempted to transgress the place when he substituted the original term '*haram*' by the use of the French one i.e.; '*apartment*' as since he knew that it refers to 'forbidden' or 'sacred'

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and that it might inhibit the French arrival to Al-Djazair which had been replaced by ‘Algiers’.

Literature is ostensibly a sequential and thus temporal medium, and painting a static and spatial one; yet writers like George Sand and Emile Zola have attempted repeatedly to represent visual and spatial phenomena in literary texts, just as painters like Eugene Delacroix and Claude Monet have sought consistently to capture effects of time and movement on canvas. The incorporation of elements from one artistic medium into another creates a dynamic interplay of imagery and ideology (Berg, 2007, p. 15).

While some artists were obsessed by desire and its evocation among the European public as they successfully achieved a certain amount of their expectations to increase emigration into Al-Djazair through women’s bodies exposure, others’ missions were devoted to contribute to a total realisation of the latter primordial goal through the portrayal of landscape through paintings and photography.

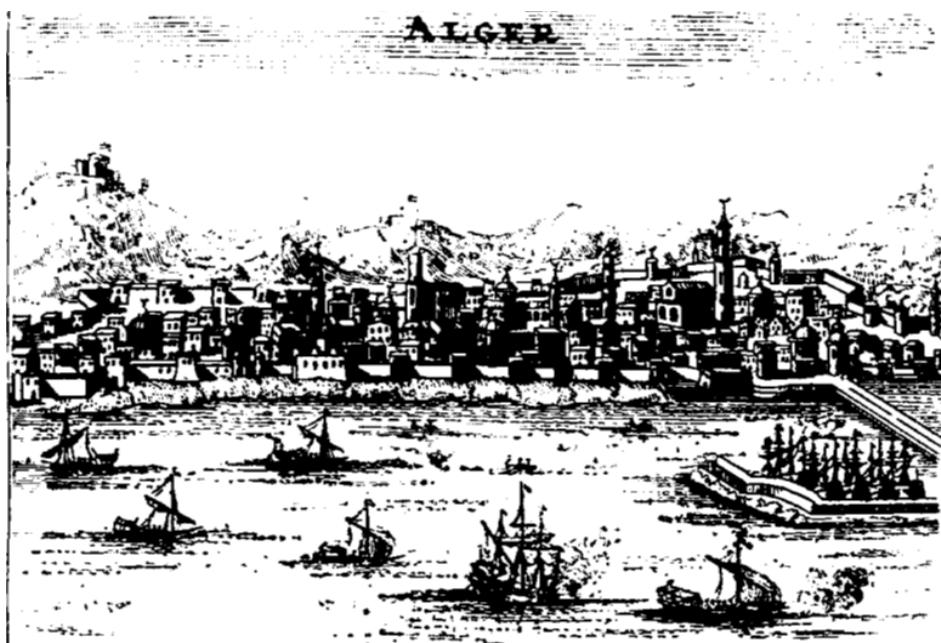
### **II.3.2. Al-Djazair through Pictorials**

Artists’ portrayal of the colony had, greatly, reinforced the French settlement in Al-Djazair since they were, originally, either officers or, to a great extent, influenced by the French military’s conception about it (John Zarobell, 2010, p. 11). So, art represented part of lived experiences. Accordingly, contrary to the Turkish gouache (see fig1) where Algeria is, generally, exposed through its ports and/or surrounded by water which was among the main motifs behind French peoples’ reluctance and refusal to emigrate to it since, for them, it was distant, unknown and invisible which made it frightening and fear-provoking: “Entre les Africains Musulmans et les Européens Chrétiens, la coutume de piller, de faire esclave tout ce qu’on rencontre sur mer a toujours subsité [...] ; Algériens, Moroccans, Tunisiens vivent de piraterie” (Linon-Chipon, 2002, p. 367). "Between Muslim Africans and Christian Europeans, the custom of plundering, of enslaving everything that one meets

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on the sea has always subsisted [...]; Algerians, Moroccans, Tunisians live from piracy".

Therefore, the idea that dominated the French public's common unconscious mind was that the sea was a site for piracy. However, soon, the French politicians intervened to alter the latter conception by going more deeply into their unconscious mind looking for the common weak-points of their community in France and meet it with the strongest one of the Algerian landscape where the French paintings endeavoured to make it closer and familiar. However, it was too difficult for the latter artists to achieve their goal since they had no idea about the construction of different places in Al-Djazair; it took a long time of deeds and struggles in order for them to comprehend those spaces and landscapes and to transform them into places, their places; "l'innovation introduite par le colonel Langlois, a la suite de recherches et des études persévérandes, changea entièrement la phase des choses" (Bourseul, 1874, p. 3) "the innovation introduced by Colonel Langlois which is the result of research and persevering studies, has entirely changed things "



**Fig. I.4. View of Algiers in the 17th Century (Gaffarel, 1888, p. 25):** the representation of the continental wars of the odjeac; Appointed as masters of the Mediterranean at that time.

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### **II.3.2.1. Jean-Charles Langlois's Panorama**

According to Bourseul's (1874) *Biography of Colonel Langlois: The Founder and The Author of Military Panoramas*, owing to his panorama that the city of Algiers had been admired within its grandiose view of the entire city which that of Athens, as he stated. Further, for the latter who was himself a retired officer, the panorama was a kind of fantasia and a means to penetrate the viewer's unconscious mind and to raise his imagination. When entering the city, according to him, the spectator could contemplate the marvel in the palace. However, it seems that all the artists and the governors of the time period were driven by mythological beliefs even when analysing other's as they were focusing on transgressing the French public mind before they did it for the colony.

Bourseul for instance has used the term spectator instead of visitor which means that he was addressing the spiritual mind and the physical body on the one hand as, likewise Delacroix, he utilised the term apartment even when he talked about the Turkish *harem*. “le spectateur est introduit dans le panorama par un des corridors de la Casbah, à l'extremité duquel on aperçoit la cour du divan. Il entre ensuite dans une chambre turque. Copie exacte et de tout point fidèle de l'appartement d'un riche habitant d'Alger » (Bourseul, 1847, p. 18) “The spectator is introduced into the panorama by one of the corridors of the Casbah, at the extremity of which one sees the courtyard of the divan. He then enters a Turkish room; a thorough copy, of a rich inhabitant's apartment of Algiers”

The colonel and the artist Jean Charles Langlois's<sup>17</sup> illusionary painting '*Panorama of Algiers*' (1833) (see figure II. 2) was the opportunity to glorify the

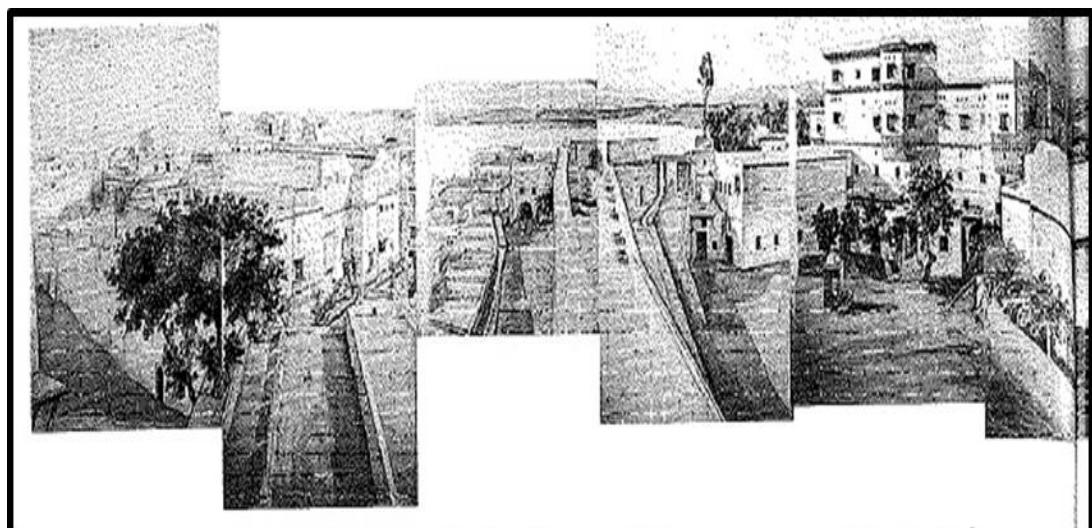
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<sup>17</sup> According to Zarobell's (2003), Jean-Charles Langlois is one of the most important twentieth century panoramists. He was a colonel in the French army who participated in the siege of Algiers in 1830 as an artist. Among his main activities as a soldier/artist was to make images of Algiers.

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French military on the one hand as it played a great role in persuading French people toward the colony of Algeria on the other: “The officer/artist wanted to make money with this project, but he wanted to do so by inspiring patriotic sentiment and making the city of Algiers more accessible to a Parisian audience who started looking to ‘*El-Djazair*’ as a prospective landscape” (Zarobell, 2010 p. 12b) where his panorama served as an affective piece that encouraged them to feel into place: “These European prints, in which principle citadels and public buildings were sometimes labelled, providing information in a schematic manner [...]. Conversely, Longlois’s panorama provided a view of Algiers from the castle atop the city” (Zarobell, 2003, p. 640c)”

Longlois’s ‘Panorama of Algiers’ then stood as a picture aiming to display ‘*future Algiers*’, which enabled the international viewers and metropolitans to respond to the French administration’s call as it fostered a nationalistic sentiment and a sense of belonging among them. Thus, aesthetic images were considered an innovative policy and a point of departure for them to achieve a successful colony. Their common conviction was to attract European tourists towards their colony, through the wide distribution of images throughout France, and then, follow them.



**Fig I.5. Representation of the city of Al- Djazair: Langlois, Panorama d’Alger 1832** (Zarobell, 2003, p. 640): Langlois wanted to show the French people that the Algerian architecture and urbanism resembled to that of France and at their arrival (they found it different from France).

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Besides his artistic contributions which had greatly affected Parisians as it raised their romantic sensibility towards Al-Djazair, colonel Langlois, had produced several imagery pictorials similar to real places in France<sup>18</sup>. Consequently, Colonial officials became professionals in aesthetic affairs. However, in order for them to legitimize their invasion, the latter colons followed '*The mise en valeur*' policy.

In view of that, one of the main aspects of colonial urbanism was to build cities sharing the same characteristics with the European countries where the main focus was on crisscross, railroads, factories and as it was known as 'grands boulevards'. The '*mise en valeur*' policy then was both a political and an economic concept since it was concerned with the infrastructure of the cities. According to Smayl Ubain, France did not have two goals in Algeria: one European or Christian, the other indigenous: it had only one purpose which was the country's prosperity under a civilized indigenous population (1862, p. 7) which was the main reason/pretence behind their presence in *Algeria*, "The logic behind the '*mise en valeur*' notion was that this could only be achieved with the injection of European expertise" (Margaret, 2007, p. xvii). Therefore, in order for the colony to succeed, the character of that place had to be redefined, El-Djazair became Algiers, the widening area of control had to be circumscribed through borders, and a new name had to be invented: in this case, *Algeria*'. (Zarobell, 2010, p. 04) Therefore, how did Al-Djazair become French settlers' property?

### **II.4. Towards a French Algeria**

At the early beginning of their installation in Al-djazair as it has been stated earlier, French colons faced a gigantic, violent and frightening resistance by the indigenous<sup>19</sup> who underwent massive battles against him. Therefore, because the latter

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<sup>18</sup> The first impression that any tourist may have, when travelling to Paris, is the sameness of urbanism with Algiers, Oran and other provinces in Algeria, which stands for a concrete evidence.

<sup>19</sup> This concerns Emir Ab-delkader, Lalla Fatma Nssoumer, Cheikh Bouamama, Cheikh Ibn Badis etc.

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was sufficiently aware of the danger that the natives may represent, he decided to renovate his policy and to adequately get rid of that situation since it was difficult for him to eradicate them. So, they clung to the idea of pushing them to exile themselves to other countries and to ensure their stay so as not to return back to their home country.

### **II.4.1. Danger Vs Protection**

Encouraging Algerian immigration remains another form of French *soft* policies in Al-Djazair where a huge amount of money and human energies were extremely devoted too. Once they arrived at the Tunisian territory, the French consulate used to deliver a ‘teskérè’ or/and ‘carte de sûreté’ for Algerian expatriates in order to protect them and to safeguard their properties. Thus, that policy was another kind of French innovative strategies to encourage Algerians’ immigration and to, dramatically, reduce their numbers in Algeria. According to Charles Lallamand, thirty-five ‘hammams’ in Tunisia for instance, were the Algerian Mzabites’ property whereas the majority of Tunisian rulers served as Algerian Berber’s (Zwawa) troops (Clancy-Smith, 2006, p. 4). Al-hadji Mohamed who became an *Amin* in Tunisia was one the refugees who left Algeria due to the French injustice for having destroyed his buildings for public work without being indemnified. It could be concluded then that France had applied a double edged protection; expulsion and preservation.

[...] one of the anomalies of France’s harsh conquest of Algeria was that many Algerian Muslims and Jews became French protégés once they crossed the border into Tunisia. The French consulate in Tunis protected their interests, provided justice, and oversaw matters related to civil status as long as they resided in the beylik. (Clancy-Smith, 2006, p. 6b)

### **II.4.2 Islam: a Threatening Religion**

Converting Muslims into Christianity was among the paramount objectives of the French since the early beginning of their conquest, as they wondered whether they

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could achieve such a goal ‘pouvait-on convertir les musulmans?’ ‘Could we convert the Muslims?’ is the 7<sup>th</sup> chapter’s title in Veuillot’s 1847. They were almost certain that Christianity is so strong that it could convince them to convert into it and Muslims were so naïve that they could be easily convinced: “Ils [Muslims] ont une foi naïve et profonde; aucun mystère n’étonne leur esprit” (Veuillot, 1847, p. 167) “They [Muslims] have a naive and a profound faith; no mystery confuses their minds”. However, despite the fact that it seemed easy for them to achieve that goal, it was one of the primordial obstacles the French administration faced it in their conquest where the indigenous’ nationality was among the points of the departure. However, they had been in constant interrogations about which group of people should be given the French nationality since Algeria’s inhabitants belonged to different races:

- a- Indigenous Muslims and indigenous Israelite,
- b- Foreign Muslims and foreign Israelites,
- c- European Immigrants who were generally Spanish, Anglo-Maltese, Germans and Italians.

Nevertheless, the main trouble was much more related to the first category. Their main query then was about whether to accord them the full nationality or to consider them French of an inferior class. Yet, all their endeavours were in vain where the solution for them was to apply ‘*divide to rule*’ policy where the latter grouping was divided into two different categories: a) Arabs: they came from Libya and inhabited the mountains of the coast and the Oases (Gaffarel, 1888); they used to follow a customary law which had been transmitted to them through generations. b) Kabyle: French believed that they gave much more value to the Quran comparing to the Arabs.

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However, they had been divided into a set of other groups (i.e.; Biskri, and Mozabites, the Kouloughlis,<sup>20</sup> and the Negros<sup>21</sup>).<sup>22</sup>

### **II.4.3. Expropriation of the Colonised Land**

Even before they colonised Algeria, knowledge in land organization had been among the European, in general, and the French primordial and sacred actions, in particular. Identifying the land and knowing about it had been a means to reveal truths about it in relation to God on the one hand as it helped them to voice its secrets about the former people's activities. Therefore, familiarity with land management and people was not only a practical achievement's intent but it was much more a spiritual and an intellectual activity. Louis Veillot had also stressed on knowledge as a source of power; he maintained

La première chose Qu'on aime à connaître dans un pays nouveau, c'est l'ensemble des évènements qu'il a vus s'accomplir ; on se fait ainsi, du sol même, une vieille connaissance, avec qui l'on peut, à défaut, des amis absents, s'entretenir du passé, du présent, de l'avenir (2047, p. 72).

The first thing we like to know in a new country is the set of undergoing events that it accomplished, an old acquaintance that is even made from its soil; by default, with the absent friends we can maintain the past, the present and the future

Further, when reading Veillot's work, anyone can notice the extent to which he despised the African people, in general, and the Algerian ones in particular. For him,

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<sup>20</sup> They formed a minority from Turkish fathers and native mothers.

<sup>21</sup> They were imported from Sudan into Algeria as slaves and they formed a large group.

<sup>22</sup> See (Rammibaud, 1886) and (Ianessan, 1886).

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on the immense spaces, Algerian lands refused to feed man because of the inherited and the persistent curse.

As far as lands are concerned, colonial botany goes back to 1735 when ARS (Académie Royale des Science) in Paris sent a group of researchers, explorers and Mathematicians to South America accompanied by two Spanish agents so as to guide and to control the group where the mathematician Charles-Marie La Condamine and the French Naturalist Joseph Jussieu were among them. In fact, the mission was not to measure the dimension of the meridian in order to fix the Earth's surface as it was projected only; rather, they held other common dreams and expectations.

For them, it was more than imperative to, legally or illegally, search for precious foreign botanicals and to plant them in France on the one hand as well as to see to which extent it was possible for them to colonise interesting zones “Botany was ‘big science’ in the early modern world; it was also big business, enabled by and critical to Europe’s burgeoning trade and colonialism” (Schiebinger and Swan, 2005, p. III). Therefore, despite their failure in planting cinchona for instance in their land, France in this case, they stood as representatives of both botanical science and French politics of colonialism at the same time.

On June 3<sup>rd</sup> I spent the whole day on one of these mountains [near Loja, in present-day Ecuador], though assisted by two Americans<sup>23</sup> of the region whom I took with me as guides, I was able to collect no more than eight or nine young plants of *quinquino* [cinchona] in a proper state for transportation. These I had planted in earth taken from the spot in a case of suitable size and had them carried on the shoulders of a man whom I kept

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<sup>23</sup> Despite the fact that they were controlling them as he didn't quite trust them ( Schiebinger and Swan, 2005), La Condamine preferred saying ‘assisted’ rather than ‘supervised’ or ‘controlled’ as he preferred saying “I took with me” rather than telling “they were Emissaries who were sent with me”.

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constantly in my sight, and then by canoe I hoped to leave some of the plants at Cayenne [in Guiana] for cultivation and to transport the others to the king's garden in France (Schiebinger and Swan, 2005, p. I)

In view of that, North Africa, in general and Algeria, in particular, were classified among the most productive areas in the world (Christian, 1846) which were one of France's primary colonial policies. Moreover, according to Diana, K, Davis (2004), even the history of the fertile lands was penned by French colonial administrators and settlers. For them, the North African landscape's fertility went back to the Roman period (Davis, 2004). Further, French settlers limited entrance into the Algerian ports by requiring a circular depriving poor and unskilled workers to enter by imposing the presentation of residence permits and passports while wealthy merchants with trading interests were welcomed and, even, freely given access to move in the French controlled territories.

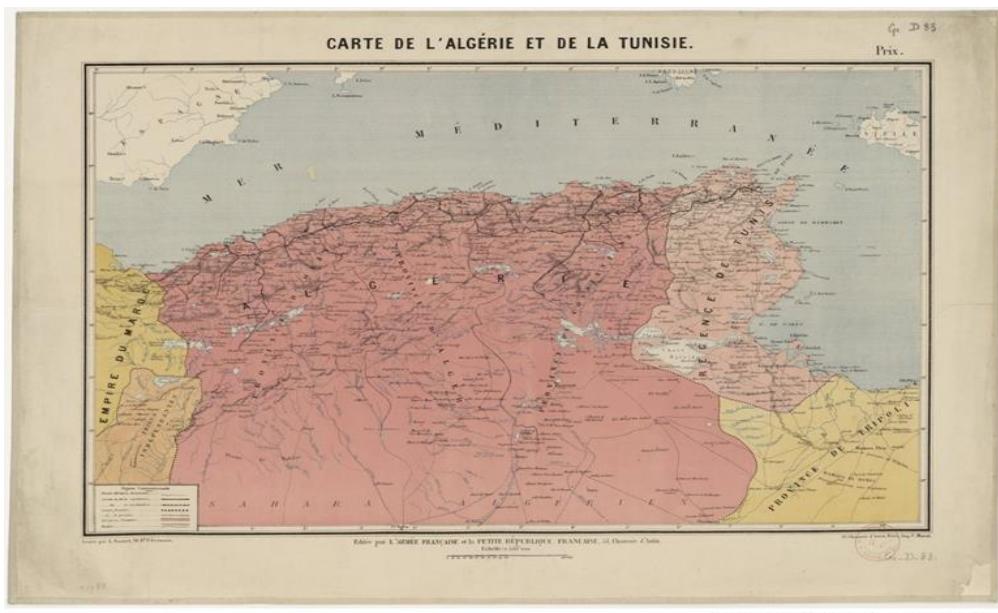
The main aim behind this policy was to encourage the latter to install agricultural enterprises which enabled them to take control of about 30% of the most under irrigation and fertile areas which were intended to provide France with food and raw materials on the one hand as well as to expand their wealth on the other where eco-governance took place. The mythological belief behind following such policy was attached to the improvement and the correction of what the Arab population has devastated even if most of the French writings were affected by Arab writers such as Ibn Khaldoun's works which served as a source for them. Thus, the expropriation of their lands was the best solution for them to renovate the land as it was commonly maintained: "it is our responsibility to raise Algeria from her fallen state, and to return her to her past glory." (Davis, 2004, p. 331)

Furthermore, comparing to the symbolic taxes paid by the Frenchmen, Arabs and Muslims used to pay higher tariffs committed to enhance Algeria's income.

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However, French colons devoted them to construct their own beautiful buildings and macadamized streets lined with trees disregarding Muslims' villages and rural areas even if they were, almost, the only responsible for the last mentioned achievements. Therefore, the levying of taxes that had to be paid in money and not in kind was another way the French administration exerted in the social and the economic control over Algerians. "At the same time Algerians were being forcibly engaged with the money economy through taxation, the criminalization of most indigenous uses of the forests and other lands squeezed their subsistence base and forced many into wage labour" (Davis, 2004, p. 340).

Likewise, when Algeria, in 1848, was officially annexed to France, almost all the indigenous properties and lands were expropriated by the coloniser who prevent them from accessing their lands pretending that Arab houses and inhabitations had greatly threatened the environment, whereas the main objective was to construct a place of his own in a space which was not his (see illustration I.1). Consequently, he succeeded to transgress it.

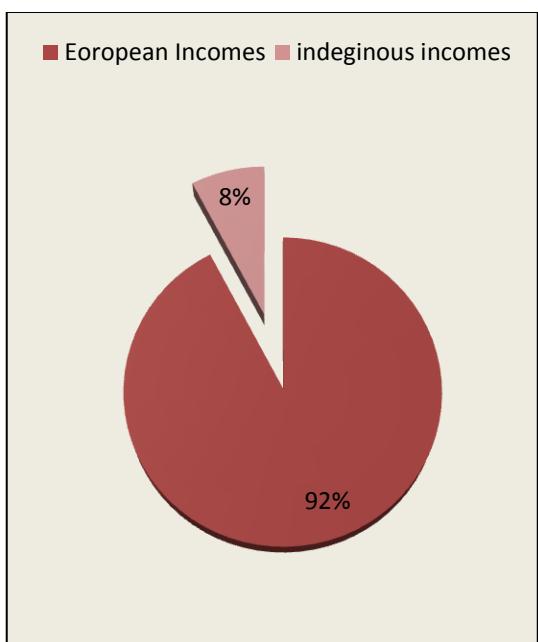


Source gallica.bnf.fr / Bibliothèque nationale de France

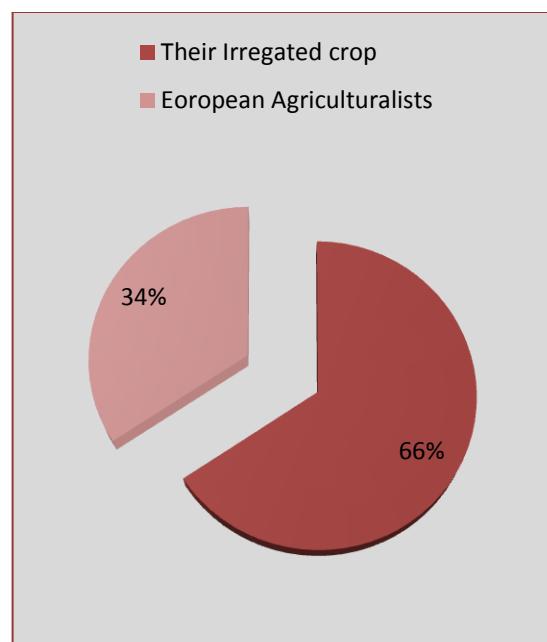
**Fig: I. 6: Map of Algeria and Tunisia.** It was published by the French Army and the Petite République Française From: <http://catalogue.bnf.fr/ark:/12148/cb15341749q>

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As a matter of fact, comparing to 1830 when the French conquered Algeria, the number of the indigenous had significantly decreased by 1954 from 65% to 5%, whereas their farm animals reduced to the demi, between 1875 and 1954. While the European population didn't exceed 11, 5% of the total population in 1954, it possessed almost 75% of the watered crop (see graph I. 2). Over and above, although the European agrarians did not transcend 3, 5% of the total number of the agriculturalists at that period, 22% of the best farms and agricultural lands were their properties. Therefore, a significant difference in the income of both sides was enormous; only 19.000 Francs for the indigenous and 227.000 for the Europeans (see the graph I. 1)



**Graph II.1. Comparison of the European and the Indigenous Income by 1954**



**Graph II.2. Comparison of the Number of the European Agriculturalists with their Properties**

These Graphs picture the coloniser's policy of expropriation of the indigenous' lands. Despite the fact that they numbered only half of the indigenous population, their irrigated lands and their incomes exceeded 75% of their total number

All things considered, it has become clear that the Europeans spent huge amounts of money, of their strength and time during their settlement in the Algerian

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society. Yet, the disparity between the European and the native at that period represents a clear image of their injustice towards the latter where all their achievements were to a great extent to the detriment of his pain, labour, inhuman exploitation, dignity and humiliation. What's more, transgressing the place was not the sole prospect of the French coloniser; rather, the spiritual space of the colonised was also concerned. In order for France to ensure its eternal presence in Algeria, Al-Djazair had to be altered into Algeria, Islam had to become Christianity, and the Algerian culture had to be altered too where the main means was to penetrate the native's mind and to violate the entire cultural heritage he/she has acquired.

### **II.4.4.Assimilation: A Double-Edged policy**

In 1874, Paul Leroy-Baulieu has published a volume entitled 'De la Colonisation chez les Peuples Modernes' which gained its plurality in 1882 when he dealt with the 2.500.000 indigenous individuals and raised a burning query about what to do with them. Leroy-Baulieu then suggested three possible measures concerning the latter:

- 1- To push them against the Atlas mountains or into the Sahara which he found it impossible;
- 2- To eliminate the Europeans (non-French) in order not to put them in direct contact with the indigenous which was unthinkable, or
- 3- To join the indigenous group with the European one through assimilation which they viewed in it the adequate policy for a successful colony.

Among the French monologues in colonial Algeria then was 'La question indigènes', whose main focus was on the future of the indigenous population who experienced different assimilative policies. However, many debates have historically been raised about the practice of assimilation. When scholars affirm that it intended to modify the makeup of both the indigenous and the immigrants non-French Europeans (Dunwoody, 2006), others have agreed that it concerned non-Europeans only (Lewis,

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1962). Assimilation then was first introduced in administrative legislations which they were, carefully calculated and wisely studied to the extent that huge amounts of human energies were devoted so as to be adapted according to the coloniser's needs and expectations:

A single body of legislation [assimilation] governs all parts of the territory without distinctions[...]in an administrative context, assimilation has been considered to mean applying a uniform set of rules in all colonies without taking into account differences in size, distance from France, social organization, religious patterns, economic development, etc[...]The indigenous population is at least 2,500,000. What should be done with these 2,500,000 individuals? Three possibilities exist: to push the natives back beyond the Atlas Mountains, even into the Sahara; to fuse them with the European population by imposing on them, forcibly or by propaganda, our customs, our laws, and perhaps even our religion; or to respect all their customs, make their property inviolable, and remove the Europeans from frequent contact with them. These three systems may be defined in three words: refoulement, fusion, abstention. (Paul Leroy-Beaulieu, 1874 cited in Lewis, 1962, p.131-134)

Moreover, throughout their quest and search to control the land, the French chose to follow another mythological assimilation<sup>24</sup>ensuring a full self-valorising system to maintain their status on the one hand and to metamorphose the Algerian identity on the other. Social life then was one of their points of departure where they focused on the minimum details to the extent that they thought about clothing, traditions and even women. “[...] we introduce the Arabs to our customs, our fashions, and our tastes. Will

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<sup>24</sup> They could not carry on their policy without, consciously or unconsciously, demonstrating their self-valorisation over the native on the one hand as they were, even, unable to apply it because of their sense of superiority vis à vis the latter. In their deeper unconscious, they didn't admit that the latter become a full French.

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they be better dressed when they have exchanged their classic burnous [hooded cloak] for our romantic potelots, their poetic turban for our prosaic cap" (Noirfontaine, 1856, cited in Thompson, 2006, p.29)

Thus, another psychological policy had just been innovated i.e.; to penetrate once more the native's subconscious in order to ensure their coexistence using all means such as instilling the nationalistic feeling toward France among them through the use of indigenous women as goalmouth to attain their full objective as well as showing them that they were not discriminated par rapport the French. In view of that, (AF) French Association merged with (AFAS) French Association for the Advancement of Sciences in 1930 they organised an enormous congress so as to celebrate the occasion of the centenary of Algeria where a huge number of politicians, scientists, educators, economists, sociologists, psychologists, and others from different spheres whom, Pierre Bordes, the General Governor of Algiers who nominated them as "les travailleurs d'esprits" 'the spirit workers' (1930, p.7) decided to contribute. When reading their papers, anyone can recognise the extent to which the latter's mammoth ideas have affected the French Government in Algeria where each of which of their papers helped the latter in decision making about the indigenous.

### **II.4.5.Women: An Assimilative Means**

Couland Alfred's <sup>25</sup> (les cours complémentaires d'enseignement professionnel et artistique) had focused on the psychological and the emotional aspects of the indigenous population and the role of woman as a source of power for a successful colony. To reach man's trust and affection was not as important as the indigenous woman's one since she was herself the only responsible for his growth and the construction of his personality. He suggested then to give much more importance to her, to gain her sympathy towards them; both inside and outside home:

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<sup>25</sup> He was a director of the school of application at that time.

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[A]imer la France par les indigènes, améliorer leur condition sociale, leur donner des témoignages non équivoques de la sollicitude qu'ils nous inspirent, leur montrer ce que notre domination leur offre d'avantageux, en d'autres termes, l'assimilation par les moyens humanitaires, constitue la meilleure façon de nous ouvrir les milieux musulmans et de les gagner à notre cause .... D'autre part, pour réaliser complètement la conquête des coeurs, pour assurer définitivement notre autorité, pour réduire l'antagonisme des races et des religions, pour vaincre le fanatisme qui éloigne encore de nous de nombreux indigènes, il faut que nous réussissions gagner à notre cause 'la femme indigène', car, quel que soit son asservissement, c'est elle qui, en réalité, gouverne le foyer, c'est elle qui façonne l'âme et le caractère des enfants. Or, en Algérie plus encore qu'ailleurs, elle est 'Conservatrice par excellence, esclave des préjugés, de la routine, méfiante à l'excès vis-à-vis de toute idée nouvelle, hostile, par instinct irraisonné, à tout progrès et à toute émancipation dont elle serait pourtant la première à bénéficier (Alfred, 1930, p. 562)

To love France by the natives, to improve their social condition, to give them unambiguous testimonies of the solicitude which they inspire us with, to show them what our domination offers them advantages, in other words, the assimilation by the Humanitarian means, is the best way to open up Muslim circles and win them [...] On the other hand, in order to completely achieve the conquest of hearts, in order to secure definitively our authority, to reduce the antagonism of races and religions, to overcome the fanaticism which still distances us from many natives, we must succeed in gaining Our cause by 'the indigenous woman', for whatever her enslavement, she is the one who in reality governs the family life, she is the one who shapes the soul and character of children. In Algeria, even more so than elsewhere, she is a Conservative par excellence, a slave of prejudices, of routine,

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mistrustful of every new idea, hostile, by unreasoned instinct, of all progress and to any emancipation from which it would be the first to benefit.

Because French intellectuals, managers and governors knew that indigenous women were less educated and more active than men at that time, and since they recognised the importance of women and their role in society regardless of indigenous men's bigotry and discrimination, they decided to give her the opportunity to impose herself. She had been given the chance to work outside home by creating home crafts where they had been taught specific professional courses: "Dès novembre 1925, "La Maison de l'Artisanat" fut créée, ayant pour but essentiel faciliter, encourager et intensifier le travail de la femme indigène » (Lucienne, 1930, p. 776), "In November 1925, Craft Home was created for facilitating, encouraging and intensifying the work of the indigenous woman".

However, the French did not take that pitiful decisions vis-a-vis the indigenous women for the sake of helping them to confront a patriarchal society: rather, their primary concern was to instil on them the French culture through their regular and consistent contact with the French women instructors.

Les subventions du Gouvernement général, dont le total a atteint 13.000 FR. en 1927-28, servent sur- tout à créer, à organiser des organismes nouveaux. Mais, ces œuvres ...elles ont aussi pour objectif de créer, d'entretenir des relations cordiales entre les femmes indigènes et les institutrices et de faire de l'école « un centre de rayonnement de l'influence française » dans les milieux musulmans féminins (Coulon, 1930, p.565b)

The total grant of the general government amounted to 13,000 francs. In 1927-28, it serves mainly to create and organize new organisms. But these works also aim to create, maintain cordial relations between indigenous

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women and women teachers and make the school "a blossoming centre for the French influence" in the Muslim feminine milieu.

To the extent that education is concerned, from the early beginning of the French settlement in Algeria, French governors and intellectuals did not tire of applying a multiplicity of assimilative policies on the native in all fields. Yet, they saw in education the most appropriate means to disrupt the indigenous youth culture which had proved an enormous resistance by the dominated who was inroad into his/her Islamic civilization. Language then represented for them a silver spoon to attain a full satiety of their prospects and prosperity. French language teaching has always been as it is still the dominant element which helps us to elucidate the most disruptive and destructive means that the coloniser has followed to eradicate and to metamorphose the native Algerian identity.

Thus, France did not dominate institutions and administrations only; rather, even social activities were concerned where the legitimate cultural identity of the indigenous in schools was concerned. However, the coloniser's policy never built sufficient schools because he wanted to ensure the education of a small minority of school-age Algerian children only. However, transgressing the cultural heritage did not concern the indigenous only, but even the European culture was concerned too. The main reason behind the latter was to infuse in them the idea of an "underdeveloped industrial society" (Heggoy, p. 180).

Therefore, due to their military, economic and intellectual strengths, the coloniser succeeded to transgress then to control the Algerian space and place. However, as soon as the native population became aware of the extent of the injustice, the discrimination and the humiliation they experienced as well as the amount of alienation and the expulsion from their own land and their cultural identity, the indigenous decided to revolt against the French coloniser and to recuperate, by hook or by crook, all what has

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been taken from them applying the principle ‘*What's taken by force can only be restored by force*’<sup>26</sup>.

Yet, what was surprising and unexpected for the coloniser was that minority whom he had elected and whom he endeavoured to assimilate them in his schools who were among the primary indigenous who decided to revenge their situation. They, possibly, have adopted the French mind<sup>27</sup> ( i.e. about the French revolution liberté, fraternité, égalité) but they soon became sufficiently conscious about their situation. The Francophone Algerian writers for instance felt themselves as the Moroccan novelist Abdelkebir Khatibi has asserted as ‘a sting of hyphens’ (Khatibi, 1971). The feeling of in-between pushed them, not only to support the Algerian revolution but to reclaim their identity which has been transgressed by a dominant conqueror.

### **II.5. Algerian ‘Soft’ Resistance**

Mouloud Feraoun, Kateb Yacine, Yasmina Khadra, Tahar WAttar, Mohamed Dib, Rachid Mimouni, Malek haddad and so forth represent the memoir’s cradle. They are eminent figures and pure images of pre-colonial, colonial and post-colonial Algerian writers whose main works concern Algeria during and after colonialism where they have been victims of the colonialist’s bigotry and hegemony. However, there are those who were, since the early beginning of their maturity conscious about the coloniser’s crimes whereas others discovered it later since they considered themselves full-French. That feeling has been implanted in them due to the French policies. Because they were educated in French schools where they were, consciously or unconsciously forced to undergo both assimilation and acculturation which led to the de/construction of their identities.

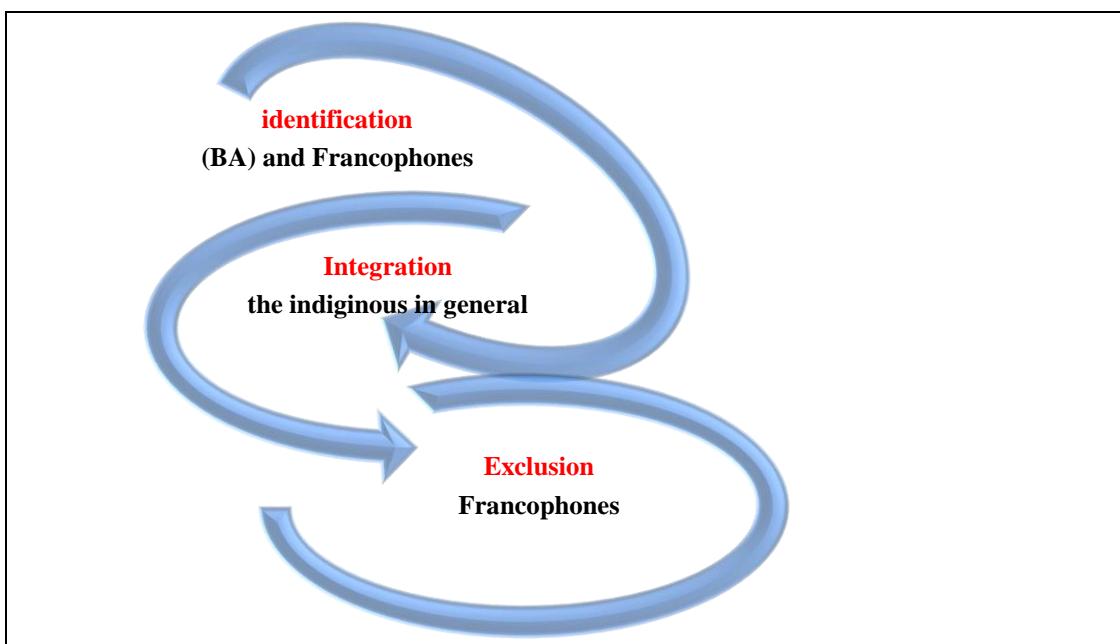
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<sup>26</sup> The eighth of May was the turning point in the Algerian national movement and the beginning of the countdown to the eruption of the armed revolution, which broke out in November 1954 and did not fade until the independence of the French colonist was completely exhausted.

<sup>27</sup> They became aware of the coloniser’s thoughts and techniques.

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According to Peter Danwoodie's, '*Assimilation, Cultural Identity and Permissible deviance in Francophone Algerian Writing*', three main modalities have affected the de/construction of the identity of the indigenous Algerian population, in general, and the Francophone Algerian writers more particularly: identification, integration and the exclusion which has greatly disrupted the last mentioned category of the indigenous.



**Fig II. 6. Comparison of the Coloniser's Impact on the Indigenous Population.** It is adopted from Danwoody's modals of identity deconstruction in Algeria in relation with the aforementioned statements about the coloniser's policies.

The diagram in (Fig: IV.5) shows the degree of integrity of each category among the indigenous who can be divided into three main groups without taking into account their races.

- 1- The indigenous belonging to (BA): these were identified by the coloniser and they were easily integrated and not excluded even after the Independence.

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- 2- The indigenous who did not belong to the latter offices: they underwent the integration process without being identified (collective assimilation) where they were slightly integrated but they were excluded by themselves.
- 3- The Francophone Algerian writers and intellectuals: they represent the minority which had been identified, integrated and harshly excluded by the bad mother, France “the middle-class colonised suffers most by bilingualism [...] in intellectual lives more in cultural anguish.<sup>28</sup>” (Mammi, 1957, p. 164)

### **II.5.1. The Bad Mother France in Feraoun’s Writings**

Moloud Feraoun was born in 1913; he belonged to a poor peasant Berber family which gave him the opportunity to study in French schools till he became the head of Cols-Slembier school in Algiers (Pouillon, 2008). Mouloud was a close friend of Albert Camus whom he accused for having alienated the native-Algerians from his works despite the fact that he broke all the restrictions and demonstrated, through his writings, the coloniser’s brutality. After having published his work *La Peste*, (the Plague), in 1951, Feraoun wrote a letter to Camus:

J’ai lu La Peste et j’ai eu l’impression d’avoir compris votre livre comme je n’en avais jamais compris d’autres. J’avais regretté que parmi tous ces personnages, il n’y eût aucun indigène et qu’Oran fût à vos yeux qu’une banale préfecture française. Oh ! Ce n’est pas un reproche. J’ai pensé simplement que s’il n’y avait pas ce fossé entre nous, vous nous auriez mieux connus. Vous vous seriez senti capable de parler de nous avec la même générosité dont bénéficiait tous les autres. Je regrette toujours de tout mon cœur que vous ne nous connaissiez pas suffisamment et que nous n’ayons personne pour nous comprendre, nous faire comprendre et nous

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<sup>28</sup> The intellectual life refers to the life of people who studied in the French schools whereas the cultural one refers to those who were acculturated.

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aider à nous connaître nous-mêmes. (Feraoun, cited in Achour, 2013, Screen, 4)

I read *The Plague* and felt like I understood your book as I had never understood others. I regretted that among all these persons there were no natives, and that Oran was, in your eyes, a mere French prefecture. Oh! This is not a reproach. I just thought that if there was not that gap between us, you would have known us better. You would have been able to talk about us with the same generosity that benefited all the others. I always regret with all my heart that you do not know us enough and that we have no one to understand us, to make us understand and to help us to know ourselves.

It was then a hit for our novelist, which had evoked on him the feeling of betrayal by a mother who was neither the biological one nor the adequately adoptive one. It was a myth, an illusion; it is a lie. Mammi's 1957 pictures a concrete image of the relationship between the coloniser and the intellectual colonised comparing to the illiterate one: "when the colonised best adjust himself to his fate, he rejects himself with most tenacity" (Mammi, 1957, p. 164b)

Indeed, Feraoun has never been a full-French since he was under '*Régime d'exception*' (Danwoodie, 2006) policy which is considered a sign of marginalisation of the Muslim natives to whom Feraoun belonged. He was an intellectual native, an intellectual writer, a francophone but not French, a reality that he might deny:

When I say that I am French, I give myself a label that all Frenchmen refuse to give me. I express myself in French, I was educated in French schools. I know as much as the average Frenchman. But who am I, for heaven's sake? Is it possible, that as long labels exist, I don't have one? Which is mine? Tell me who I am! (Feraoun, cited in Danwoodie, 2006, p. 63)

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The above quote represents a lucid confirmation of what has been stated earlier about Mouloud who was rather a Francophone and not French. What is more, Feraoun's style of writing reveals his deeper and un/conscious desire to revenge his loss of an authentic identity through the mixture of 'Langue' and 'Parole'; the first one portrays the French culture whereas the second one reveals the unconscious of our novelist who was deeply influenced by the culture of the native. According to Sylvie Thenault's '*Mouloud Feraoun: Un Ecrivain dans La guerre d'Algérie*', through his first novel '*Le Fils de Pauvre*', 'the son of the poor' published in 1950, Mouloud portrays a clear image of the Kabyle village where the depiction of the customs and the traditions could easily be painted in the reader's mind, "l'idée m'est venue que je pourrais essayer de traduire l'âme kabyle. D'être un témoin. Je suis de souche authentiquement Kabyle" (Mouloud, 1953) "The idea came to my mind that I could try to translate the Kabyle soul. To be a witness. I am authentically a Kabyle strain".

Women have, too, occupied an important space in this work. They are much of the time engaged with household works related to their society such as weaving for instance. Further, his '*le Fils de Pauvre*' portrays Feraoun's schooling and the misery he experienced all along the period of his education which stands for the flagrant alienation of this group of people by the French coloniser. His second coming of age, '*la terre et le Sang*' (1953), Sylvie (1999) stresses that Feraoun represents a typical image of the disappointment of mixed marriages through his protagonists Amer and Marie, the difficulty of expressing a bicultural life. Amer then represents Feraoun's father who used to work in France and rarely did he see his family. Furthermore, the first idea that may come to the mind when reading Feraoun's second novel is his pride and attachment to his homeland "L'appel du sol natal et le désir d'une existence plus simple l'emportent sur la prudence. Accompagné de sa femme Marie" (Mouloud, 1953) "The call of native soil and the desire for a simpler existence lead to prudence. Accompanied by his wife Marie". During the French colonisation most of Kabyle lived

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in mountains which preserved them from the French attacks. However, their place which represented a wonderful space and a means of attraction for the coloniser at the beginning of the conquest became the Algerian weapon in their quest for an authentic Algerian identity whose main principle was ‘Algérie Algérienne’ instead of ‘Algérie Française.’

### **II.6.Toward Algérie Algérienne**

The Politica Rationaal Critical Theory (PRCT) for the Algerians constituted of self-determination which had become a right; they were boosted by the nationalist feeling. Many organisations have been created by different Algerian leaders such as Missali El-Hadj’s 1926 Etoile Nord-Africaine (ENA) Mouvement which had been narrowed in 1937, into Parti du Peuple Algérien (PPA) after the latter’s arrest, whereas Farhat Abbes had founded Manifest du Peuple Algérien (MPA) in 1943. However, the latter’s movements were somehow a kind of passive resistance since they didn’t achieve independence, especially after May 1945’s events when France bombarded a multiplicity of Algerian villages, conducted bloody repressions and thousands of people were harshly killed in Setif, Guelma and Kharrata once they believed the latter’s lies to give them their independence and to liberate their nationalist leader Missali El-hadj.

Without getting into historical details, after the French defeat in Dien Bien Phu<sup>29</sup> in 1954, the Algerian ceased the opportunity of its paleness and decided to challenge its presence in French-Algeria. Things then turned upside down for the French who endeavoured more than enormously to metamorphose the Algerian identity and to

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<sup>29</sup> It is a small town in Vietnam that was occupied by the French in 1962

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make it '*Algérie Française*'. They struggled for Algérie Algérienne where they chose Djbal<sup>30</sup> their point of departure.

### II.6.1. Landscapes' Fury and Revenge

The mute landscape which had been among the most attractive spaces that brought the French settlers into Algeria had been transformed into a revolting place. Among the Moujahidines' reasons that drove them to choose the mountains as point of departure of their revolution was Mohamed Al-Aid- Al-Kalifa's anthem 'من جبالنا' 'From our Mountains' which had been written and devoted to the Algerian Scout Camp in 1944. It had been sung for the first time in the mountains of Lalla Setti in Tlemcen<sup>31</sup>. The anthem's main call was for revolution; it urged Algerians to revolt against the French coloniser and to immolate their lives and their money for the independence of their homeland:

From our mountains, came the voice of the liberals  
It is calling for independence  
It is calling for independence  
Independence of our homeland  
Our sacrifice to the homeland  
Is better than life  
I immolate my life  
And my money for you [Algeria]

من جبالنا طلع صوت الأحرار  
ينادي لنا للاستقلال  
ينادي لنا للاستقلال  
لاستقلال وطننا  
تضحيتنا للوطن  
خير من الحياة  
أضحي ب حياتي  
وبمالكي علىك

Mohamed Al-Aid-Al Khalifa (1944)<sup>32</sup>

<sup>30</sup> The term Djbal 'جبال' is the plural of Djabel 'جبل': mountain in English. It is used for the first time in Arabic so as to demonstrate the origin of its use at the time period by the Algerian fighters.

<sup>31</sup> Tlemcen is Situated in the west of Algeria.

<sup>32</sup> It is told that the latter anthem had been first written by Mohamed El Mahboub Stambouli and modified in 1940, and modified by Moufdi Zakaria. From (Wikipedia, The Free 2016, screen, 2)

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The majority of the Moujahidines were members in the FLN; they belonged to the middle class and some of them were educated in the French schools. They took the Aurès<sup>33</sup> Mountains as the best site for their refuge where they fabricated bombs and rifles for the uprising. The main drive for choosing the 1<sup>st</sup> November, 1954 as the date of their revolution may be was to seize the opportunity, because the “French troops stationed in Algeria had just been released from the Vietminh prison camps and they were not in top military readiness” (Eager, 2016, p. 105). Their attacks at first were against the French government institutions and buildings as well as their trading places. Violent resistance then was the only means for the Moujahidine to regain their homeland and their dignity as it helped them to prove themselves and to get rid from the psychological disorder caused by the coloniser, as stated by Fanon: “It [violence] frees the native from his inferiority complex and from his despair and action makes him fearless and restores his self-respect” (Fanon, cited in Eager, 2016, p. 106).

The FLN then became a threat for the French political solidity as they were the only ones who were allowed to negotiate with De Gaulle’s representatives. Yet, they did not permit any other parties to represent Algeria in “any future negotiations with de Gaulle’s government. In effect, the FLN<sup>34</sup> held a monopoly as the only ‘representative’ of the Algerian people.” (Eager, 2016, p. 106) France then underwent an extreme change in its war policy where torture and murder were integral parts. According to Jacques Massu, an old French general 3000 prisoners in 1957 had been brutally executed using methods that they were unstated in the conventions of war, including “mass rape, submerging victims in freezing water or excrement, or repeated use of the electric shocks” (Marianne, and Françoise, 2001, Screen 3).

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<sup>33</sup> L'Aurès (in Berber language: Awras or Auras: the fauve mountain).

<sup>34</sup> The FLN in eager’s (2016) are likened to the PKK in Turkey; the Kurdish organisation founded in 1978 and who struggled for separation from Turkey as they did not let any other Kurdish party to do it.

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However, In spite of the Mujahideens' torture and sufferings, they were able to weaken the French army whose number had decreased from 55000 men in November 1954 to 45000 by the end of 1957. Further, the latter's struggles and violent resistance did not concern men only, but even women were implicated. For Fanon for instance, Algerian women had proved their contribution in the Algerian revolution more than men; he stressed: "the revolutionary war in Algeria was not a war of men. Rather the struggle for independence during the last years of 1950s is kept alive by women" (Fanon, cited in Eager, 2016, p. 107)

### **II.6.2. Women of Algiers outside Their Harems**

All along the French colonisation in Algeria women were greatly marginalised by both the coloniser and the indigenous society. Through Delacroix and Ingres' painting for instance the latter are portrayed as instruments and as a means of attraction to satisfy the coloniser's objectives and needs as well a source of sin and debauchery. Furthermore, Algerian women were also traumatised by the colonisers' violence towards their relatives who were beaten publically. On the other hand, women were severely abused and alienated from the land they used to cultivate which was one day their legitimate place from which they used to bring water accompanying by their children leaving the authoritarian man who himself alienated her from her nature as a feminine creature.

Women during the French colonisation then, were like Wollstonecraft has asserted: "slaves; or, like the brutes who are dependent on the reason of man, when they associate with him" (Wollstonecraft, n. d, cited in Narayan, 2010, p. 59). So, those women who were in their '*Harams*' decided not only to get out the private fancy space that had restrained them for a long time and to jump to public places to associate with man, not to depend on his reason, but to defeat the enemy and "to submit to necessity" (Wollstonecraft, Cited in Narayan, P. 59b); The necessity to get the transgressor out of

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their sacred place. Thus, Algerian women under the FLN's plans struggled for independence using different means such as to imitate European women in order for them to remain unnoticed and to perform the required operation.

Djamila Bouhired for instance, engaged in the revolutionist movement FLN at the age of 22 where her two brothers were activist members. Her missions were to transmit messages to *Fidayines*<sup>35</sup>, and to feed '*Moudjahidine*'. She was arrested by the French in 1957 while she was performing one of her missions. Djamila was condemned to death after having been tortured in the French Prison. Accordingly, Djamila Boupacha, also represents another example of Algerian women's sacrifices and struggles for '*Algérie Algérienne*'. She was 22 when she was arrested planting a bomb in a university refectory. Djamila and her family were all captured and tortured. However, she was the drive that led the French public in France to know the truth about how the French coloniser's crimes in making Algeria French, especially when John Paul Sartre and Simon De Beauvoir insisted on her transfer to France (Eager, 2016).

Hassiba Benbouali had never negated her membership in the FLN movement as she used to hide its members in her home. After her family moved to Algiers and she joined the secondary school, She became a nurse at Mustapha Pasha Hospital where she integrated herself in the laboratory which was an opportunity for her to join the FLN and to supply them with chemicals as she was a bomb-making specialist. Accordingly Deborah Galvin has stated:

“women are more idealistic than men; they hold onto these ideals longer and seem less affected by cynicism [...] females seem attracted by promises of a better life for their children or the desire to meet people’s needs that are not being met by an attractive establishment” (Galvin, 1983, cited in Eager, 2016, p. 3).

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<sup>35</sup> The plural of '*Fidai*': volunteers' who were ready to die for the independence of their country.

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Even if Gavin's last mentioned argument has been declared 29 years after the Algerian Revolution, it seems that Hassiba and all the Algerian women fighters and martyrs were much more concerned with her declaration. Hassiba's regular visits to the Algerian scout for instance where she was deeply driven by the situation of the natives as well as the FLN promises for a life in pink for the latter after independence pushed her to defend the Algerian dignity and identity. In October, 1957, the French planted a bomb in the Casbah of Algiers which led to the death of more than 70 persons where Hassiba and Ali Lapointe<sup>36</sup> were martyred. Yet, the latter women are not the only ones who conducted bloody attacks against the French. Almost all Algerian women contributed to make 'Algérie Algérienne' which was not expected by the supposedly '*Romantic military*'<sup>37</sup> whose violence, injustice, racism proved the extreme opposite.

According to Florence Beaugé's (*Le Tabou du Viol des Femmes pendant la Guerre d'Algérie commence à être levé*) who interrogated a number of French colons and officers à propos of women's rape during their colonisation in Algeria. All of them had agreed that it was part of the torture they practiced on the indigenous, especially during the Algerian revolution where nine women per ten were prisoners between 1954 and 1962 as they were brutally raped: "les viols sur les femmes ont un caractère massif en Algérie entre 1954 et 1962 dans les villes mais surtout dans les compagnes" (Florence, 2001, screen. 1). "Rapes on women were massive in Algeria between 1954 and 1962, in the cities, but especially in the countryside".

John veuillez, a French colon during the Algerian Revolution, has asserted that in 1962 "les prisoniers qu'on torturait dans ma compagnie, c'était presque toujours des

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<sup>36</sup>Ali la Pointe (1930-1957), his real name Ali Ammar, is an Algerian fighter of the FLN during the Algerian War, he was known for his participation in the 'Battle of Algiers', alongside Hassiba Ben Bouali.

<sup>37</sup> 'Romantic military' is concerned with the French military artists who portrayed women as feeble creators and instruments.

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femmes” (Florence, 2001, screen 3) “the prisoners tortured in my company were, almost, always women” and they were, generally interrogated by three adjutants who raped them, then they tortured them with salt water and pickaxes in the breasts and threw them on the roads. Women’s rape during the Algerian Revolution was considered a kind of any torture but with supplement as stated by the latter colon: “il n’y avait aucun interdit, les viols étaient une torture comme les autres, c’était juste un complément qu’offraient les femmes, à la différence d’hommes” (Florence, 2001, screen 4) « there was no prohibition. Rape was a kind of torture; it was just a complement that women offered, unlike men”.

As a matter of fact, it is impossible for this research to cover all types of rape that they were executed on Algerian women during the revolution due to its extreme brutality. In a nutshell, all these criminal and heinous acts were the result of the Algerian women’s joining to the FLN’s orders. Moreover, the latter party succeeded to make the Algerian affair the concern of general public, in and, outside Algeria which enabled them to reach the external ears “l’un des principes majeurs des FLN était l’internalisation du problème Algérien” (Xavier, 1989, p. 11) “One of the main principles of the FLN was the internalization of the Algerian problem”.

### **II.6.3. Evian Accords and the Algerian Independence**

Despite the fact that the French Army set border barriers which were formed by pointed cables, electrified and mined<sup>38</sup> which insulated Algeria from its neighbours who supported the FLN, its members continued their struggles and any communication with the Algerian nationalists became impossible in front of their resistance until they succeeded to get their independence and the freedom of self-determination.

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<sup>38</sup> One of the electrified barriers was called ‘Morice’ who was the minister of Defence at that time (Xavier, 1689, p. 91)

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Consequently, war in Algeria ended on March 19, 1962 by the signing of Evian Accords. But the FLN chose the 05 July 1962 as the date of proclamation in reference to the signing of the capitulation the Dey of Algiers on 05 July 1830. While Algeria celebrated its independence with joy and jubilation, the pieds-noirs and the Harkis were deserting. They felt betrayed by their government, which did not respect the promises it gave in De Gaulle's famous speech: "*Je Vous ai Compris*" which had been done on 4 July, 1954 "I understood you" where he declared that French- Algerian and the indigenous could live in harmony as they were free to decide about future:

Je sais ce qui s'est passé ici. Je vois ce que vous avez voulu faire. Je vois que la route que vous avez ouverte en Algérie, c'est celle de la rénovation et de la fraternité.

Je dis la rénovation à tous égards. Mais très justement vous avez voulu que celle-ci commence par le commencement, c'est-à-dire par nos institutions, et c'est pourquoi me voilà. Et je dis la fraternité parce que vous offrez ce spectacle magnifique d'hommes qui, d'un bout à l'autre, quelles que soient leurs communautés, communient dans la même ardeur et se tiennent par la main. Eh bien! De tout cela, je prends acte au nom de la France et je déclare, qu'à partir d'aujourd'hui, la France considère que, dans toute l'Algérie, il n'y a qu'une seule catégorie d'habitants : il n'y a que des Français à part entière, des Français à part entière, avec les mêmes droits et les mêmes devoirs.

I say renovation in every respect. But, very rightly, you wanted it to begin at the beginning, that is, by our institutions, and that is the reason of my presence here [Algiers and then in Mostaganem]. And I say fraternity because you offer this magnificent spectacle of men who, whatever their communities, communicate in the same passion and hold each other by the hand. Because of this, I decide, in the name of France and I declare that,

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from today, France deliberates that, throughout Algeria, there is only one category of inhabitants: There are only Frenchmen in their own right, Frenchmen in their own right, with the same rights and the same duties. (Wikipedia, March, 2017).

However, after Evian Accords, De Gaulle's declaration, in the pieds-noirs' minds had been transformed into “« Je vous hais!, compris ? » “I hate you! Understood?” (Wikipedia, March, 2017) after having changed it into another speech based on RCT “le bon sens, le but, le succès, s'appelle la décolonisation” (Robert and Eric, Le Paradis Perdu d'Algérie [the Paradise lost of Algeria], 2015) “the Common sense, the purpose, the success, is called decolonization”. The pieds-noirs then were massacred and excluded from Algeria which has always considered their homeland whereas De Gaulle saw in its independence, a rational decision which can boost the economy and the best future of France through its cooperation with Algeria; he declared:

La conclusion de cesser le feu en Algérie, les dispositions adoptées pour que les populations [Algérienne et Française] se disposent de leur destin. La perspective qui s'ouvre sur l'avènement d'une Algérie indépendante coopérant étroitement avec nous, satisfont la raison de la France » (Frederic and Marion, L'Algérie: l'Amère Patrie: l'Exode des Pieds-Noirs [(Algeria: the bitter Homeland: the exodus of the Pieds-Noirs)], 2013).

### **II.7. Conclusion**

In fact, the French settlement and colonisation in Algeria was a war, and not just a civilizing mission whose aim settled in preserving order in Algeria, since it annihilated the lives of hundreds of thousands of people while thousands of hundreds never returned home and thousands villages were, completely, destroyed. Further, in spite of the eminent episodes of armed and non-combatant, violent and nonviolent

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colonisation against the native in different parts of the Algerian territories, the latter efforts were in vain and Algeria which became, officially, annexed to France, has dissociated itself from it through (non) violent battles erupted in 1954 and drove French settlers, pieds-noirs, expatriates, or who are known as French colons out of Algeria as it put them in a perpetual cycle of post/memories which transformed their colonial policies into a backfire post/attack. Therefore, both the victim and the victimizer engaged in violence depending on each one's drive or what is called rational choice. The perpetrator on his side has based his violence on subjective drive i.e.; to appropriating a land which was not his own, whereas the second one's rational decision was originated from his objective drive i.e.; regaining what it has been taken from him.

France then did not understand from the beginning of its settlement that Algeria could never become French as asserted by Feydeau (1862) who blamed Europeans for the destruction and the trouble they caused when they built tasteless buildings that rise on the site of charming houses. "Alas! Algiers today, when you look to it closely, may sadden the eyes...It was much damaged, many disfigured, half destroyed; and the trouble is that Europeans are the only ones to blame for its destruction" (p. 8). The use of gender in French imperialism by Clancy-Smith, 'Islam, Gender and Identities in the Making of French Algeria' where she discusses the metaphor of rape where the distinction between the coloniser and the colonised was linked to the male and female as it has violated the place through a mythological space.

Despite the fact that American geographers' ideology towards landscape and that all land and resources are for sale whenever the price is appropriate on the one hand and that the latter can be sold for the sake of altering it for better improvement and development on the other, it seems that the French colons have adopted just the first and the last sides of the last mentioned ideologies ignoring the second one. Algeria in fact, was not for sale and French have not bought it. Rather, they have transgressed it using all types of policies except buying its territories. Thus, their colony failed as they

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did not transgress the Algerian land as a place through the use of landscape as a space, but they transgressed themselves and their deeper collective unconscious mind and the French-Algerian citizens' above all<sup>39</sup>.

Moreover, the French settler's view to Algeria as landscape as an ideology and as land where the governing ideas were to expand territories, to enhance, power and to compete the developed countries all over the world was just mythological expectations which have been severely reversed and who dug a pit shall fall therein. All the French colonisers or as they were and they are still known as Pieds noirs d'Algérie and who have caused much of pain and displacements among native Algerians drunk from the same cup of their acts have been obliged to leave it carrying their pains. Therefore, how did the latter face their expatriation? To which extent has it affected their identity de/construction.

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<sup>39</sup> French-Algerian citizen refers to the French who were born in Algeria but had nothing to do with war; were themselves victims of their government's policy.

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## **Chapter Three**

*Algeria: The Paradise Lost*

#### III.1. Introduction

After Evian agreements, the *Pieds-noirs* were forced to leave Algeria, abandoning both, their material, and their emotional belongings in spite of the extremists' politics of the *burnt earth*<sup>1</sup> and their multiple attacks against the Algerian population and the FLN whose chief principle was "either the suitcase or the coffin" (Barclay, 2013, p. 130). Accordingly, The OAS did not respect the promises brought in Evian Accords. When the *Pieds-noirs* arrived in France, they were violently rejected and insulted by the Metropolitans who had generalized the OAS' movement to all the *Pieds-noirs* who were accused for being war criminals and killers to defend their own interests<sup>2</sup>. Thus, after the war, the returnees of Algeria<sup>3</sup> have accumulated a collection of memory pains: (a) the memory of a lost country, (b) the memory of violence and conflict and (c) the memory of their reception in France.

The end of the French Algeria and the *Pieds-noirs'* sudden departure then have caused an immense panic and a great despair among them; their paradise was officially lost in 1962. Then, when some of them have accepted to testify and to talk about Algeria, in different documentaries and interviews, others preferred voicing their emotions and depression through their writings whereas other ones did it through different types of arts and became, as they believe, symbols of exile. Their Algeria, still exists as they are still querying about what remains of *their* memories which can be found, only, in the moans of their stories on the one hand and about what they can tell to their children on the other.

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<sup>1</sup> The main reason behind following the politics of 'the burnt earth' was to leave nothing of the French culture and science on the Algerian territory since they were certain that they failed and they could never win again. That is why on June 1962, the AOS burned the Library of Algiers.

« Le 7 juin un panache de fumée couronna Alger [...] On n'allait quand même pas leur laisser "notre" culture et "notre" science ! » (Courriére, Y)

"On June 7 a plume of smoke crowned Algiers [...] We were not going to leave them "our" culture and "our" science!"

<sup>2</sup> See Appendix 3 and 4 (Pictures from the media )

<sup>3</sup> The returnees of Algeria refers to the *Pieds-noirs*

The first part of the present chapter then is devoted to the analysis of the *pieds-noirs* testimonies in two different documentaries produced by *France 3* (Fr3) and (ARTE) channels. Indeed, it was necessary to listen to those testimonies from people with specific memories about *their* Algeria. This allowed this study to identify the processes of identity through their speeches by following Media Content Analysis Methodology (MCA). The second part is devoted to the French artists' writings about their paradise and the 'Original Sin' that drove them out of it.

#### **III. 2 Media Content Analysis (MCA) Methodology**

MCA is the product of 1920s and 1930s; it has been first used to study mass media in general, and propaganda's impact on the audience, in particular. Subsequently, the sociologist Max Weber has adapted it for the same purpose, i.e. 20<sup>th</sup> century media analysis. Among the main reasons for using MCA as a research methodology is to faster message transmission and the spread of information as suggested by Fiff and Freitag's 1997 'A Content Analysis in Twenty-Five Years of Journalism'. Yet, according to Jim Macnamara's 'Media Content Analysis: Its Uses, Benefits and Best Practice Methodology' [n.d], MCA is not limited to the visual media only; rather, it can be used in all fields whether are visual or written as it can be used to analyse interviews, narratives, discussions and so forth.

Media Content Analysis ... the ambivalence of cultural studies practitioners [which] lead to an odd interpretation of our axioms that knowledge is power, that discourses define reality and that there is no such thing as 'objective' knowledge. We know that every methodology is partial, producing particular kinds of information. Linked with an anti-disciplinarian trend, this seems to have led us to refuse to think seriously about our own methodologies. Instead, we tend towards a kind of 'transgressive' methodological approach, where we do whatever takes our fancy. (McKee, 2004, cited in Macnamara, [n. d], p. 15)

Moreover, MCA has been popularised as a research methodology in the 1950s; it has been also used in social sciences so as to study “the portrayal of violence, racism, and women in television programming as well as in films” (Macnamara, [n.d], p. 1). Furthermore, for Lasswell et al., (1952), MCA is much more a behavioural method and that “verbal behaviour is a form of human [...] and that the communication process is an aspect of a historical process [...] Content analysis is a technique which aims at describing, with optimum objectivity, precision and generality, what is said on a given subject in a given place at a given time” (1952, p.34). Further, Lasswell (1948) has cited four main aspects that best describe the MCA. He maintains that the latter becomes more convenient if the researcher deals with them: a) who says what, b) through which channel, c) to whom, d) with what effect (Lasswell, 1948, cited in Shoemaker and Reese, 1996, p.12).

Moreover, as far as violence, trauma and colonialism are concerned, Berger stresses that MCA is “a research technique that is based on measuring the amount of something (violence, negative portrayal of women, or whatever) in a representative sampling of some mass-mediated popular form of art” (1991, p. 25). Furthermore, as far as texts, contents and themes are concerned, Neumann’s Social Research Methods’: *Qualitative and Quantitative Approaches* (1997) describes MCA as a technique which focuses much more on the content in the texts which refers to the ideas, the words and their meanings and even the pictures and symbols as well as the messages that they communicate. Further, the text for MCA can include all means of communication whether are pictorial, penned or auditory:

[MCA] is a technique for gathering and analysing the content of text. The content refers to words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated. The text is anything written, visual, or spoken that serves as a medium for communication. (1997, p. 272-273)

Accordingly, MCA can be quantitative as it can be qualitative where the first one's main strategy is to focus on the key words in context (KWIC). It is to collect data depending on the content and the tackled topics in media. It is believed that the quantitative content analysis utilises advanced semiotic<sup>4</sup> systems than that of the printed texts<sup>5</sup> (Macnamara, [n. d]). Yet, Shoemaker and Reese, have challenged the aforementioned claim when stressing that topics depicted in visual media only, can preclude the audience's understanding as it may lead them to confusion<sup>6</sup>, whereas printed texts provide a complete picture of meaning and codes since "texts may contain many other forms of emphasis besides repetitions" (Shoemaker and Reese, 1997, p. 32). Thus, both quantitative and qualitative analyses remain important strategies in MCA as maintained by Macnamara,

Qualitative content analysis can conform to the scientific method and produce reliable findings. Quantitative content analysis is difficult and may be impossible to do with scientific reliability. But quantitative analysis of text is necessary to understand their deeper meanings and likely interpretations by audiences-surely the ultimate goal of analysing media content- so, a combination of the two seems to be the ideal approach (Macnamara, [n. d], p. 5).

Consequently, instead of dissociating fields of research from each other, MCA stands for bounding them together. It is considered an intersection point of meeting of all types of research where the scientific and the humanistic ones meet to achieve a convenient analysis and interpretation of any kind of texts, whether are oral or written. However, conducting a MCA becomes challenging if the researcher does not follow the advocated steps especially if the Content Analysis (CA) is done

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<sup>4</sup> See the meaning of Semiotic in the second chapter.

<sup>5</sup> This may be related to the direct portrayal of the human behaviour, gestures, mimes, tone etc. comparing to the printed text where the reader depends on silent language only.

<sup>6</sup> The latter view may refer to nowadays widespread media who are seeking to buy their truths to the audience.

electronically<sup>7</sup> since it concerns English language only. Furthermore, the use of software programmes when analysing data may lead to confusion or floating analysis especially in humanistic research since computer does not take into consideration the words in their contexts “computers cannot consider the context of context; they only view the text which can result in narrow in complete interpretations (Macnamara, [n. d], p. 8). What is more, establishing a coding scheme remains indispensable before embarking in a MCA It includes a list of codes<sup>8</sup> in relation to the variables i.e.; (unit of analysis). Yet, according to Macnamara, a coding scheme cannot be succeeded without:

- 1- Conducting a pre-coding training to familiarise all coders with variables,
- 2- Pilot coding i.e.; testing the codes,
- 3- Reviewing the code book or list,
- 4- Retaining is required (Macnamara, [n. d], p. 12)

In view of that, it can be said that conducting a CMA in this research has been little bit challenging due to the multiplicity of the required codes as well as to the nature of research in itself since it's a new-fangled one in this field of investigation which is much more related to human identity, its de/construction and how it can be affected by traumatic memories which are still transgressing the *Pieds-noirs'* minds and psyches. Yet, before establishing our codes to their testimonies in Fr3 and Fr5 channels as well as the historical narrative in both of them, it remains vital to shed light on the definition of the term pied-noir and its origin.

#### III.3. Pieds-noirs' Origin

The term *Pieds-noirs* holds more than a dozen origins; it stands for the first colons who conquered Algeria; They have used the term pied-noir in order to

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<sup>7</sup> When the researcher uses programmes in software to analyse findings and s/he is profane in the field, s/he may face serious troubles which may lead to inadequacy of the research.

<sup>8</sup> The codes are introduced after the Abbreviation list as they are included in the list of appendices.

distinguish themselves from the indigenous who were characterised either by barefoot or by their slippers (Roblès, 1982). The black boots that the soldiers of the French army used to wear and which distinguished them from the red moccasins of Amir Abd-el-kadir and his regulators is another determination that has been attached to the term *Pieds-noirs*. Further, it is also said that the term *Pieds-noirs* was used to refer to the French colons who traversed marshy areas and trod grapes on foot whereas another evidence has stated that that the latter term refers to the French representatives of Algeria who attended the ceremonies and the parties that had been organised in 1930 in the occasion of the centenary of French Algeria (Roblès, 1982)

Moreover, according to Roblès Emanuel's Monography about the *Pieds-noirs*, the latter stands for the Portuguese who, in 1937, immigrated to Morocco (Casablanca) and whose foot were black of dust when they arrived. Yet, According to what has been stated by Mrs. Gautalier, an assistant teacher at the university, the term *Pieds-noirs* does not refer to all the Europeans but to the French labours in Algeria since in his journal, Mouloud Feraoun has used it just one time, to designate the son of the concierge of the school whereas he avoided it when talking about the French intellectuals (Roblès, 1982).

However, the present work's main concern is the French *Pieds-noirs* who were born in Algeria and have been expatriated in 1962 following the Algerian Independence. According to the historian Jean-Jaques Jordis<sup>9</sup>, it is not 1830 that created the *Pieds-noirs*, but it was the massive and the tragic repatriation that has been the founding element of the latter community (*in exile*). Thus, jordi's claim does not denote the *Pieds-noirs*' awful event only but also his vision to the latter who is still seeing them as exiled and not repatriated.

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<sup>9</sup> He is Historian, a specialist in Western Mediterranean migrations in the Nineteenth and Twentieth centuries, a specialist in *Pieds-noirs* history and the history of colonization in Algeria.

Moreover, as far as Enrico Macias, the French singer is among the interviewed *Pieds-noirs* as he has represented them in different songs, such as ‘*Adieu mon Pays*’, ‘*Non, Je n’ai pas Oublié*’ (Adieu my country) and (No, I did not Forget), his testimonies have taken part and analysed in parallel with the above mentioned ones. Macias considers the first song as his anthem<sup>10</sup>. Yet, the *Pieds-noirs*’ testimonies in the last mentioned channels do not represent the only means to get insight into their situations, memories and emotions; rather, many other researchers, novelists, historians etc. have dealt with the same topic. Moreover, Amy, L. Hubell’s 2015 work ‘*Remembering French Algeria: Pieds-noirs, Identity and Exile*’ for instance stands for a concrete evidence about the latter’s sufferings and regret for having left this country. Hubell, in her work has dealt with ‘*Saïda, on revient ! Sur les pas de notre enfance*’, (Saida, We come-back: On the paths of our childhood); it is a film which stands for a trip back in time (Hubell, 2015) and which chronicles Algeria in the French colonial memory.

#### III.4. Analysis and Interpretation of Testimonies

*Pieds-noirs*’ testimonials’ analysis tends to meet a set of queries which may enable us to meet the present work’s objective such as: how did the metropolitan France receive the latter? How were they affected by their reception? What about their memories of the place they left and their role in the latter’s identity’s de/construction? How does the place transgress the space among this minority group?

Thus, In order to meet the above queries, a coding list<sup>11</sup> has been established and attached to *Pieds-noirs*’ testimonies in two documentaries in different channels where the first one’s title is ‘*L’Algérie: l’Amère Patrie: l’Exode des Pieds-noirs*’ (*Algeria: the bitter Homeland: the exodus of the Pieds-noirs*); it is produced by la Generale de Production and France Television in France 3 (Fr3) in 2013 and realised

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<sup>10</sup> See Enrico Macias’ testimony.

<sup>11</sup> See Appendix2.

by Frederic Biamonti and Marion Pillas. Whereas the second documentary is entitled ‘Le Paradis Perdu d’Algérie’ (the Paradise lost of Algeria), produced by Skopia Films, and presented by Robert Wilson and Eric Bitto in 2015 in Association Relative à la Télévision Européenne channel (ARTE). The testimonies analysis is divided into two main parts:

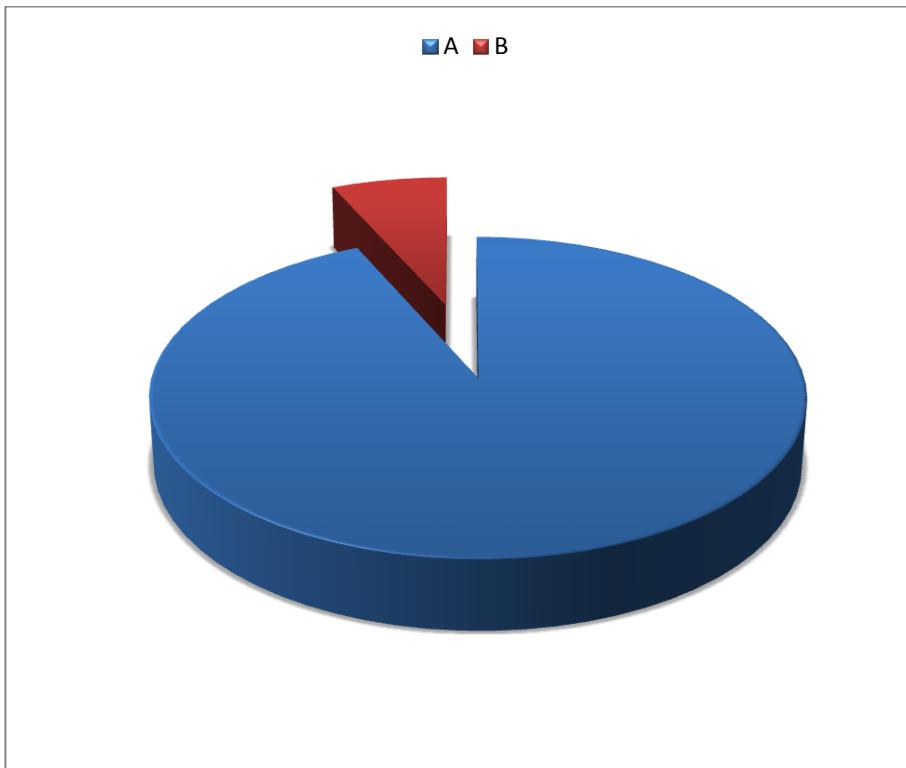
1. *Pieds-noirs*’ testimonies/memories about the metropolitan French reception,
2. *Pieds-noirs*’ testimonies/memories about Algeria.

Accordingly, as far as the *Pieds-noirs*’ traumatic memories are concerned, the interpretation of their psyches in relation to Freud’s and Jung’s theories are taken into account as well as Meinig’s 1979 conceptions of landscape and Lippard’s 1997 notion of the lure of the local are concerned too. Thus, the point of departure to attain the latter objective is to compare the *Pieds-noirs*’ statuses in both documentaries and their occupations in order to get deeper view about their situations before and after their departure to France.

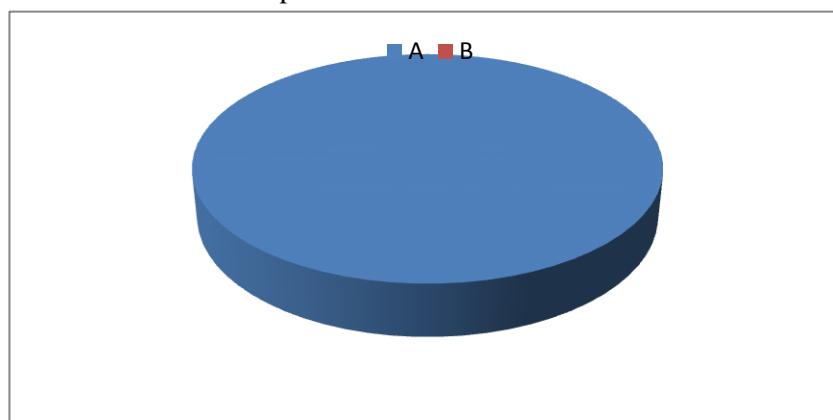
Hence, 93, 33%\* of the total number of the interviewed *Pieds-noirs*’ in Doc B were indeterminate. As far as their occupations are concerned so as to shed light on the amount of their alienation in the French society, 100% + of Doc A Occupied positions whereas 100% ♦ of Doc B were unspecified (See Graph II.1 and II.2)

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**Graph III. 1: Comparison of *Pieds-noirs* Names' Determination.** It has been obvious that the *pieds-noirs*' names in Doc B were not determined whereas in Doc A were specified.

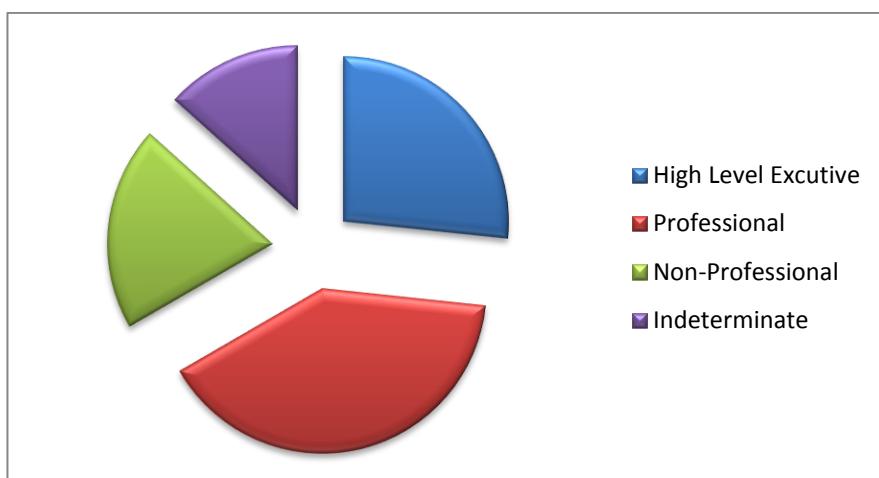


**Graph III.2 Comparison of the *Pieds-noirs*' Occupational Roles in France**  
It has been identified that the *pieds-noirs* whose names were not determinate in Doc B, were the same whose positions were indeterminate too whereas in Doc A they were all specified.

However, most of the positions occupied by the *Pieds-noirs* in Doc A (40%◎) belong to occupational categories where most of them are related to arts and one of them is a contractor and another is a journalist, while 26, 66%▲ occupied high-level

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and executive positions where one of them is a former minister, another one is a rector of a university whereas the third one is a film director. As far as non-professional positions are concerned, 20% of the *Pieds-noirs* in Doc A worked as teachers and Consultant in social law and 13, 33% of the total number's job is indeterminate.



**Fig III.3: Sub-divisions of the *Pieds-noirs*' Occupational Roles in France in Doc A:** the majority of the *pieds-noirs* in Doc occupied professional positions such as comedians, artists, hair-dressers etc.

As far as they are born in Algeria as they spent many years there, their influence by the latter's culture as well as their physical appearance and gesture are taken into consideration. Thus, 87% of the *Pieds-noirs* in the first document (A) seem to be much more Algerian than French (see appendices 3 and 4). The majority of them in Doc (A) 77%, 77 also have a brown or matte complexion with black hair; even the tone and the gestures give the impression as if one is talking with Algerians such as the woman who has put her hand on her throat: "...ça vous reste là" or the one who talked in Arabic: "djibal, Moudjahidine etc. Further, it was so easy for them to pronounce difficult Arabic letters such as (غ) which does not exist in the French language as it is generally pronounced (A). Further, A + ▲ \* D£ has stated

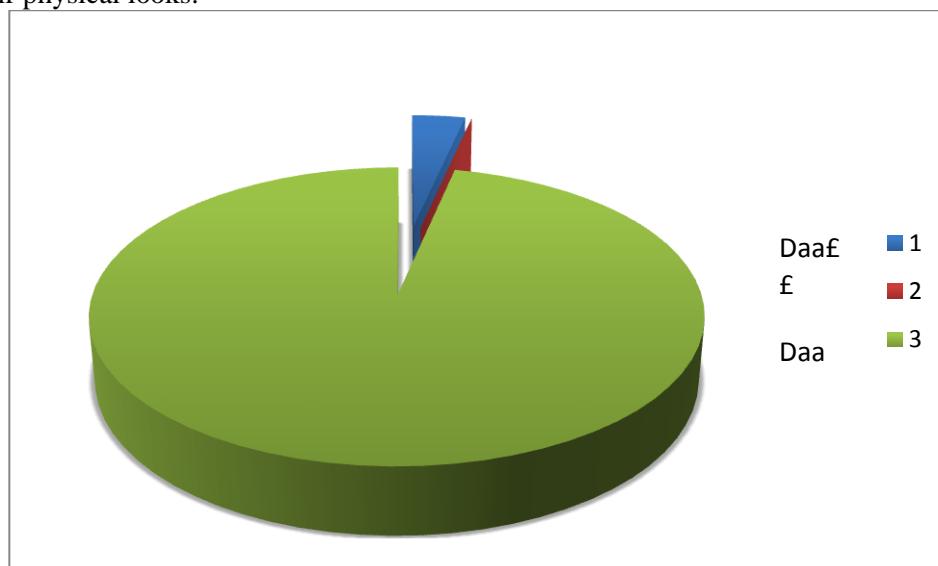
[...]in my family we could not pronounce the name of De Gaulle without my aunt insults in Arabic, saying the worst insults in Arabic Ag Ns Acc

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that everyone knows in the family and practiced ... and I, for a long time  
I vowed myself to go spit on his grave Ag I calmed down.



**Graph III. 4 Comparison of the *Pieds-noirs'* Physical Appearance in Doc A.** The majority of the *pieds-noirs* share Algerian appearances whether in their utterances or in their physical looks.



**Graph III.5 Comparison of *Pieds-noirs'* Physical Appearance in Doc B.** The Majority of the *pieds-noirs* in Doc B have mentioned their influence by the Algerian culture whether physically or in their behaviours and utterances

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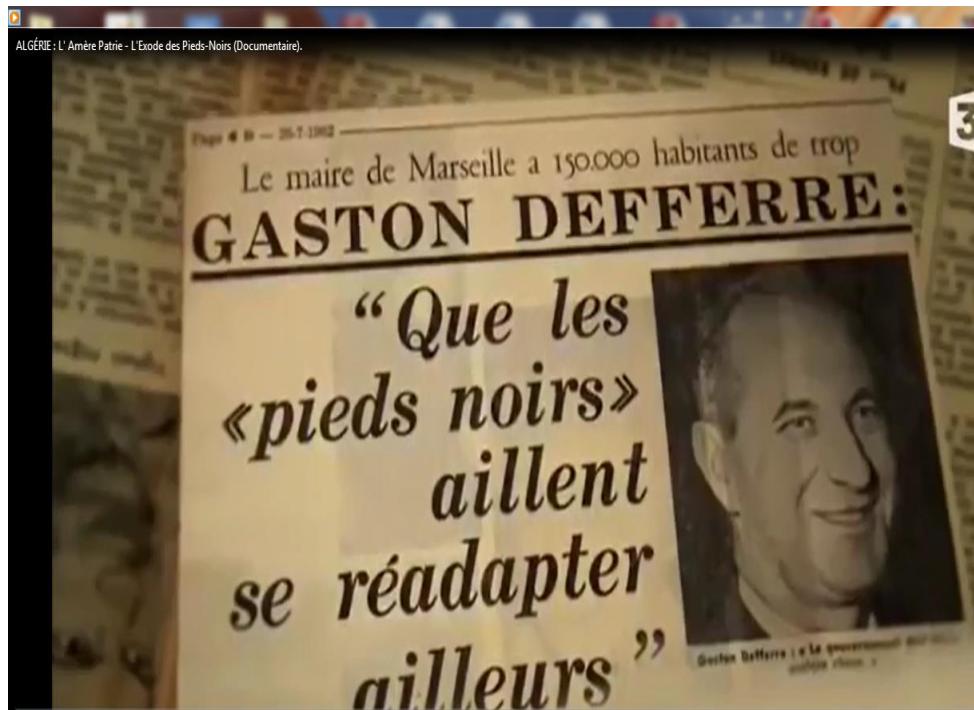
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In addition, emotions also remain an important ingredient to decipher their psyche where a set of symbols are attached to their declarations where; each one enables us to understand a certain psychological aspect as it tends to meet the above queries about the *Pieds-noirs* collective trauma from their expatriation to their alienation. Thus, when all the *Pieds-noirs*' attempts of reconciliation failed in front of the OAS and the FLN's Attacks as it was terrible and impossible for them to rearrange a successful colonisation, they decided to leave Algeria. Both sides of the Mediterranean then have known an enormous panic and distress.

#### **III.5 The Arrival of *Pieds-noirs* to France**

Tears and exile/repatriation were the result of the end of French-Algeria. The metropolitan French then discovered the instability of peace that they have not experienced since the Second World War. The *Pieds-noirs* represented for them what they wanted to forget; they considered them as intruders and means of disturbances. Among the first reactions that have deeply marked the latter community was the mayor of Marseille at that time Gaston Defferre whose declaration in the remaining documents left traces which are still piercing their memories: “Que les *Pieds-noirs* aillent se réadapter ailleurs” see (Figure III.1) “the *Pieds-noirs* should readapt themselves away”.

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**Fig III.1 Screenshot of The Mayor of Marseille, Gaston Deffere's Declaration:** When the *Pieds-noirs* arrived in Marseille; they represented a threat for the Metropolitan French: Screenshot. (Frederic Biamonti and Marion Pillas, 2013).

Indeed, this is one of the main events that the *Pieds-noirs* find it difficult to forget as they will not forget it as asserted by Henry Boumendil  
A+ © \* DAA

Monsieur Defferre, the mayor of Marseilles, the socialist mayor of France, Gaston Defferre, he did not let us disembark V Dc H... he said "here, here there are too many *Pieds-noirs* in Marseilles ... I do not let any of you disembark V H; they diverted our boat and made us disembark at Toulon. Me! Dc Boumendil! At the age of twenty I belonged to those who freed Marseilles ... and in my heart... when he says to me "you have not the right to disembark in Marseille, imagine in what atmosphere I am?!Dc, V, H

The *Pieds-noirs* then disembark in a hostile climate that they did not understand; they were treated as intruders and guilty war criminals, even by the

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French of France who did not admit the huge number of the *Pieds-noirs* who arrived on a daily basis. The ports and the airports of France were overwhelmed by an extraordinary number of emigrants. For them, the war ended in sorrow and desolation. What is more, the metropolitan French was unreceptive and intolerant towards the latter they did not accept to let them debark in Marseille.



**Fig III. 2. *Pieds-noirs*, to the Sea!** (Fred, 2013, cover page): the *Pieds-noirs*' reception in the Metropolitan France. They were asked to return back to Algeria because they were not welcomed in France.

Thus, after having left their place ‘Front de Mer’ in Oran where it has been written “here is France” to join a space that they did not know and where it had been marked: “*Pieds-noirs, to the sea*”, (see picture III. 3) had perforated permanent pain and suffering. In Mireille Brimont’s declaration A+ ▲ \* Af : “We were all terrible settlers Disagreeable H... and often I told myself, “all these people who are smart people, they should understand as well, that we were a million people, there were not a million of dreadful colonists! ® Sm”. When

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considering her declaration, anyone can touch the extent of humiliation and shame that the latter felt when she entered France.

A  $\infty \diamond!$  D£, too has been affected by the mayor's offensive reaction towards the arrival of the *Pieds-noirs*. Her statements denote her resistance against forgetting as the gestures she made with her hands stand for concrete evidence of her influence by the Algerian culture (Figure III.4)



**Fig III.4. Screenshot of A  $\infty \diamond!$  D£: An Acculturated *Pieds-noirs* Woman** from: (Frederic Biamonti and Marion Pillas, 2013). The majority of the *Pieds-noirs* were influenced by the Algerian culture. This woman for instance did a gesture that is concerned only with the Algerian culture.

But when, for example, you arrive like this and you see marked on the quays of Marseilles, in big ... really, taking all the height of the quays "*Pieds-noirs*, to the sea!" Ds Al V  $\hat{H}$ ... '(Making a gesture with her finger Acc, I assure you, it stays here! (Putting

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her hand on her throat as Algerians) Acc and ... we will not forget it (G) gro ...

Yet, for Enrico Macias, it was the feeling of strangeness that offended and deceived him. This feeling of in-betweenness has greatly affected Macias. For him, neither the French government, nor the population considered them full-French: "well, it's exactly the same for me ... for us –*Pieds-noirs* we arrived in France. We arrived a little bit like strangers. We have not been received as full French. ..Voila! Dc Al G".

Collette Attard A + ½ \* AAa , another pied-noir woman who, too, is still holding painful memories about her arrival to France; she also portrayed her grief as she felt profoundly humiliated by the French who mistreated, disrespected and harshly rejected her. According to her testimony, the French population saw the *Pieds-noirs* as: "dirty pied-noirs GH," and who asked them "return from where you come". Thus, she has preferred "still imbued in our memories of our misfortunes, our pains. It was horrible, so ... to the enunciation, we were treated to, 'dirty, *Pieds-noirs*' HG®

Additionally, Laurie Fabri: A + ▲ \* Df, her traumatic memories settle in the fact that she was always treated as a profiteer, as a miserable *Pieds-noirs* who came to take their positions "Well me! I suffered G" they come to take the bread from our mouths" Dc Al I believe that all immigrants know this and they know the exiles Cf ... and then "they have to go back to their country".... and we have no slaves here ... at the end! H Al.

What is more, 3B ♦! Df AAa has shown a deep sorrow, a feeling of humiliation, of violence, she was an actress. However, because the French population knew that she was a *Pieds-noirs*, they injured her claiming that she had to return back to her country "People insulted us f H on stage; there were

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2,000 people, "dirty *Pieds-noirs*, go back to your country ... voila! In what climate it occurred. H G V f"

Jean-Paul Mari: A +©\* Df, a journalist and a writer; he was born in Mostaganem. Despite the fact that he left Algeria at the age of 11, his bad memories about their arrival tetanized him. Accordingly, he suffered a lot, especially after the death of his father while his mother became a concierge after having been an assistant in Algeria. This downfall, this feeling of alienation has greatly marked Paul's memory:

My father is dead G, my grandfather is dead, G my uncles are dispersed G... and so there remains only my mother ... my mother and me. I am the man of my family ... then! I was eleven and a half. My mother has<sup>12</sup> three children, three boys, and she worked in a doctor's office as an assistant ... and she arrives without a diploma in France, and she becomes a housekeeper. ...And so, a woman alone, widow, asking for work ... ah ... she should pay for this Pl H G.. groh .... That is, if you are a single woman and *Pieds-noirs* in 1962, it's a bit like you're Malian and undocumented in 2012. You have to pay for it all.

Further, the southern coasts of France have never received such a number of people in one month (one million). Consequently, they were extremely, rejected and undesirable by both the French population of France and its government. Moreover, due to the lack of preparation comparing to the number of the *Pieds-noirs* who considered Marseille the linking point between the two sides of the Mediterranean, the government took measures that he saw necessary to reduce the burden in Marseille and decided to disperse the *Pieds-noirs* and to orientate them to other provinces such as Paris and Toulon which stood for

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<sup>12</sup> The use of tenses in the testimonies is respected as they have been stated since even the transgression of language is concerned. When talking about their memories, the *Pieds-noirs* mixed the tenses; the most important for them is to express themselves.

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another hurt for the latter community. Henry Boumendil for instance has asserted: "We arrived in Toulon, there was the police waiting for us like bandits like thugs, they wanted to put us on the train to take us directly to the north, saying that there are too many *Pieds-noirs* in the South. But it's not right!" V G

Moreover, once they entered Marseille, the *Pieds-noirs* had recognised that it was completely different from Algeria and that they will be never accepted as French. What is more, a feeling of inferiority, of strangeness, of impotence had overwhelmed them. Pierre Oualid who was a Cameraman and after a film director A + © \* Df has affirmed:

We entered the harbour of Marseilles ... in the port of Marseilles; there were the dignitaries, the dock, there were ...there were the boats, with people sitting on stools, with hats on their heads and then a fishing rod, children playing ... and ...we had never seen it in Algeria Ns Dc for three years ... four years. And there, I understood Dc... I have a heart blow V. I assumed, they had nothing to do with us (Dc, Al) ... they had nothing to do with the *Pieds-noirs* of Algeria Ns V ® ... but it was, ..., who did not understand what was going on in our life there Ns Cf... On the other side of the Mediterranean Ns ... and there, I understood, ah G... that was not what we thought Dc.

More and more, this feeling of undesirable individuals has penetrated the *Pieds-noirs* memory as it has, greatly, contributed to their trauma. They did not lose their relatives and friends during their exodus only, but when they arrived they were misplaced and confused. Moreover, the majority, if not the entirety of them, arrived empty handed. Jaques Hadjaj A + © \* DAa , a Comedian *Pieds-noirs* has preferred to describe his deep sorrow through the breaks he made while talking where he seemed too affected by these memories:

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We arrived in Marseille... with my mother, my sister...with nothing Ĝ ... what ® ... basically ... nothing at all. Marseille ... it was a lot, a lot of economy that fled ... and gro..gro ... it was a total improvisation Dc [...] We arrived in Marseille... with my mother, my sister...with nothing Ĝ ... what ® ... basically ... nothing at all.

Thus, the majority of the *Pieds-noirs* were obliged to rent in all types of terrible hotels whereas other ones joined their relatives in tinny apartments and even studios. Michel Boumendil, A consultant in social law A + ½ \* DAa, declares that she was really confused as she did not understand what it was happening. She even felt humiliated and disrespected: “Entering Marseille £ ... difficult ... what did we do?! ... We arrived at Saint-Charles, we were sleeping in a shabby hotel Î ... we understood nothing of what happened Cf ... mother was terrorized V, tetanized V... besides, we were in a constant anguish Ĝ. The tone of the latter as well as her physical appearance seems to be much more Arabic than French (Appendices 2 and 3)

Whereas Paul Quilès’ A \* +▲ £ family had the possibility to rent a small apartment. However, comparing to their status in Algiers, his family has relegated from carpentry owners to employees. Paul’s physical appearance was atypically French; he became a mayor then a minister.<sup>13</sup> He has stated that: “They were installed, they had some money, they resided in an apartment in Paris ... and my uncle who was a small artisan boss has become equipment seller ® ... for him ... a horrible downgrading. Ĝ£”

Enrico Macias’ family, on the other hand had tried to join his aunt but they did not find her in Marseille, so they went to Nice and then to Paris where they faced rotten problems. Enrico for instance was obliged to check the allowances where enormous groups of *Pieds-noirs* were waiting too.

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<sup>13</sup> See the list of Appendices : *pieds-noirs* in Doc B.

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Enrico's accent and physical appearance look much more Arabic (see appendix 3)

First we arrive in Marseille and we did not find the friend of Aunt Gibert, we found nobody and then we headed to Nice, after we went to Paris, I was completely distressed Dc... My father had asked me to go and get our allowances; of the returnees in Paris, I saw an immense tail. Not only we were bruised by the departure of Algeria Ns, but it seemed to me that we were beggars. H

After considering their declarations about the difficulties they faced at the time of their arrival to France, it has been obvious that they struggled as they were in a constant confusion about what it happened to them, out of the blue. After they had been forced to leave their legacies, their individual bedrooms and their luxe in Algeria, they, unexpectedly, found themselves miserable, unemployed, and without addresses as stated by the following group whose testimonies share the feeling of grief, for what they have lost and the feeling of humiliation they underwent. Both documentaries represent a clear image of their sufferings and distresses:

When 4 B ☈! AAa's family and other ones where ready to use their last funds to stay, settle anywhere and find a job since they were unemployed "we were lodged in an old castle, and we remained two, three months, and afterwards, we were relocated ... unfortunately, there my husband was unemployed. So, we suffered HG. My children could not stand G" whereas Marthe Villallonga A + © \* D£ has been moved by her parents' situation who didn't brought enough money to cover their needs.

Then! They [ her parents] came back with a suitcase like everyone else ... well ... since they were two ... and then they succeeded to bring 2000 old francs. You see what it can do H! Even at that time it was nothing at all H... that's it ... and from there, get on with it!

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After their departure from Algiers, Henry Boumendil: A+ © \* DAa did not find where to live. So he joined his wife and lived together in his mother's studio. Yet, they were not the only ones; rather, there were other persons who lived with them. Henry's anger then and deception have been obvious in his utterance and even his gestures who were typically Arabic (see Appendix 2 and 3):-“(--+9)’

I joined my wife who was at my mother's house in a studio in this long-champ street. There were my mother, my father, my wife, two children ... there was a sister of my wife with her husband, her two children and Boumendil ... that is, in a small studio, we slept fourteen ... Dc Ag V H

Even though document A and B have taken place in different channels as they have been produced in different days within different *Pieds-noirs*, the latter's statement about their traumatic memories were the same. When *Mireille Brimont*: A+ ▲ \* Af for instance has asserted:” My eldest sister arrived after; she lived with Simone who joined them in a tiny apartment, in a shabby, miserable apartment AL H”, 5- B ◊♦! AAa has confirmed “We were lodged in an old castle, and we remained two, three months, and afterwards, we were relocated ... unfortunately, there my husband was unemployed. So, we suffered HG. My children could not stand G” and 9B ◊♦!AAa “The first month, we arrived on September 16<sup>th</sup> and we lived at my uncle's house in a four-room apartment. So he had four children, my father and my mother. They brought an elderly couple with their DZ daughter who had no place to go Dc Al f”

Then we can therefore conclude that these people are not telling their testimonies only, but they are much more divulging their emotions and feelings through their memories which they have long wanted to express and to bring them to the fore. Their sufferings are not related to their expatriation only; rather, it is much more a question of dignity that it had not been respected. Further, their

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sorrows and pains are related to the French response and reception more than to Algeria's exclusion.

What is more, even after their installation, the French government's public power was unprepared for receiving the number of their children in schools who were, generally marginalised by both their classmates and their teachers. The *Pieds-noirs'* recalls about that moments have also affected their memories and their psyche as they still remember their pains and the way they were received. Allain Afflelou for instance, has evoked how he was underestimated by his classmates "In high school, we were all worse than them" whereas Collette Attard recollects the injustice and the attitude of her teachers towards the *Pieds-noirs*. "The memories I have about our arrival, are the teachers who refused to think of it, that we had a level Dc Al... we had the heart<sup>14</sup> to prove that we knew how to read, that we knew how to speak and that we had to, quickly, become the Best so as to prove it"

As far as Laurie Fabri was a young adult at that time as she was a university student in Medicine, she remembers the way they were treated at the university and their conflicts with the other students who considered the *Pieds-noirs* as dictators and oppressors. Laurie was deeply deceived by the violent attacks they met by the metropolitan French students.

There were fights with students, with the *Pieds-noirs* students V, because those students were communists and treated the *Pieds-noirs* students of facists, slave-owners V Al, all the names of birds ... That's it! There were fights V..., but it was like a very tough reception Dc V. And these insults which we were not accustomed to! Dc V

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<sup>14</sup> The expression we had the heart to do something is much more related to the Algerian culture. It has been written on purpose, to show how the pieds-noir were, too assimilated to the Algerian culture.

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However, 9B ☺♦!, the French people's attitudes towards the *Pieds-noirs* and their reception which was full of disgrace and indignity, instilled in him the feeling of alienation from a land which he thought it was the mother “It made me realize that I was a stranger Ḥ. I did not feel foreign because I spoke the same language. With an accent, but school mates made me realize that I was stranger and I was not appreciated Ḥ ġ Al”

It can be said then that Laurie's statement about the uncustomary violence in the colonised Algeria is an illusion since it was not because Algeria had not this kind of conflicts, but it was because they monopolised it; they did not give the chance to all Algerians to attend schools and universities, except for those who were identified by the coloniser. So, how could they experience or get accustomed to that kind of violence? What would they expect from a terrified person who was forced to keep mute? However, some *Pieds-noirs* have strongly pointed out this kind of injustice in the colonised Algeria as they, even, admitted it and revealed their pang of guilt.

2B ☺♦! AAa for instance has indicated the injustice of the French government in Algeria with regard to education where a very small minority of Algerians could attend schools: “in the classes I attended ... normal colleges DZ, there was one Arab out of 28 pupils. ®So, she was marginalised. Al DZ”. Thus, the question that arises is, if in a normal<sup>15</sup> class there were 1 pupil out of 28, what about the private ones comparing to the indigenous' situation at that time?! So, when they arrived to France, the *Pieds-noirs* reaped in France just a little of what their colons and ancestors sowed in Algeria of rape and pain.

Accordingly, 3B ☺♦! Af whose husband was a colon has admitted that the latter was unfair to the Algerians as he suffered too much from his separation with this country. She pointed out: “It was very sad ġ, very painful ġ especially for the colons ... I will tell you, and also, between us ... the colons have trodden

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<sup>15</sup> It refers to public schools.

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the Arabs ® V DZ. They were paying them very bad, they were working a lot ® V DZ... Now they lost everything ... everything Ģ ®”. Then, it can be said that the breaks of silence she has made while talking about the colons, represent a sign of hesitation about confession which has been touched even in her utterances.

7B ☠! AAa also has pleaded guilty for the crimes that they committed in Algeria as he recognised the mujahidin's efforts and struggles for independence: “They [the colonists] attracted the second-class French [non-French European]. They did not have access to all places ® H DZ; they were humiliated [the Arabs] H DZ. If the movement [FLN] of these rebellions succeeded until independence; it was for good reason ®”, 4B ☠! has also stressed on the respect he owes for the Algerian and that they deserve it since he finds their struggle for independence a sign of heroism

I am always stimulated ... you know, you are on the road you pass in front of small cemetery ... they are the mudjahidine cemeteries who are people who fought for Algerian Algeria, for whom I owe infinite respect. I know what it is to take the maquis against a French army, to stay on the mountain, to face the cold, hunger, to face the bombardment and all that, and after being killed like that in the Djibels. Courage was required, heroism was required; and the Algerians are not missing.

In the latter testimony, 7B ☠! AAa's physical appearance, his stare, his tone seem to be typically an Algerian figure. What is more, as it is clear in the transcript of his testimony, there is no code since the latter's words are direct and one after the other, which is a sign of truthfulness towards the self and towards the other<sup>16</sup>. However, regret and recognition were not the only features that marked the *Pieds-noirs'* statements; rather, some of them have collected the memories of

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<sup>16</sup> According to what has been stated in the first chapter about John-Paul Sartre view to authenticity, this individual's identity seems to be authentic since he is conscious about all what happened at that period.

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the loss of their parents and relatives who died of heartache which could be due of their separation with the place, as it could also be due to the huge money and wealth they left or it could be due to their parents and ancestors who were buried in Algeria, or and to the dire situations where their departure had taken place and which had left a multiplicity of interrogations as they raised confusion and fear amongst them.

It was really too hard, with the fear Fr... there were people who kidnapped families, women, children we had never Found. It is the black souvenir of this end of French Algeria Cf Ns. In Oran, thousands of deaths have never been explained Cs Fr. Never, whether from the French side or from the Algerian side ... it is the total mystery. It is a total silence ... it is a terrible situation. No one had ever wanted to do an investigation ... it looks like they wanted to push the dust under the carpet ... the dead continue Ģ to scream in the hearts of many, many people (7B oo♦!).

What is more, the *Pieds-noirs'* expatriation from the place and the way they were received according to their testimonies, had produced much sorrow and mourning which brought many of them to death as stated by Allain Afflelou<sup>17</sup> "I knew people who were friends of my father who died of grief Ģ When they were dead, I did not know what,..." He explained that when he asked about the reason his father replied: "they died of pain, my son, sorrow" after he has stated that those father's friends: "they were everything, they became nothing". Hence, it can be judged, in this case, that leaving Algeria was not the main reason behind gr their sorrow and death; it was, rather, the loss of their social positions and of their wealth.

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<sup>17</sup> If the names of the interviewed *Pieds-noirs* do not contain codes means that they have been mentioned earlier.

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Enrico Macias' main reason behind his groans and grief was the loss of his father-in-law; he was his friend and his master at the same time. He was assassinated just after Evian Accords in 1962 which was at the same time the reason behind his decision to leave the place. "In 1962 my father-in-law, who was at the same time my master, had just been assassinated V; and when he was murdered, the whole Jewish community in Constantine decided to leave ... gr it was heartbreak Ģ ...what!".

For Nicole Firandis her sister was assassinated during their departure where there had been massacres from both sides i.e.; FLN and OAS. Nicole has not stated who were amine and Rene, she declares just that: "Dominique and Amine were injured and I did not ask after Rene (tears in his eyes) Ģ I did not dare gro". Yet, what have troubled her much more are the sufferings of her father "... I saw the distress in my father's eyes and I did not want to hear what he wanted to tell me Ģ[...] later, my sister was buried like all the others who fell ... and there it was a crack Ģ V... so, in April, in May, people rushed to take a boat, a plane and escape"

Because the *Pieds-noirs* had no work and the French government was not prepared for their arrival, on the one hand, as they were not accustomed to that kind of inhabitations in Algeria, on the other, it was too hard and too difficult to admit that conditions. The lone evasion for them then was to submit to their mind's space and to recall their memories about the golden era of French-Algeria. Thus, to which extent has the *Pieds-noirs*' departure from Algeria affected their memories? To which extent has this place transgressed their mind's space? And what could they tell the next generation<sup>18</sup> about it?.

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<sup>18</sup> The next generation in this context is the *Pieds-noirs*' children and nephews who are part of the audience.

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#### **III.6 Pieds-noirs' Testimonies about Algeria**

Algeria for the *Pieds-noirs* was the place that they have been forced to quit it; Algeria for them was a paradise where they spent their lives, especially for the young and the old adults who have experienced their firsts, as stated by 2 B ☠! AAa “Because ... for up to 20 years, we have the first ones; in love, in friendships, in reading ... at the end Ĝ®, all the first impressions, the first prints .... For her, when leaving Algeria, she was not too upset since unlike Algeria<sup>19</sup>, France represented for her a means of freedom:

To be 20 years old and to leave gro 20 years of emotions Ns, of firsts; and I feel them stronger now Ns ... but, it is especially now that I realize how much I miss Algeria Ns DZ ... how I miss my youth Ns and my childhood. It is with aging that this nostalgia Ns sets in. And on the other hand, I was surrounded by people: my parents in particular who are no longer there ... friends and my family who, of course, suffered Ĝ from the separation of Algeria DZ.

Her separation with the place, for Michel Boumendil, has caused a deep gap which she cannot get rid of it in her life. Her declaration is full of grief and nostalgia. she has testified that leaving Algeria “is a break with what you feel in your skin Ĝ, it is a break with the way of speaking Ns, it is a break with the way of thinking ,Ns is a break with emotions that you do not find Ns Ĝ.” Then, because Michel was a young adult at that time she still holds many souvenirs about Algeria.

From 7B ☠! AAa’ declaration which is full of groans, grief, regret and such, it can be understood that the latter has never considered France as a homeland: “Repatriation, returning to the homeland which has not always been a mother to us £, but it evokes personal wrenching, mourning Ḥ Ĝ in general” and

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<sup>19</sup> Because this pied-noir is a woman and that the French were, may be, somehow influenced by the Algerian traditions, or because of the threat it represented for them the FLN, she had not the freedom to go with her friends, to organise parties,

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that if the violent events did not take place after Evian Accords, he would stay in Algeria: “[...] Because they [FLN and OAS] have become much more DZ dangerous in Mascara... There were constant attacks DZ”. Yet, the latter’s utterances and the way he has been testifying in document B, reveals his regrets and pain towards his relatives who were buried in Algeria on the one hand and his worries about Algeria’s situation after them, i.e. the *pieds-noirs* on the other.

[...] There were people who spent all their lives, they have their ancestors who are buried in the cemeteries almost 50 years ago, a century and a half ago Ns DZ [...] It was a mourning [...] gr ... to lose one’s objects, not to find one’s objects ... not to find one’s furniture ... it is a tear [...] Mascara Ns, which is my hometown Cf, it clears itself literally, entirely from the population by dropping out on the spot Fr Dc. You know? We always think of the Algerian French [natives] Ns... the administrations had no more employees, the shops were closed. It was a difficult situation for both sides ... it's a situation that I do not wish to anybody ® [...] Ns.

In 1B ☈! AAa’s statements, it is obvious that Algeria has been transformed into a real space which has, entirely, covered his memories since all the terms he has used are indeterminate as he has not dealt with a specific place in Algeria, nor he has pronounced Algeria: “We lost everything, we lost everything [...] ... our memories ... each one left holding his country DZ in the blood Ns, its beaches, its surroundings Ns...”. Further, 1B ☈! is still not considering France as his home country; rather, France represents for us just a place where to spend holidays, no more: “happy to return to France [...] but to spend pleasant moments, but not to prevent us to ... to return to Algeria ® Ns. Even in the DZ periods ... when we had to leave Algeria DZ definitely ...”

Finally, he has recognised that it has been too difficult for them to leave Algeria as he is in a constant struggle against forgetting but he has never succeeded

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since Algeria is in his blood: “I never killed anyone ... it is terrible the departure of Algeria DZ Ĝ [...] Indeed, they remain bad memoriesĜ, any way!. We might want not to think about it, but nothing to do Ns DZ”

8B ☞! AAa, is a woman whose memory settles in Oran, west of Algeria. She has recalled the moment of her departure; she was depressed because she was conscious that she would never visit or return to their sacred place ‘*Santa Cruz*’ where she was doing her pilgrimage every year. Since she was a doctor she associated her psychic agony with the physical pain as a means to express their collective sufferings since anyone could have experienced such pains. Further, what has caused her suffering was the way the metropolitan French received the *Pieds-noirs*; she has confirmed:

Anyone who has to expatriate Cf and take the boat ... when you look bg behind you see ...What I saw it was the Santa Cruz mosque with the little church Ns and we do not realize how attached we are to this kind of symbol Ns ... when we get away in a boat ... an abdominal trip Dc Ĝ. I was crying and I was sick, very sick. Ĝ Ns [...]. We were very happy in that country Ns, I had Jewish friends, I had Arab friends, I had Christian friends, and everything was going very well Ns Ĝ. It was a life of Algeria Ns before independence. When we arrived in France, we felt a great difference Dc £.

What is more, his statements about Algeria, 4B ☞! has confirmed that the latter place was their paradise which may denote his psych's transgression by the mother archetype, paradise since “although unperceived, [the paradise] makes itself felt in the fascinating power of the images it arranges, many of which have existed from the remotest time [primitive man]” (Ducan, 1972, p. 7) thus, 4-B ☞! has stated: “Of course...how would I tell. It was the paradise there Ns DZ”.

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However, when he arrived to France, he was deeply hurt for having lost the country where he spent 35 years, it was a place for him: “and here when we arrived it was really a hell ... gro, yes Ĝ V f[...]If people lose a dog, they cry Ĝ, how would you like us not to cry a country NS DZ where you lived 35 years Ns DZ. How it is possible! It is normal to have bereavements Ĝ, sorrows Ĝ ®” Meanwhile, Enrico Macias prefers expressing his pains and sufferings through songs, especially, ‘Adieu mon Pays’, ‘farewell my country’:

The first true song was ‘Adieu mon Pays’ Ns Ĝ ‘farewell my country’, precisely ... it became my hymn Ns ... the hymn of my entire career. The destiny wanted that not only I am the singer of the *Pieds-noirs* and Harkis, and after I became the Metropolitan singer, but what pleases me the most is to be a symbol of exile Cf, because it's stronger than being a world star, or being a star of varieties.

All in all, the fact that only 7% of the interviewees’ names in Doc A were determinate and 100% of their occupational roles were demarcated too, their grief and feeling nostalgia was less than the *Pieds-noirs* in Doc B whose names and occupational roles were 100% indeterminate. Moreover, according to their testimonies, even the first group of *Pieds-noirs* was less humiliated than the second one, may be because they were favoured due to their academic and financial level since some of them have occupied high level roles whereas others were either journalists or artists comparing to the second group in Doc B where 193,33% have developed a sense of humiliation in the metropolitan France.

Despite the fact that the *Pieds-noirs* in Doc B were more humiliated, only 33% of their testimonies showed that they felt violence whereas the *Pieds-noirs*’ testimonies in Doc A constitute of 133.33% of emotions and utterances were related to the latter. Furthermore, when 46% of the interviewees in Doc A were deeply deceived by the French reception, only 11% of the second once were concerned. However, both groups of *Pieds-noirs* share almost the same feelings in

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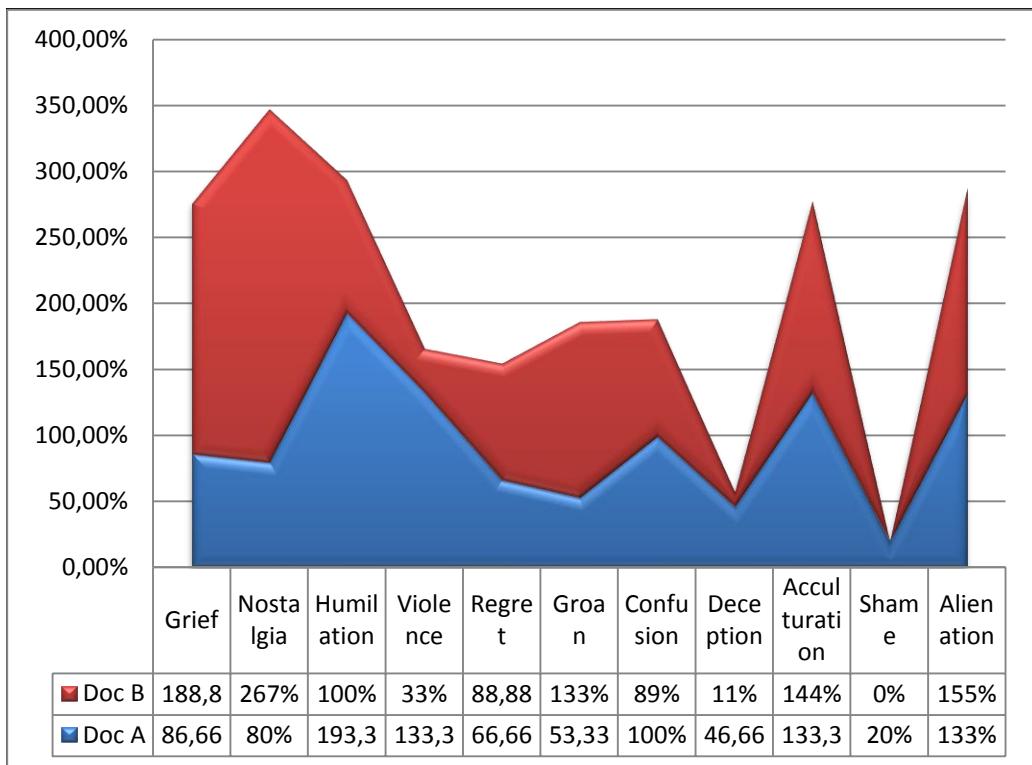
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relation to regret about the French coloniser's injustice towards the Algerians and the loss of their place where 66% in Doc A and 88% of the total number in Doc B have, obviously, expressed it.

Accordingly, although 33% of the *Pieds-noirs'* testimonies comparing to their number in the second documentary felt humiliated, 133% of them have been deeply injured as they grieved about their separation from the place whereas 53,33% only of the testimonies in Doc A constitute of sorrow. Thus, it can be concluded that even though both documentaries have shown the extreme suffering of the *Pieds-noirs* and their pain for having left Algeria, the reason behind the latter feelings alters from one group to the another where the first ones' perceptions were much more the result of the bad situations they faced in France whereas the others have mourned because of their separation with the land, i.e. Algeria

However, both groups of the *Pieds-noirs* shared, almost, the same degree of confusion about the mystery where the events have taken place, before and after their arrival to France. However, as it has been stated in the second chapter, from the early beginning of their conquest in Algeria, the French colonisers strived to assimilate the indigenous by following a multiplicity of policies; however, the latter seem to have affected their identities too, since when 133.33% of the physical appearance of the latter in Doc A and their utterances were much more Algerian, 144% of them in Doc B seemed to be the same i.e. they did not influence the colonised only, but they have been influenced by his culture too and as they have experienced alienation too. As soon as they arrived to the metropolitan France, both groups in both documentaries have asserted that they have been alienated by both the French population as well as by the government where 155% in Doc A and 133% in Doc B have confirmed the above behaviours. The following graph stands for more clarification:

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**Graph III.6 Comparison of the *Pieds-noirs*' Psyches in both Documentaries:** Both *pieds-noirs* groups share almost the degree of griefs. Yet, because those of Doc A were, somehow alienated, may betoken that they left Algeria at the early beginning of the Algerian Revolution as they could carry their wealth which allowed them to hold high-level jobs.

### III.7 Giants' Conceptions into Question

The *Pieds-noirs*' double marginalisation and rejection from both the Algerian and the French territories after Evian Accords have greatly maintained Hegel's conception to alienation since they represent a community which has altered a society's culture, Algeria in this case. Notwithstanding on the other hand has challenged the above mentioned theorist's notion since it has not been the case when they arrived to France.

Thence, despite the fact that the *Pieds-noirs* represented a community, they did not succeed to modify or spur change in the French society or/and culture. Rather, they were so passive and they aspired to get integrated as they made efforts to assimilate themselves to the metropolitan French culture which has put the

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Hegelian alienation into question, i.e. to which extent could a community make change in a society? Moreover, the fact that the latter community's culture has faced resistance by the indigenous Algerians and even if they succeeded to affect the latter's culture, this has been, to some extent, rejected over time. As far as the Marxist alienation is concerned, as soon as they arrived to France, the majority of this community has been, harshly, alienated from work where the majority of them became comedians whereas others have struggled to gain money and other ones became journalists. All in all, just a small minority of them occupied high level professions.

What is more, after Evian Accords, the *Pieds-noirs* were all alienated from their potentials during their departure from Algeria as they underwent injustice in France since they were alienated from their culture and origins too<sup>20</sup>. Furthermore, the fact that the majority of *Pieds-noirs* have been good artists, they contributed to the metropolitan French income which made them a source of wealth i.e.; fetishism of commodities. Additionally, inasmuch as the *Pieds-noirs*' integration into the metropolitan French society as they did not follow the three steps of Karl Marx's dialectics, i.e. thesis, antithesis and synthesis<sup>21</sup> to change the French populations' view to them, the Marxist theory is also challenged since the synthesis i.e.; their acceptance was achieved through hard working and enormous efforts without any conflict. Thus, exactly how the Marxist dialectics could contribute to making change in a society?

#### **III.8 Algeria in the *Pieds-noirs*' Collective Unconscious**

As far as almost all the *Pieds-noirs* see in Algeria their paradise lost which they are still remembering as it disrupts their thoughts through the images they keep in their minds, it can be said that the latter has greatly transgressed their mind's space over time. Further, what has also categorised the *Pieds-noirs*'

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<sup>20</sup> They were not considered full-French.

<sup>21</sup> See Chapter one (Marxist theory).

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collective unconscious is the loss of individuation since they have not admitted their actual personalities as they prefer keeping attached to the past which disrupts the future that may hamper the accomplishment of their passage of time which represents an intrinsic ingredient in identity reconstruction. Moreover, as far as space is related to human sensations and feelings (see chapter 1), it has been the main drive to transgress Algeria (See chapter 2) and to alter it into their own place by adjusting and transforming it into their home which has been again transformed into a transgressive landscape in their minds as soon as they arrived to France.

The fact that the situation of Algeria after the *Pieds-noirs'* departure was among their main worries and griefs, it has become a threatening landscape which represented a problem for them since it had greatly transgressed their imagination. Algeria then, for the *pieds-noirs* had become a space which mirrored the ills of its people and administrations after their exodus. Moreover, the dramatic change of that place had raised on the latter community the ‘whats’ and ‘whys’ which according to Meinig (chapter 1) can challenge the individual’s thoughts. However, the fact that the colonisers have marginalised the indigenous population from their forethoughts and planning when altering it into their place where the main reasons were not to create a pleasing harmony for all, had, greatly contributed to their exodus as it caused their harm. Accordingly, ‘Marxist urbanism’ or ‘urbanist alienation’ is a new concept that the present work may add to the Marxist theory; it represents an appropriate term to describe the indigenous population’s marginalisation from the possessor’s foresights. Yet, the latter policy had contributed to the evanescence of their aspirations where Algeria had become as it is still just an image that is transgressing and disrupting their thoughts.

Further, it has become a weapon image since it has caused a constant twofold injury, i.e. the hurt for having left their place and their achievements and the hurt of the coloniser’s sins which they have confessed about it in their testimonies. Even if they succeeded to alter the Algerian territories for better change, the major mistake they did and which had caused their disappointment, as

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stated by Meinig in the first chapter, was that their ancestors did not buy Algeria; rather, they stole it on the one hand. On the other hand, those colonisers did not conquer an empty space, but transgressed a place whose inhabitants were expropriated from all their potentials. Thus, all their efforts and endeavours were furnished out of their mother place and their view to things was overturned i.e.; instead of being adopted by a mother, they mothered it which made it a problem.

As far as landscape as a history is concerned<sup>22</sup>, Algeria is considered a register of the *Pieds-noirs'* imprints which go back to the remote past; it is a register of their olden days, of their history and the history of their ancestors and their enduring events. Further, each corner in Algeria tells a story about their grandparents which sends their mind deep into a natural history as a WFF. Hence, they left their buildings, their materials and furniture and so on, which may enhance in them the mythological belief to be faithful to their history. Consequently, the fact that the *Pieds-noirs* lost everything in their mythological place<sup>23</sup>, it has been preferable for them to live with their feelings and sensations towards it. Their memories then allow them to visit all the places they left as it allow them to tell their stories about the local to their children and instilling images in their minds so as to ensure the continuity of their history on the one hand as it could be a means of revenge on the other. The power of landscape then had moulded the *Pieds-noirs'* ideas and thoughts.

Unlike what has been stated by Agnew's (2014) in the first chapter about the sense of place towards the actual residence and its impact on the human psyche, the *Pieds-noirs'* testimonies have shown that the latter are still holding that sense towards Algeria in the space of their memories<sup>24</sup>, they are still prisoners of a spatial geography. Likewise, if the *Pieds-noirs* clasp their memories tightly, is that they allow them to travel to Algeria and to fall into different places even if they are

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<sup>22</sup> See Chapter one (Meining's view to landscape).

<sup>23</sup> As it has been stated earlier, Algeria, in reality was not the *Pieds-noirs'* place since they did not buy it as it was not an empty space.

<sup>24</sup> As it has been stated in Lippard's the 'lure of the local' in chapter 1.

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in France. What is more, Algeria became as it remains a source of inspiration for many *Pieds-noirs* artists such as Enrico Macias' ‘je n'ai pas oublié’, (I did not Forget) and ‘adieu mon pays’ (Farewell my country) which have gained an enormous popularity, not in Algeria and France only, but all over the world.

Furthermore, in his first book, ‘l'envers du Ciel Bleu’ (2015), ‘The Back of the Blue Sky<sup>25</sup>, Enrico has asserted that despite the fact that he has tried to express his grief for having left Algeria through his songs where he dealt with the notion of nostalgia as he intended to voice his sorrow caused by his exile, it remained insufficient for him since they did not transmit the amount of his sufferings. He wanted also to convey them to a specific audience, i.e. his children and. For him, the history of the *Pieds-noirs* should be transmitted to the next generation as he has strongly maintained this in BEMTV. When asking him “pourquoi maintenant?” (Why now?), he replied: it is high time we transmitted; it is the most important thing for me” as he has asserted that ‘l'envers du Ciel’ is a testament. In the latter book, he expresses his regret for not having told his story earlier and that the image of the happy grandfather is a **mask**, but it is a mistake. The opening paragraph of his book then was directly addressed to his nephews:

Et quand vous mes petits-enfants, vous dites que votre grand-père est Enrico Macias [...] Ce livre est là pour vous expliquer cette peine. Ce livre est là pour répondre à des questions que vous ne posez pas encore, et que mes enfants- c'est-à-dire vos parent n'ont pas osé me poser » (Enrico, 2015, p. I). « This book here, to explain this pain. This book is here to answer the questions that you have not asked yet and that your parents –that it means- my children did not dare”

As a matter of fact, Enrico Macias' book represents a lucid example about what the *Pieds-noirs* ancestors want to transmit to the next generation as he still considers himself a migrant: « vous êtes Français comme moi, mais vous êtes

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<sup>25</sup> The blue sky in Enrico's book refers to Algeria.

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Français très different de moi » (Enrico, 2015, p.1), “You are a French like me, but you are a French different from me”. Furthermore, Enrico sees in his book not only a message transmitter but a sign of faithfulness to his ancestors i.e., parents and grandparents. His intention from so doing may be also to push his children to do the same. Thus, the history of the *Pieds-noirs* becomes a history of mind, their children’s mind, by increasing in them the feeling of belonging to the blue sky where he was born and grew up, i.e. Algeria.

Yet, despite the fact that the latter local has become his darkest point since he has been deprived from it, he feels like he is still living there through the call of his memories which are still transgressing him. Thus, Enrico Macias can be considered a chief evidence that may portray the *Pieds-noirs*’ sufferings and pains which are at the back of the blue sky of Algeria<sup>26</sup>. However, the latter is still hoping to return back to the warmth of Algeria under its sky since he has used the colour blue which, in its turn, stands for dreams. It can be said then, that the *Pieds-noirs* in general and Enrico in particular are striving against forgetting since they are still drawing images about Algeria as a place which may allow them to develop their own mythological personal geography.

The *pieds-noirs*’ psychological need for belonging has developed in them a personal geography as a defence mechanism to resist their alienation. Thence, they prefer living in their places in Algeria and their legacies in order for them to escape the feeling of being double-alienated: from the land they thought it was theirs i.e. Algeria and from the land where they were expatriated and, harshly received i.e. France France. They prefer calling their memories about the apartments they inhabited before they arrived to France. Thus, inasmuch as place has greatly affected the *Pieds-noirs*’ psyches; it can also contribute to their identity de/re/construction.

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<sup>26</sup> The back of the sky may denotes the other side of the Mediterranean.

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Accordingly, the first change that the latter displacement has brought to the *Pieds-noirs'* identity is the alteration of their nature from possessor to possessed, from alienator to alienated and from executive to executant which has critically affected them. Moreover, after they succeeded to become viewers instead of spectators, they became spectators of its landscape once more where their only evasion and refuge for them is to consider Algeria their autobiography which consists of their personal geography. What is more, living for one year in a tinny farm in England pushed Lippard to write a short *love story* with the place. Thence, what about those who spent 130 years in a single place and which is considered the bedrock place in their lives and their souls' home.

According to the *Pieds-noirs'* testimonies about Algeria, it could be understood that, whether, directly or indirectly, the majority of them have admitted that the French colonisation had caused sufferings for the indigenous as they were unjust towards them. However, the latter were not the first ones who plead guilty and who confessed their injustice towards the Algerians. Albert Camus, for instance was among the earliest *pieds-noirs* who dealt with the French unfairness and bigotry in the colonised land despite the fact that he endeavoured to keep French-Algeria alive, but through equality and fairness.

#### **III.9 Camus' Confessions and Augustine's Original Sin**

Marginalising the indigenous population in Camus's *The Plague* was not because he undervalued them as stated in Feraoun's letter<sup>27</sup>, but he wanted to make them feel the situation and to revolt for their rights as confirmed in his reply to him:

Ne croyez pas que si je n'ai pas parlé des Arabes d'Oran c'est que je me sente séparé d'eux. C'est que pour les mettre en scène, il faut parler du problème qui empoisonne notre vie à tous, en Algérie ; il aurait donc

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<sup>27</sup> See Chapter Two: The Bad Mother France.

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fallu écrire un autre livre que celui que je voulais faire. Et pour écrire cet autre livre d'ailleurs, il faut un talent que je ne suis pas sûr d'avoir – vous l'écririez. Peut-être parce que vous savez, sans effort, vous placer au-dessus des haines stupides qui déshonorent notre pays (Gallimard, 1996, p. 820)

Do not think that if I did not speak of the Arabs of Oran it is because I feel separated from them. In order to stage them, we must talk about the problem that poisons all our lives, in Algeria. It would have been necessary to write another book than the one I wanted to make. To write this other book takes a talent that I'm not sure I have - you would write it. Perhaps because you know, effortlessly, that you place yourself above the stupid hatreds that dishonour our country.

Camus then was one of the *Pieds-noirs* who confessed that the French coloniser was so cruel Vis à Vis the indigenous. Yet, he was in a constant confusion with himself because of his failure to know who was to blame. Yet he doubted the trustworthiness of the government who ruled the country at that time: « Existe-t-il un patrie des gens qui ne sont pas sûrs d'avoir raison? C'est le mien », (Camus, cited in Avon and Messaoudi, 2011, p.16) “Is there a homeland of people who are not sure of being right? It is mine”. Through this testimony, it could be understood that both Camus and Augustine of Hippo’s thoughts meet at the intersection point of truthfulness towards the self and towards the others: ‘ne t’égare pas au dehors, c’est dans l’homme d’intérieur qui habite la vérité” (Augustine of Hippo, cited in Avon and Messaoudi, 2011, p.16).

As far as confessions are concerned, Augustine had devoted thirteen books which had been penned between 397 and 401 for his confessions to God<sup>28</sup>: « Les treize livres de mes Confessions louent le Dieu juste et bon de mes maux et de mes biens, ils élèvent vers Dieu l'intelligence et le cœur de l'Homme. », “The thirteen

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<sup>28</sup> Augustine's Confessions were done in a Christian sense.

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books of my Confessions praise the just and good God of my evils and goods, and raise to God the intelligence and the heart of Man.” (Augustine, Cited in Bretin, 2017, p. 52) Accordingly, Albert Camus’s 1956 *La chute (The fall)* pictures the influence of the latter by Augustine’s *confessions*. The protagonist Jean-Baptise Clamence was a respectful lawyer.

In his monologue he pictured himself as a good individual, always in the service of the others; he liked high and open places: “I have never felt comfortable, except in lofty surroundings. Even in details of daily life, I need to feel above” (Camus, Cited in Sleasman, 2011, p. 23). However, this ended by twofold falls that the latter had experienced: physical and psychological. The first one stands for the fall of a woman from a bridge which may stand for the fall of France. Even though he saw her throwing herself, (i.e. leaving Algeria) he did nothing. The second fall in Camus’ work was the protagonist’s psychological fall when he recognised that all the good things he did, his kindness and justice with people were just to show himself superior<sup>29</sup> since he had used the personal pronoun *we*: “this is what we are, the tack has been played and I can tell them, off” (Camus, cited in Sleasman, 2011, p. 27)

Moreover, Clamence’s Physical displacement from Paris to Amsterdam symbolises his exile and homelessness; he was seeking a personal geography since he lost his geographical home. Displacement then represented for him a means of compensation for his double-loss: the loss of a home that was once his own, and the loss of the self by feeling guilty for the woman’s drowning. On the other hand, because he was a lawyer and he thought himself the only one who had the right to make judgments as he was superior to all people, he gave the others the opportunity to find “something to judge in me” (Camus, Cited in Sleasman, 2011, p. 33) when he did not save the woman. Either way, guiltiness represents an intrinsic theme in Camus’ *the fall*. Notwithstanding, Clamence’s guilt could be the

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<sup>29</sup> Clamence’s confessions may refer to France’s myth that they entered Algeria for a ‘Civilising Mission) and that it was superior to the Algerians.

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result of his ancestors' sin as he was not the first one who committed it as he was not the last. Therefore, Augustine's of Hippo's philosophy of the *Original Sin*' may serve as means to understand why Christians refer to the latter conception whenever they feel sinners.

The *original Sin* in Christianity goes back to the primitive man. Christians believe that any sin is the result of Adam and Eve's one. However, this idea has been first developed by Augustine of Hippo in the fifth century. Yet, according to him, the latter conception takes two main dimensions: the sin whose root is originated from Adam and Eve's sin which drove them out of God's PARADISE whereas the second one refers to its continuity and "the condition of sin in humankind caused by the transmission of Adam and Eve's sin at all" (wiley, 2002, p. 5). Consequently, the *Original Sin* for Clamence, Camus or the *pieds-noirs*, in general is the result of the ancestors' guiltiness and mistakes whose results are inherited over time and space.

#### **III.10. Conclusion**

Contrary to Fanon's belief that the colonised is the only sufferer from traumatic experiences, the *Pieds-noirs*' testimonies have, obviously, attested that even the coloniser can experience pains and sufferings, even if they are not the same . Further, comparing to the oppressed, the oppressors have been doubly alienated and rejected from their home country which has never bosomed them and from a country they were forced to leave because it has never chosen to adopt them; rather, they imposed themselves on it. They even cherished it, they struggled, they endeavoured, and they worked hard just to be accepted, but to no avail. To no avail, because Algeria has not identified them, Algeria has not invited them nor, it has integrated them. Rather, Algeria has rejected them. On the contrary, they strived to please this country; to be faithful to the country they long considered it their motherland. Yet, this motherland could never accept to be exploited or to exploit its true sons or its soil.

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Moreover, Even if the place does not represent a full register of history, it encompasses plenty of memories which have greatly affected the *Pieds-noirs* as it is still transgressing' their ideas and thoughts since they left their efforts, their achievements and their stone by stone constructions. In their passage of time, the future is missing since the majority of them are still prisoners of the past. They are paralysed because of a past which is full of shame and guilt; a past transmitted to their children and that could never evaporate. What is more, the *pieds-noirs'* children are not subjected to a sin they did never commit, but they may lack, even, one of the ingredients in their passage of time, i.e. the past since, only a minority of the latter group accept to tell their memories. Whenever they do, it might be full of lies/secrets as it might affect them deeply.

Either way, all what the *pies-noirs* hold for the next generations, memories only that may deconstruct their identity since their passage of time will need a lucid past so as to be authentic individuals. Thus to which extent do post memories affect the next generation's identity? And how could they get rid of their ancestors' sin? Claire Messud's *The last life* stands for a lucid case study, i.e. corpus that envelops a three generations' story where her protagonist Sagesse LaBAsse represents a *pied-noir*'s daughter.

## Chapter Four

*Baseless parents, Un/authentic Children*

### IV. 1 Introduction

After having examined how loss and expatriation are given voice in the *pieds-noirs'* discourses in the third chapter, it has become fundamental to identify how the aforementioned situations have affected their children's identities. further, since unity makes individuality, Claire Messud's Bildungsroman, *The Last Life* stands for sufficient evidence which does not picture the pieds-noirs' sufferings only, but, more importantly, it serves to portray how this essence of a collective traumatic post/memory can affect the new generation. Moreover, Claire's work then is negotiating history through memory by linking it to the ancestor's story which may help the latter generation to authenticate identity through a balanced passage of time where the past and the present are taking place. In her work, Claire tries to understand her relationship with France and Algeria through an active or what is known as postmemory.

The term postmemory denotes the relationship between the post-generation and its descendants. Even if children did not undergo certain events which took place in their ancestors' lives, they can experience them through narratives which can affect them to the extent that they seem to be their own memories. The present chapter's main focus then tends to explore how the *pieds-noirs'* children's identities are affected by their postmemories through Claire Messud's protagonist, Sagesse LaBasse whose narratives portray the impact of parents' guilt on their children and how they are going to construct authentic identities if they react, actively by achieving a balanced passage of time. Among the main concerns of this research is also to see the extent to which fact and fiction are related to each other by drawing some comparisons between the *pieds-noirs'* testimonies in the third chapter about the humiliation they faced during their exodus to France and that of the protagonist's postmemories about them.

Moreover, it is due to her readings to Albert Camus' works as well as St. Augustine's philosophy that the protagonist, Sagesse succeeded to decipher history through her father's and grandparents' recollection, where the collective memory had

been transformed into a private one which led her to discover the roots of her belonging. The latter had become the basis of her identity on the one hand as well as it forms the pillars of Claire's Bildungsroman *The Last Life* on the other. Our novelist's work states, what it means to remember a traumatic and an unearthly past and what is its impact on the next generation's present. In other words, she has negotiated the effect of what the historian Benjamin Stora has called "the dark violence of a family secret" (1998, p.13) on children through her family's guilty past in Algeria. However, before dealing with all that, a brief definition to the genre of literature that Claire Messoud has elected to envelop her writing is indispensable.

### IV.2 The Bildungsroman

The Bildungsroman is a 1980<sup>s</sup> product; it has been first used in Philology by the German philologist Karl Morgestern. However, it is in 1870 that it has been introduced in literary studies by the German philosopher Wilhelm Dilthey (1833 –1941). The Bildungsroman is also designated as the novel of formation since 'Bildung' refers to formation or education whereas 'roman' stands for novel. However, rather than focusing on the formal education of schools, this genre focuses much more on the protagonists' education of life which refers to: "a series of experiences that teach lessons" (Gale, 1976, p. 5) where the main emphasis is on the protagonist's society and his/her integration into it. Thus, unlike the other genres of literature, instead of focusing on the plot and all characters, the coming of age pays much attention to the protagonist's emotions, thoughts and his/her psychological progression over time "The Bildungsroman in its purest form has been defined as a 'novel' of all around development or self-culture" (Buckley, 1974, p. 13).

Education, coming of age, identity and the self, journey, love, and search for the meaning of life are the main themes of this genre. Each one is built upon a set of characteristics which allow the reader to get deeper understanding. According to Cengage Learning (1976), 'apprenticeship' is among the focal points of the coming of

age; it refers to the learning process from the protagonist's early childhood into adulthood (Gale, 1976, p.5). In the coming of age as part of the Bildungsroman, the young protagonist stands near the 'they'; s/he can reject as s/he can accept them. Moreover, identity and the self is too, a paramount theme in this genre; through his/her inner passage of time; the protagonist experiences the 'self' and traces goals which s/he seeks always to follow and to reach them.

What is more, the hero's journey remains also among the main themes of the novel of formation where the displacement; generally, from a rural area to a wider world (Gale 1976), contributes to his/her physical and psychological growth. At last and not at least, the character's nonstop search for the meaning of life, may drive him/her to alienation or/and rejection. Furthermore, the fact that the Bildungs novel deals with realistic events, it may give the reader the right and the opportunity to challenge the hero's ideas and ideologies: "realising that the hero has done a mistake in judgement, the reader in effect, learns from the situation before the protagonist or otherwise" (Gale, 1976, p. 6).

All in all, the Bildungsroman includes a record of events that the protagonist narrates from youth to adulthood. Hence its main specificity comparing to the other genres of literature is that it represents a "chronicle of time period to follow the hero from year to year" (Gale, p.6), where conflicts with the 'self' and the 'they' are strongly taken into consideration as they remain among the main phases of evolution and maturation "[E]ach crisis the hero endures helps to deepen his self-knowledge and strengthen or challenge him [...] multiple conflicts are essential to the credibility of the Bildungsroman" (Gale, 1976, p.6). In addition, the main emphasis in this genre should settle on the protagonist's dialogue with the other characters.

As far as Claire Messud's protagonist in *The Last Life* is a woman, it has become important to shed light on the Bildungs novel conception to female protagonist. When it sees in the male protagonist a human being in search for self-identification at

work, it stresses that the female protagonist's quest for identity is much more internal and psychological as she encounters different conflicts in her life. The latter struggles are much more related to male's domination in a patriarchal society. Therefore, Claire Messud's *The Last Life* stands for a concrete example which may best illustrate the main themes of the Bildungsroman since it represents a record of three generations through her protagonist Sagesse LaBasse who is seeking the truth of her family's past memories. The main reason for the latter may be to forge an authentic identity. However, to which extent can her postmemory help her to attain her goal?

Notwithstanding, meeting the above query can be achieved without shedding enough light on Claire Messud's biography in order to identify whether our writer is herself Sagesse LaBasse or she has used the latter just to get rid of the reality and confrontation of both, the 'self' and the 'they'. Yet, because it has been so difficult to obtain a detailed biography of our novelist, two interviews with her are taken as evidence in comparison with the events occurred in her *The Last Life*.

#### **IV.3 Why Claire and Why not Sagesse**

Even if Claire Messud has denied that she is the narrator in her *The Last Life*, the controversies in her interviews and the ideas exposed in her novel as well as her critical mind while describing her friends: "perhaps because our water games were still those we had always played, a sphere into which self-consciousness had not yet intruded" (p. 5). Even her description to the characters: "Therry- the son of the accountant, a boy who never seemed to grow and whose voice obstinately refuse to change, who compensate for his size with awkward arrogance" (p.3). Then, all indicate that she is the teacher of literature and history of ideas who is telling the story and not a midwife as she has stated in Claire Devarrieux's interview in 'Libération' when asking her whether the novel is about her own family:

La famille de mon père est pied-noir, c'est ce qui m'a inspirée. Ils sont tous partis d'Algérie entre 1953 et 1955. Il a fallu que je fasse des recherches: une des raisons qui m'ont poussée à poursuivre ce travail est qu'on n'en parlait pas dans ma famille, ni mes grands-parents, ni mon père. J'ai écrit ce livre presque en secret, et j'avais peur. Ce livre n'est pas l'histoire de ma famille (la seule chose qui en vient réellement, c'est l'histoire de l'arrière-grand-tante (sage-femme), cette histoire, je ne la connais pas bien, mais je me disais: cette guerre, ce pays, ces tourments, sont les leurs. Mon grand-père était trop âgé pour me lire, et il est mort depuis, mais mon père et ma tante ont eu l'air contents, et puis une cousine m'a écrit que le livre l'a aidée, cela m'a rassurée, j'ai eu des appréhensions en pensant à cette publication en France. (Claire, 2001)

My father's family is pied-noir, that's what inspired me. They all left Algeria between 1953 and 1955. I had to do some research: one of the reasons that motivated me to continue this work is that it was not talked about in my family, neither my grandparents, nor my father. I wrote this book almost secretly, and I was afraid. This book is not the story of my family (the only thing that really comes is the story of my Aunt (midwife), this story, I do not know it well, But I said to myself, "This war, this country, these torments, are theirs." My grandfather was too old to tell me, and he has since died, but my father and my aunt seemed pleased, and then a cousin wrote me that the book helped her, it reassured me, I had apprehensions thinking about this publication in France.

In *The Last Life*, the narrator Sagesse declares that she studied history of Ideas, whereas Claire has asserted that it is the story of a midwife. Further, the fact that she has attested that the story is told by her old Aunt in 1989 and that she was fifteen years at that time whereas Claire was twenty three since she was born in 1966, Sagesse must have been born in 1974 (i.e.that she is younger than her nephew). Furthermore,

Claire's interest in the history of Algeria and her knowledge about it also stand for a lucid evidence of her search for the history of the past even if she has already stated that she is not concerned since it is the history of her father and not her own on the one hand as she has maintained that she has not the right to deal with it on the other hand:

Pour le personnage du livre, l'Europe, c'est le passé. Pour moi, c'est le passé de mon père, pas le mien [...] la Vie après n'est pas un roman de la guerre d'Algérie, je ne me serais pas sentie libre de le faire, je voulais juste explorer les traces de cet héritage dans les générations qui suivent.» (Claire, 2001)

For the character of the book, Europe is the past. For me, it's my father's past, not mine [...] *The Last Life* is not a novel of the Algerian war, I would not have felt free to do it I just wanted to explore the traces of this inheritance in the generations that follow.

However, in another interview of hers, a flagrant ambiguity can be, certainly touched comparing to the aforementioned one; she has betokened her interest in the Algerian history as she has been so comfortable and open in her statements about the Algerians' passivity towards the coloniser and even their struggles for independence in 1954. What is more, she has even been explicit in divulging the relations between the Algerian politicians and the French writers who, for her, were in search for solutions to keep 'French Algeria' alive:

Well, I think one of the things... at the time, he [Albert Camus] was seen... at the time of the Algerian war, which the first uprisings were in 1945, the war properly began as - it was never declared as a war - but the really strong fighting began in 1954, and Algeria achieved its independence in 1962. So it was a long eight year stretch, with a lot of terrorism that is familiar to us now, bombings, massacres, attacks of a kind that we now see in other countries... And in that time, Camus was initially part of a sort of interracial

moderate group. There was a moderate leader, Ferhat Abbas, with whom he was allied, and they were trying to work for a solution that would allow a French Algeria to continue to exist, but that would allow citizenship and rights for all citizens (Claire, 2003).

Additionally, the fact that she has stressed, in the endpaper of her work that: “this is a work of fiction. The characters are the products of the author’s imagination. Any resemblance to an actual person is purely coincidental” (Claire, 1999, p. endpaper) and she, subsequently announced that it is the history of her father’s past as it is indicated above as well as the use of realistic historical events which include real names such as Le Pen and De Gaulle and their impacts on her family’s past. Even the use of existing places in Algeria, France and America such as (Mostaganem, Bab Azoun, Blida, Nice, Cap Code, etc.) betoken that she is not only denying the truth but she, even puts the reader in a confused situation where it become necessary for him/her to search for fact among fiction.

Moreover, one of the main reasons behind the confirmation that she is hiding her persona behind a fictional character, apart from her date and place of birth, her studies and job, her works and rewards, is the total absenteeism of her biography comparing to other novelists despite the fact of her success and the prizes she obtained remains a clear evidence that the she is concerned with *The Last Life*. Accordingly, the most detailed and common biography that the researcher has found about the novelist Claire Messud consists of her date and place of birth, her father’s and mother’s origins her writings and her husband:

Claire Messud is an American novelist and literature and creative writing professor. She is best known as the author of the 2006 novel *The Emperor's Children*. She lives with her husband and family in Cambridge, Massachusetts. Born in Greenwich, Connecticut on 08 October, 1966, Messud grew up in the United States, Australia, and Canada, returning to

the United States as a teenager. Messud's mother is Canadian, and her father is French from French-Algeria. She was educated at Milton Academy, Yale University, and Cambridge University, where she met her spouse, the British literary critic James Wood. Messud also briefly attended the MFA program at Syracuse University<sup>1</sup>.

All in all, following Claire's statements about the history of Algeria and the flagrant contradiction in her declarations when comparing both interviews as well as the ideas in her novel and by virtue of being born in America to a French-Algerian father and a Canadian mother, it can be concluded that Claire is, undoubtedly, the narrator and not the fictional protagonist, Sagesse. However, in order to preserve the choice of the characters and the nature of the work as part of a historical novel<sup>2</sup>, it remains important to keep the use of Sagesse as the writer's protagonist as it seems important to deal with the summary of her work to bring to the fore an overall view about the events and the main characters since the main focus in the subsequent phases will be only on the protagonist's formation.

### IV.4 The Last Life Synopsis

*The Last Life* (1999) is Claire Messud's second novel after her (1995) *When the World was Steady*. The Protagonist **Sagesse LaBasse** was born in Southern France; her father is French-Algerian and her mother is American. At the age of fifteen she recognizes her family's mysteries and secrets shaped by their guilt. However, it is till her early twentieth that she decided to pen her novel because, in America, she feels free

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<sup>1</sup> This is a collection of information that the researcher has found about Claire Messud where (Goodreads, 2014) represents its summary.

<sup>2</sup> The historical novel is “[the] novel that has its setting usually in a significant period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity to historical facts” (Encyclopædia Britannica, 2012). Thus, in the 20<sup>th</sup> C novels started bifurcating into different sub-genres such as, historical mystery, historical romance, and alternate history. Therefore, it could be fathomed out that the historical novel/ fiction is a type of fiction which re-enacts history in an imaginative way i.e. that it could include both historical and fictional characters. According to Cuddon, “the good historical novelist researches his or her chosen period thoroughly and strives for verisimilitude” (1998, p. 393). Thus, analysing any kind of historical novel may depend greatly on the reader’s intelligence to locating, extracting and characterising reality and fiction.

to translate the world inside and to get rid of her grandfather **Jacques'** s1989 burden whose shadow pushed him to fire her friends in the Bellevue<sup>3</sup> hotel that he owned, whereas Sagesse was with her first boyfriend **Thibaud**. However, the latter sin, in fact, was the product of his passive memories about the land he left.

The patriarch grandfather is sentenced to seven months in prison and his son **Alexandre** takes over the management of the Bellevue. He is the last one who followed LaBasse family in France in 1962 accompanied with his grandmother's coffin. Yet, her burial was at the sea because the captain considered it furniture which was not allowed at that time to be transported when every square foot was needed for passengers. Alexandre has always been in a constant resistance against his father's authority, but he finds himself obliged to comply with him after the birth of his son **Etienne**, Sagesse's brother, who is born physically and mentally damaged and impaired. Despite the fact that she has discovered, for many times, her husband's affaires with other women, Sagesse's mother **Carole**, strives to imitate the French women so as to satisfy him and his family who has never considered her a French woman, especially her step-mother **Monique**.

After his release from prison, the elderly Jacques retakes the control of the hotel and the family, which has put Alexandre in a multiplicity of perplexities, i.e. the loss of the mother land, Algeria, his grandmother's burial in the sea, his failure as a businessman, being a father of a handicapped child and being a son of an authoritarian father were all the main reasons behind his suicide. All these occurring events in Sagesse's life, thrust her to seek to uncover the secrets of her family through her mother's and grandmother's narratives which she never felt free to talk about them till she arrived to America starting from the Algeria; a country that she has never visited. But she prefers knowing it so as to find a sense of the self. Yet, the fact that she is

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<sup>3</sup> The 'Bellevue Hotel' is not a fictional place since it exists in different provinces in France where that of Marseilles seems to be the appropriate one which fits the '*Last Life*'s settings (see Appendix D).

seeking truth through the other's narratives whose memories have played an important role in her formation, it remains essential to shed light on her main narrators.

#### **IV.5 The Protagonist's Narrators**

Even if Claire Messud has nominated Sagesse LaBasse as the protagonist of her Bildungsroman, she has identified two other narrators who are in a continuous control of her narration: her grandmother, Monique and her mother Carol. While the first one stands for a personal unconscious who forgets or seeks to ignore certain parts in the memory of Labasse family or to make it indulgent: "stories that my grandmother told with reverent indulgence" (p. 59), the second one 'her mother' represents her ego since she seeks to rearrange the puzzles of the latter and to bring the true events into her mind; "my mother repeated with a sneer" (p.59).

Yet, the passive memories were mixed by the father's' narratives before their marriage since her mother was not a *pieds-noirs*. Throughout her narration then, the protagonist has demonstrated her awareness about both narrator's roles. She has stressed: "It was my grandmother who told the stories, who moved the stories out of the lives of the Labasses, [...] And it was my mother who had more often than not unravelled those stories at her leisure, and put them together again, another way with a different darker meaning" (Claire, 1999, p.)

Thus, one of the strongest points that prefigure the functioning of the protagonist's memory is the dissociation of the passive memories from the active ones. In view of that, Sagesse is the 'who' narrates, i.e. the passive 'pathos'<sup>4</sup>as she is seeking the 'whatness' she is active, and when pursuing the 'how' by detaching the last mentioned memories from each other, she becomes able to draw conclusions and to decipher the history of the past. Accordingly, she uses both visual and auditory post/memories by drawing images depending on the recollection of her own

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<sup>4</sup> See Paul Ricoeur in the first chapter.

experiences, i.e. ‘visual’, as it looks for her parents’ one, i.e. ‘auditory’ so as to compensate the missing happening events as a means to follow her inner passage of time<sup>5</sup>. Thus, because the Bildungsroman focuses on the protagonist only and her/his relation to the ‘Others’, it remains essential to deal with Sagesse’s journey from Adolescence to maturity.

### IV. 6 Sagesse: From Adolescence to Maturity

The summer nights and days she spent with her friends in her fifteenth, between the Bellevue hotel’s swimming pool and the beach, are the points of the departure of the protagonist’s passive memories: “The beginning, as I take it, was the summer night of my fifteenth year [...]. We spent our days in the water, in the murky, boat-bobbed brine of the bay, or in the electric indigo of the swimming pool, its surface skimmed with oily iridescence” (Claire, 1999, p. 4-5). However, despite the fact that they seemed terrific moments, for Sagesse and her friends, they were just “to make the time pass” (p. 4) because they were all assembling and boring. In order to make her conception reach the reader’s mind’s eye and sensations, Sagesse used a set of archetypes focussing on *the Collective Unconsciousness* of the human being. Because everyone can experience the taste of an overripe fruit which has no smell, nor taste, Sagesse used it in order to express her friends’ annoyance and boredom.

Those summer evenings were all alike. As Marie-josé used to say, we had to make the time pass. Of its accord; it didn’t or wouldn’t: the days lingered like overripe fruit, soft and heavily scented, melting into the glaucous dusk [...] every night the white illuminated bulk of the island ferry ploughed its furrow across the water and receded to the horizon the only maker of another day’s passage (p. 4).

Moreover, the relationship between the protagonist and the ‘they’ i.e.; her friends in this case, can be deciphered through the use of the personal pronoun ‘we’

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<sup>5</sup> See Heidegger’s passage of time in the first chapter.

and the possessive one ‘our’. They betoken the collective memory of the pieds-noirs’ children since they inherited the same past which led to the same present. They all knew each one’s cuticle as they shared the same feelings of being the children of the pieds-noirs: “most of us had known each other for years. We knew each other’s skin and laughter and illusions like our own.” (p. 4).

Thence, the common illusion in itself could be the result of the impact of the ancestors<sup>6</sup> ‘collective unconscious’ on their children which may drive them to search for the hidden truths that their parents veiled. As a matter of fact, Sagesse’s assertion that the hotel was their habitation also gestures that they were alienated: “we were a group of eight or nine, the children for whom the hotel was home and those for whom it was each summer equivalent” (p.6) which may raise in them two main queries; one was instilled in their search for origins and the second was about their quest for identities. However, those truths were so hidden or rehabilitated that Sagesse found it difficult to pen them when the teacher asked her to write an essay. She wanted to write her story but she realized that it would not be completed in the absence of the past; the past of a family who refused to talk about it due to its absence: “I really wanted, to write an essay about what it was like to be penned into a corner where every choice was wrong, where nobody would trust you and where the truth could not be told because it did not exist.” (p. 190)

On the other hand, through her readings and her influence by St. Augustine’s ‘Original Sin’ (p.1) which refers to the ‘sin of the first human beings’ (Dyson, 2013, p. VI), i.e. Adam and Eve that Sagesse could understand that the *pieds-noirs*’ ‘Original Sin’ stood for having transgressed a land which was not theirs. When her grandfather’s cousin Serge did not understand why the Arabs fired his land during the Algerian Revolution, his neighbour Larbi Told him: “the buildings may be yours but the land upon which they stand is ours. Since forever” (p.307) Sagesse then, was convinced that it was the truth as she confronted Jacques: “But it was their land first, wasn’t it” (p.

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<sup>6</sup> The fact that the protagonist’s is a pied-noir’s daughter, the term ancestors refers to her paternal family.

309) who embarked on reaction formation as a defence mechanism to rid himself from reality.

When her Algerian friend Sami knew about her *pied-noir-ness*, her feeling of guiltiness had been increased: “I felt embarrassed, as if I were confessing to a set of sins against Sami and his kin” (p. 217). Sagesse then had understood that the *pieds-noirs* ‘Original Sin’ had caused God’s damn as it was the source of the other LaBasses endless misery such as her brother’s disability, her Grandpa’s shooting, her father’s suicide, her mother’s humiliation and even her loss and her search for authenticity.

Many other events in Sagesse’s life are the result of the ‘Original Sin’. Carol for insistence asked her daughter Sagesse not to make noise when playing with her friends who provoked her grandfather who could neither support nor bear it as he screamed on them each time they played. For him, it was a means to displace his grief about the loss of the homeland on the one hand and to compensate his<sup>7</sup> failure to maintain it on the other hand. In her passive memory: “when my grandfather emerged onto his balcony, a dark form against the living room lights [...] like a Palaeolithic monster yapping at his feet”<sup>8</sup>. He declaimed his voice hoarse and furious [...] “get out right now” he yelled [...] it’s the middle of the night<sup>9</sup>” (p. 6).

However, She was a blank slate concerning her family’s past, and that thrusted her to ask her mother about the reasons behind her grandfather’s temperaments in spite that she considered her acts with her friends as innocent comparing to their age and that the latter had not the right to shout at them: “All we did was to go swimming. It’s one of the rules that we be allowed to. He didn’t have to yell at us.” (p. 8). Each time her mother refused to reply: “I don’t want to talk about your grandfather, and what’s wrong

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<sup>7</sup> The possessive pronoun ‘his’ refers to all pieds-noirs since they share the same feelings and sorrows.

<sup>8</sup> Their description to her grandfather which stands for a collective childish unconsciousness, Sagesse portrays her natural innocence comparing to the above representation of the summer nights. It can be said then that Sagesse prefigures the image of a mature adolescent.

<sup>9</sup> From the above expression it could be understood that Sagesse’s grandfather Jacques is assimilated to the Arab culture.

with him. That's not the point" (p.9). Whenever she did, the answer in itself led to a multiplicity of other interrogations in Sagesse's mind: "your grandfather is under a great deal of strain<sup>10</sup>" (p.8) which made her seeking the 'whatness' and the 'thatness'.

Likewise the pieds-noirs who sought after their integration and their assimilation to the French culture after their exodus, as it has been stated in the third chapter, Sagesse's family displaced the failure of their endeavours to their stepdaughter Carol who was not French and whom it was imperative for her to behave as a French woman and to satisfy her husband's family. The family's behaviour and the mother's endeavours which were to no avail had, greatly, transgressed Sagesse's persona's passive memory:

[M]y mother had done her best to impersonate a French woman: her dark hair was pulled back in a tidy chignon, her blouses and skirts were cut in the latest fashion, and she favoured trim, navy cardigans that pointed up the slimness of her shoulders. But something in her face, in the shape of her head or the way that she held it, gave away her foreigners.

The birth of her brother Etienne had, outstandingly transgressed Sagesse's memory too. Her ego could not hand down them to the unconscious memory: "[b]ecause somethings are truer than others, more inescapable, less dependent on the mad of imagined confluences of the mind. And what happened in my brother's birth was one of these inescapable things" (p.10), especially when the doctors had announced his mental and physical handicap. Since then, her parents, had changed "their prison door" (p.11) since they were already the prisoners of a patriarch grandfather in the Bellevue hotel, who in his turn was locked in his regressive ideas and values that lied in the fact that authoritarianism, fear and violence were the only

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<sup>10</sup> This kind of answers led Sagesse to seek the origin of her grandpa's strain where the 'when' and the 'what' were the main queries.

means which could lead to civilisation<sup>11</sup>. Each time he met his family he launched that kind of humiliating and threatening discourses:

What motivates good behaviour and what motivates behaviour are the same thing: fear. Fear of God, fear of the rod, fear of failure, fear of humiliation, fear of pain. And that is a fact. And in our society, today, nobody is afraid of anything [...] kids [looking at his son Alexandre] need to be taught, [...] that their actions have repercussions, real ones. Kids should be a lot more afraid than they are. Not just kids you would have me believe that we [talking, fiercely to Sagesse] that we, around you here in this living room, behave with as little regard for anyone outside ourselves as you and your little friends? (p.11)

The ‘Market day’ was among the most confusing events that Sagesse’s ‘*pathos*’ had also remembered and which had greatly affected her. When she was with her mother whose “un-Frenchness showed” (p.19), the day after the (NF) bombing<sup>12</sup> in France, there was an olive woman<sup>13</sup> who recognised that her mother was French as she thought she was a *pied-noir* accused her of being a member in the NF<sup>14</sup>. Despite her mother’s moral anxiety and the fear which drove her to negate, the latter woman: “glared and raised phlegm, with a harsh ratcheting, in her throat. She spat vigorously onto the mucky pavement. “That’s what I think of the NF” she called after us.” (p.20).

The NF’s bombing then had, deeply shocked and provoked Alexandre’s memories about Algeria during the revolution. Yet, though he avoided demonstrating his sorrow as he refused to answer Sagesse when she asked him: “the bad guys did

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<sup>11</sup> The latter act is related to the French ‘mise en valeur policy’ which included all kinds of violence and torture.

<sup>12</sup> According to Muriel 2007, ‘*Le Passé Algérien de Jean-Marie Le Pen*’ the FN was directed by Jean-Marie Le Pen at that time and who was among the OAS i.e.; the war criminals whom the French did not accept it since he had organised different attacks after Evian accords which caused thousands of French and Algerian deaths.

<sup>13</sup> A woman who sells olives.

<sup>14</sup> As it has been stated in the second chapter, the metropolitan French did not distinguish between the OAS and the pied-noir; for them, they were all alike; war criminals.

themselves in right?" (p. 15) Just to satisfy her curiosity, his answer was: "don't talk about things you know nothing about" (p. 15). Thus, unlike Enrico Macias' Children who never dared to ask him about his past and who had never told them about the inner pains he was holding about his expatriation from Algeria, Sagesse's father avoided telling her about his paradise. However, she did not tire from seeking to make him divulge his secrets:

"If you had seen what I've seen" my father said, I knew even at my tender age – [...]that my father almost never referred to his youth, especially not to those dark years at its end, before he left Algeria for France, or certainly not in front of his children; and I thought, even hoped, that he might now say more. But he lapsed back into silence (p. 15)

Although she was not more than 15 years old, Sagesse was quite intelligent and almost conscious that her father was hiding himself behind the pages of his newspaper that she had recognised that he was not reading them and that even the kiss he gave her before leaving and the way he was looking to her, were full of griefs and regrets. However, at that age, she did not know that it was the father's ego that was helping him to rid himself, through denial, from the situation where he, not only, did not know how to fill the blank in his daughter's mind that might cause discomfort for her, but more importantly, he could not rid himself from those traumatic memories about the lost land.

[T]hen withdrew momentarily behind his newspaper, only to snap its pages into ragged folds and pull back from the table, sloshing the milk in its jug [...] he kissed us [Sagesse and her mother], dry, perfunctory kisses. His face at rest bore—was a tint, an angle, a shadow?—an indefinable mask of sorrow. (p. 15)

Even though she had stated that the narration of her post/memories had begun at the age of fifteen, her anima-dominated psyche which was obvious through the way

she described the characters, her intense seduction, and her constant sensitivity towards her brother had been of a paramount prominence in her life. Accordingly, all through her narrative, Sagesse has demonstrated that she was a mature teenager where the first sign of her wisdom began at her early childhood. Even if she did not exceed two years when her disabled brother Etienne was born, she decided to take care of him. However, the mature child Sagesse's consciousness had thrusted her to recognise how her future would be in the case she held to her promise as she astoundingly, realized that the latter may encumber the course of her life. Further, the use of the past and the present at the same time by the protagonist may bring to the fore that she is still transgressed by her memories about her brother<sup>15</sup>:

Two years old when they came home with, my path was already chosen. We were the same, I decided, cooing over the silent bassinet and I, at least, would not abandon him, if he could not learn to speak, we would share what words I possessed. I would move for him, too, and bring home to him the smells of the park, the beach, the schoolyards. We would be fine. And from the moment, too, I despised him as much as I loved him: he was—he is— my limitation. (p.11)

Her good handling of the dilemmas and the critical situations she faced can also testify her savoir-faire comparing to her making reference to the situation that confronted her with her grandfather when they were invited to the dinner at her grandmother's house. When the patriarch grandfather raised the subject of her behaviour with her friends at the hotel's swimming pool, her cleverness had helped her to, directly, divert the discussion to the woman who spat at them in the market and to reorient the discussion towards her mother who felt disappointed and disturbed as she did not know what to say in that unexpected situation. However, Sagesse's self-

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<sup>15</sup> This may be the result of one's own interpretation in the absence of a detailed biography of the novelist who has been conscious about their uses. Thus, as far as the present simple expresses a general truth as it is at the centre of Ricoeur's passage of time where both the past and the future take place in the present, it has been concluded that she is still thinking of her brother.

conscious gave her the opportunity to recognise the effects of her childish conduct which led to an unpredictable extravagant political debate. She had succeeded to some extent to transgress the latter's minds by evoking their collective unconscious about Algeria,<sup>16</sup> and to elevate their persona since they, unconsciously, embarked in expressing their transparent viewpoints towards the NF and its executor Le Pen to whom they owed the debt for having fought for ‘Algérie Française’, the nationalist Jacques attested: “To the last, he fought for our country” (p. 25).

Because Sagesse was sage, she immediately, recognised that he was talking about Algeria: “‘Algeria’. I whispered.” (p. 25) her grandfather continued: “he believed in our people, he understood what it was what it meant [...] and everyone who votes for him, may be they are merely repaying that debt.” (p. 25) However, despite their diverging mentalities it has been noticed, throughout their debate, that the father Jacques and his son Alexandre shared almost the same opinions towards the latter<sup>17</sup>. Alexandre reproached his wife for not telling the olive woman that: “Le pen, at least—he says the wrong thing [...] but at least he has something to say. At least he knows his own mind. That’s what you should have said” (p.26) whereas Sagesse was, unnoticeably and wisely, following their discussions.

More importantly, her wise and innocent conduct had not only revealed the views of two generations on a sensitive subject that they might not want to raise , but she, too, had demonstrated how aptly-named was this Sagesse since, her name in French, means wisdom. She was wisdom because she did not miss any detail as she took everything into consideration for the sake of uncovering the unsaid about her family’s past. Moreover, Sagesse had demonstrated that she was able to handle critical situations:

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<sup>16</sup> Algeria for them represented what Lippard has called ‘*the lure of the local*’ in the first chapter.

<sup>17</sup> Because they were *pieds-noirs*, they shared the same past, the same emotions toward the lost land and the same suffering, the father and the son agreed for the first time about a subject, i.e. that ‘*collectivity makes unity*’

My grandfather's ire was a fierce steeliness in the quite of his tone—"that we, around you here in this living room, behave with as little regard for anyone outside ourselves as you and your little friends?"

Tempted to insist that my friends were not "little", but wise to the cost of such baiting, I adopted the most innocent and childish voice, and said, "Oh no, nothing like that. No, I meant the woman in the market today. Right, Maman?"

My mother, who sought only to slip invisibly through these evenings, glared at me and pressed her lips.

"What woman?" asked my grandmother.

"Yes, what happened?" My father seized on any strand that might divert his own father's discourse"<sup>18</sup> . (p.7)

Sagesse was at the same time innocent and daring when she met the rich Parisian Thibaud, who was a guest in the Bellevue hotel and whom she "had my [her] eye on" (p.7) for three years, since each summer he passed one month with his rich parents in the Bellevue and she was marvelled at his physique. Although the first meeting was innocent, as she stated, her preparations for it were not. It seemed as if it was a rendezvous of two adult lovers. However, when meeting him she was disappointed because they went to the café where she met her high school classmates.

I had felt my heart like a great snare drum beneath my lace-edged T-shirt. I wore my favourite one, the colour of a rosy shell, showing off my slender arms to best advantage (it was not long since) they had been skinny and without advantages at all). I wore my most presentable pair of Levis [...] and I carried over my shoulder a navy cardigan I had stolen from my mother. I hesitated awhile over my hair and ultimately chose to leave it loose [...] I glossed my lips [...] he was a Paris boy and wealthy; and this was only a summer seaside town, and I the hotelier's granddaughter, a

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<sup>18</sup> Sagesse's declaration prefigures how authoritarian was her grandfather and how passive was her father.

gawky girl in jeans idled year-round in these beautiful but vacant surroundings (p.33).

The café, on the boardwalk directly above the beach, was popular with people from my school (p.35).

Further, from the early beginning of her adolescence, Sagesse sought after dissociating herself from the ‘they’. The beginning was when her mother asked her to go in a promenade in order to entertain Etienne since he enjoyed it but she refused by shaking her head. Carol insisted on her but Sagesse avowed that she needed as she had the right to lead her personal life. In fact, she really wanted to get out of the existence it guided her. By doing so, she sought to associate the ‘*self*’ with ‘*oneself*’ and to detach ‘*being*’ from ‘*beings*’ if compared to the members of her family who did not care about their conscience as they prefer being confined by their passive memories without trying to transform themselves neither among the ‘das man’ nor away from it:

Where are you going?

He’s [Etienne] got his check-up at ten thirty, and then I thought he might like a walk along the promenade. You know he loves the gulls. Want to come?

I shook my head.

Not much, eh? You used to dote on your brother.

I still do, for God’s sake, stop picking on me. Is it a crime to want my own life? (p. 15-16)

Sagesse and Carol had, gradually, lost their friendship with each other. The commencement was the mother’s disappointment when the daughter did not tell her about her meeting with Thibaud: “all you had to do was to ask” (p.36) as she had even lied when she asked her who that boy was: “it’s nothing, he is just a friend. I don’t want to talk about it.” (p. 36). Despite her mother’s frustration and discontent which drove her, almost, to a nervous breakdown “The slip from rage to misery was

instantaneous, a familiar melodrama. The knife sagged, suddenly so heavy in her hand that she dropped it, with a piteous (and self-pitying) clunk, upon the table [...] her eyes were milky of tears” (p.37), Sagesse decided to do it again. Five days after. She made up her mind to go against her mother’s wishes and to meet Thibaud once more. Yet, this time, it was not innocent at all since they exceeded all the boundaries of innocence as it was not in the clear too (p, 49-50).

However, their intimate meeting was broken up by the gunfire coming from the pool. It was her grandfather whose Id drove him to shoot at her friends because he could no longer support their noise where Cécile was wounded on her arm. This eruption broke out in the cries and tears of her friends and her grandmother’s wailing: “My God, my God, Jacques!” (p. 50) as well as the guests’ screeches: “Somebody, get an ambulance! Call the police!”, “He’s insane. He’ll go to jail for this” (p.51). Sagesse could not quickly attend the crime scene since she was struggling with her clothes. Eventually, she discreetly slipped into the crowd regretting what she had done with her boyfriend Thibaud; “Thibaud’s spit tasting now like blood in my mouth” (p.52) who had promised not to deceive her and he ran away.

Her grandpa Jacques was born in Blida in 1917 to French-Algerian parents. He decided to build his prison<sup>19</sup>, the Bellevue hotel, which linked him to his past and inhibited him to complete his passage of time: “when he stood on the clifftop and imagined his hotel, he was turning the page on a thousand disappointments <sup>20</sup>and turning his back on the country he loved<sup>21</sup>” (p. 55). The Bellevue then was his limitation since it kept him confined to his memories about the local he left through the Mediterranean. It made him feel the proximity of his homeland as it allowed him to travel there in an out-of-body form: “he would have been able to peer over the rolling

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<sup>19</sup> The Bellevue hotel is considered as the grandpa’s jail because it inhibited him from living the present and from looking forward to the future.

<sup>20</sup> The disappointments refer to the *pieds-noirs*’ arrival to France.

<sup>21</sup> It refers to Algeria.

Mediterranean and, when his eye again found land, it would have been on the shores he had so recently left behind” (p.55).

The Bellevue’s incident which was the result of the ‘Original Sin’ of the *pieds-noirs* since they transgressed a land that it was not theirs; was a sign of his psychological disorder where the ego<sup>22</sup>had failed its mission to get him rid from that painful act which drove him to jail and which had developed in his niece Sagesse a kind of terror which prevented her from returning back to the hotel on the one hand; “I developed a phobia about the scene of the crime. I could not bring myself to follow my father up to the hotel” (p.78)<sup>23</sup> and which had instilled in her the curiosity to know what happened in the past and what it led him to commit that crime without hesitation on the other.

The grandmother then, decided to start telling her from her son’s childhood where Sagesse knew for the first time that she had three paternal aunts and not only Marie and Paulette whom she already knew. Estelle was his step-sister; she was seven years older than him. She abandoned her family and went to America; “she had followed a soldier, a brush –haired youth from the *metropole*” (p. 68). Her departure had greatly affected Jacques who was too attached to his sister who took care of him after the death of his father when he was nine; “She went to America, and she disappeared. His long-lost.” (p. 72) Yet, it was not the last time he saw her; after few years of her departure, she sent him a letter asking him to join her in a hotel in France where he found her very happy with her fiancé.

Sagesse then, was impressed and very pleased; she drew images likening her father’s aunt to the Swedish-American Greta Garbo<sup>24</sup>; “the story seemed to me the staff of films, and I pictured my vanished great-aunt as Greta Garbo” (p. 72). She returned

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<sup>22</sup> The ego in this case is related to the Freudian Psychoanalytic theory and not the Jungian one.

<sup>23</sup> After his father had been arrested, Alexandre took over the management of the hotel.

<sup>24</sup> Born Greta Lovisa Gustafsson; she was a Swedish-born American film actress during the 1920s and 1930s. Likening her father’s aunt to this actress means that our protagonist liked American films as she was impressed by America from her early adolescence.

back home holding the pictures she drew, happy for having got also parental American cousins that she did not see. However, her dreams had quickly vanished and her thoughts were scattered when she arrived home and saw the reaction of her mother, who seemed dissatisfied when her daughter told her about the grandma's story. She stressed that it was not the whole truth as it was not accomplished: "that's where she ended it? That's all she told you?" (p. 73). The mother's reaction, was may be, to preserve her daughter from illusory situations that would deceive her whenever she knew the truth. She, then, played her daughter's ego that put her in front of reality instead of holding on misleading dreams. Thus, she preferred telling her what was missing in the grandmother's story.

The grandfather, in fact saw Estelle another time in her funeral which took place in Tangier in Morocco. The ill-fated sister had suffered a lot after the jilt of her fiancé. She found herself obliged to marry a widower and to elevate his three children till she collected little money and she fled to Morocco till her death:

According to my mother who knew it, she claimed from my father<sup>25</sup>, my grandfather had seen Estelle one more time, much later, in the 1950s, when she was dead. The American who took her to New York abandoned her. No longer sitting top of the world, her beauty fading and her visa on the verge of expiry [...] After a hasty and unfestive ceremony, she moved into his clapboard house and handkerchief lawn and fed and dressed his three children [...] set her sights instead on Tangier.

What she did to earn a living in Morocco, in the short years still allotted her, my mother wasn't sure. But she ended her days mired in poverty, unvisited by her family, unloved and alone [...]. It was cancer that killed her (p. 73).

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<sup>25</sup> The father in this case plays the role of his wife's active memory.

Sagesse then did not understand the reason behind hiding such Truth; when she asked her mother, she answered that it was because; “they were too afraid—such good Christians—that this pathetic, divorced, fallen woman might corrupt the morals of their precious children” (p.75). In her stream of consciousness, Sagesse found herself in a heart-breaking situation since she did not know whose version was true as she was driven into a set of couples of in-between-ness: between hating her granddad or loving him, between keeping the image of the criminal who shot her friends or the sick man with a torn heart whose Id drove him to madness and between the romantic and the authoritarian; “I could not decide whether my grandfather was sentimental or heartless. I could not determine whose version was true [...]. I could not connect these images into a single person.” (p.76)

The grandfather’s gung then represented an active ‘Original Sin’ which drove the LaBasses into a world of damnation in Sagesse’s mind’s eye where the first one expelled them from their paradise because they transgressed a land which was not theirs. As it has been stated earlier, Sagesse knew about the *pieds-noirs*’ sin through her grandfather’s narrative about his cousin Serge when he visited him in Algeria during the Algerian Revolution. Serge was a farmer whose farm was, completely erased in 1955 by the indigenous who left nothing and whom Larbi, another Arab man gave him warning and helped him to flee. Serge did not understand why the latter fired his farm nor why they behaved in such a way or why they hated the French. When he asked Larbi: “but, why my farm?” (p. 307), he replied: “the buildings may be yours, but the land upon which they stand is ours” (p. 307).

Sagesse’s grandfather then realized that he should leave and go to the Metropolitan France in spite of himself because he considered it as “a cancer” (p. 309). For Sagesse, the Algerian land was as Larbi had stated. Despite the fact that Sagesse could not decipher her grandfather’s attitude when he asked her not to “rattle on about things she ignored” (p9). She recognised that Serge and Estelle played intrinsic roles in

her family's story even if they did not take place in their narratives which thrust Sagesse to seek alternatives and to dissociate herself from the family's sins.

Thus, dissociation was the primary means that Sagesse had chosen to authenticate the 'self' and to get rid of the identity that had been imposed on her in relation to the 'they'. Because Sagesse was conscious that her parents' and grandparents' identities were deeply transgressed by their memories as they did not look forwards, she decided, through metempsychosis, to draw her way even before the suicide of her father took place. Her soul transmigrated throughout different places in America which was for her the sole escape. Yet, this was not just a night or a day dream for Sagesse; rather, she was in a constant search for ways to achieve it starting by learning the English language. Because it was only "a language of confidences and reprimands" (p.8) between the mother and the daughter, she considered it a disruptive element which could hamper the realisation of her expectations if she did not acquire it well. Thus, she decided to, secretly; learn English through watching old American films in her parents' library.

I hide one night, two, three, four, in my parents' leathered library, prone on the slippery black Danish sofa in the aquatic television light, watching old American cop shows and black-and-white western dubbed clumsily into French [...] discerning a sentence was a triumph, proof that someday I would escape my sultry palm-tree prison for a real life, with my American self (who existed thus far only in the privacy of my bathroom mirror).  
(p.43)

Sagesse then decided to visit her aunt Eleanor during summer holidays. Eleanor's family were rejoicing her arrival as they found her sage and "a good girl" (p. 125) who might influence their daughters Becky and Rachel. However, reaction formation was vital for her to gain her cousins' friendship. For Becky who used to drink with her friends in the cemeteries in the dark; "smoking marijuana was essential

[...] and drinking which I had only done in a modest, civilised way at my parent's dinner table" (p. 125). Sagesse's need for new alliance drove her to accept: "I drank again" (p. 135) when they went in a "long weekend on Cape Cod. This was their annual event, their Bellevue."(p. 126). Sagesse's maternal family belonged to the first European cape cod's settlers where her Aunt Eleanor's friend Amity was too "of a Mayflower stock" (p. 126). Travelling to America for the first time then, was Sagesse's "American initiation" (p. 134).

Yet, it was difficult for her to get accustomed to America, especially after Becky's attempts to make her lose her virginity as a point of departure towards Americanisation. Sagesse then found her maternal American life different from her life in France "I had not thought I would be eager to go home". However, even if she returned home, the American dream dominated her "I was also washed in sadness to have lost, in coming there, my dream of America [...] I would return, begin again, forge a self-anew." (p. 143). Thus, Sagesse decided to, completely, detach herself from her family's life and to seek a new beginning where America was her lure as she rebuffed France and Algeria that she found in them threats for her life.

### VI.7 When the Lure of the *they* repels the *self*

France for the LaBasses represented their present, but a present that they did not choose; it was imposed on them. As a matter of fact, every member of the family had something against that country as they had never felt the sense of belonging towards it. For the grandfather for instance it was "a cancer", for the father Alexandre, it represented death since he did not support to continue living there and submitted to his Id's call to neurotic anxiety and suicided. France for him represented betrayal "Had De Gaulle not once promised, that famous day in Mostaganem, that Algeria was part of France and would for ever remain so?<sup>26</sup>" Further, when he arrived to Marseille,

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<sup>26</sup> When De Gaulle's famous speech « Je vous ai compris » became « s'il y a un succès, ça s'appelle la décolonisation » (see chapter two and three).

Alexandre felt homeless; the sole refuge for him was the Mediterranean as it was that of the family and the *pieds-noirs* in general.

That is why “his father had built a gated enclose to stand for the family and its home” (p.245). In France, like all the *pieds-noirs*, was Alexandre; he was disgraced and eschewed all what surrounded him, especially at school where his classmates imitated the metropolitan French adults and “parroted their parents” (p. 246). They laughed at him each time he uttered a word. Even his sister Mary underwent the same experience; as she beheld her brother’s punishment: “when he opened his mouth, they [classmates], they mocked his accent, they ridiculed his clothes; they taunted him as a freak, a racist, an African” (p. 246). Alexandre’s neurotic anxiety then drove him to break a “boy’s nose” and fled. Instead of going home, he attempted to suicide<sup>27</sup>. Yet, a fisherman found him bellow the Bellevue after three days:

[B]efore nightfall on the third day, huddled, semiconscious and quivering in an abandoned cottage at the end of the single row of houses closest to the rocks and the buffeting winter waves

At first the fisherman thought my father was dead [...] And then he heard, between the waves, the ragged crackle of my father’s breathing [...]

He almost died, not directly by his own hand, but certainly by his own intention. (p. 247-248)

For the mother Carol, France represented sin. For her, all the French people were of a sinful and an emotionless nature; she likened them to the wife of her husband’s friend who invited them to dinner: “his wife is terribly cold woman, [...] if I tanned like she does, I’d look like a prune! But it’s some French genre. An evil one, of course, like all French genes.” (p.44). More importantly, all of them shared the same

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<sup>27</sup> It means that the idea of suicide was instilled in his unconscious mind and when he killed himself it was not the first time.

viewpoints with the totality of the interviewed pieds-noirs in the third chapter about the French government at that time: “And our government—this decrepit, farcical liar who fancies himself emperor” (p. 26) whereas the grandma considered France as a land of exile: “white refugees from Algeria” (p. 18), the land which stood for the legacy of their past.

Monique held a “lovely memory” (p. 299) about Algeria; when she invited a friend of hers, a *pied-noir*, to the party the family celebrated for the release of Jacques for instance, the latter brought a ‘*mouna*<sup>28</sup>’: “when I was a little girl, all the women carried their cakes to the baker, to the ovens. Streams of the women parading in the streets [...] each with a white cloth over her tray [...] it was very competitive, you know, whose mouna was superior.” (p. 299). Even if he was just an adolescent when they left Algeria, the father Alexandre “love his homeland” (p.147); it remembered him his firsts<sup>29</sup> such as his souvenirs in the neighbour’s restaurant in “ Rue Bab Azoun “did it not spill its dance and conversations nightly onto the plaza” (p. 147). In Algeria, Alexandre experienced his firsts in love; “he retrieved his desire for girls, his Don Juan nature” (248). However, the troubles he faced during the Algerian Revolution where he found himself obliged to leave the ‘*homeland*’. Instead of choosing between “the suitcase or the coffin” (p. 361); he chose the coffin as a suitcase. .

The family’s legacy then was a sin for their daughter Sagesse since they held a “colonial blood” (p. 10). She discovered that their dynasties were of a colonial origin since her grandpa was the third generation *pieds-noirs* and that her great-great grandpa, Auguste, was among the firsts who settled in Algeria; “My great-great grandfather, Auguste, was a man with the idea” and who landscaped it as a source of wealth; “when he heard that land was being given away”. She discovered also that he was among the

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<sup>28</sup> ‘*Mouna*’ is among the Algerian traditions that the *pieds-noirs* bought with them to France; it is a bun in form of a dome which had been first brought by the Spanish to Oran.. Likewise the pieds-noirs who asserted in the third chapter that the *pieds-noirs* brought many things to the French culture such as ‘*Merguez*’.

<sup>29</sup> As the woman *pied-noir* in the third chapter who attested that Algeria remembered her, her “firsts in reading, in love, in emotions etc., Alexandre experienced his firsts in Algeria.

settlers who saw light in Algeria after having undergone difficult situations in France; “they ate poorly, they blistered” (p. 100).

The LaBasse family were among those who expropriated the indigenous’ lands whom Sagesse found them passive and mysterious; “the native population too, elusive, in their drapery, passing by a gawking distance, eyed the new comers with disdain and rage” (p. 100). After having been a *tabula rasa* as they knew nothing, in Algeria, the land of opportunity, they learned everything in the detriment of the indigenous’ efforts and properties: “they learned to farm by farming, to shoot by shooting. They made mistakes [...]. They built a life by sorts” (p. 238)

Her family’s legacy then represented shame and indignity for Sagesse and the Algerian landscape became a double-edged problem; a passive and an active problem<sup>30</sup>. not only because her friend Sami had discovered her origins but she confirmed it through her reading St. Augustine and Albert Camus whom found “Algeria’s most celebrated offspring” (p.258). In her passive memory, she remembered how the existence of *pieds-noirs*’ families as well as the ‘harkis’ ones were full of guilt. Sagesse’s ‘self’ then was in a constant transgression of post/memories in which she did not take part. She was transgressed, not by her passive memories but by active ones.

I was learning from my reading that not only Sami but great numbers of the populace found my grandfather’s politics heinous<sup>31</sup> ; but also, which I felt somehow I had known that they found our history ghastly too, an insidious pollutant in the aquarium of the French honour. France’s error made flesh, the *pieds-noirs* and with them the *harkis*, were guilty simply for existing. In the national narrative, my father’s family was a distasteful emblem, linked, by circumstance not only to the vicious undeclared war of their homeland,

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<sup>30</sup> The Algerian landscape represented a passive problem for the father and the grandparents who represented for them a register of memories about their own and their ancestors’ traces and imprints as it included a stock of enduring events which sent them deep into natural history. Yet, the Algerian landscape represented an active problem for Sagesse who felt guilty and ashamed by her ancestors’ transgressions and injustice.

<sup>31</sup> The heinous politics refers to the *pieds-noirs*’ one.

but in dark historical shame to the collaborationists of Vichy and, further back still to the ugliest excesses of the Dreyfus affair (p. 258).

The parents' legacy then confused Sagesse; she wondered what her situation might have been if she were a Muslim as Sami; her sub-conscious did not refuse that religion; rather, it was familiar with it: "I thought of myself as a young Muslim, faithfully bound to modesty. And at times it amazed me". As a result of the 'they's legacy, Sagesse put herself in a succession of 'might-have-been-s' circle seeking denial; she wanted to deny reality. Yet, it was a displacement in fact: "we need 'the might-have-been because we know it will not ever be, the imagery is our sustenance" (p. 352) she wanted to draw an alternative story for each member of the Labasses. She sought new beginning but she was lost since her life was a succession of doors and she did not know which one she should knock on to change her family's situation. Yet, no one accepted to change or at least to move to another stage in the passage of time.

She pondered what 'might-have-been' if Khalida, the beautiful Algerian woman who took care of Alexandre and with whom Jacques had an illegal child, Hamed and whom the grandfather had driven her out since her belly became big and she could do less<sup>32</sup>at home "as the months went on she could do less and less—no window cleaning, no furniture moving, so she couldn't mop the floors properly, and so on." (p. 270). Sagesse then found in Hamed an alternative story for Alexandre. She imagined that her father would not have suicided if he had a brother. In her mind's eye she pictured them, playing together, studying together, confronting the exile together. In a nutshell, she dreamt up that they would have shouldered each other:

I can imagine Khalida still under my parents' roof and Hamed—hardly younger than my aunt—playing with Alexandre and Marie in the echoing,

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<sup>32</sup> Even if he belonged to the second or the third generation *pieds-noirs*,, the grandfather Jacques had inherited one of his ancestor's drive behind their conquest, i.e. women where Khalida stands for a clear example. She was a Kabyle woman, very beautiful, like the Turkish women in the 'bath' or like WAA "with those big moon eyes of hers, always rimmed—the way they do, the Orientals—with kohl" (p. 269)

ill-paved courtyard of the apartment building, three solid little children squealing over soccer, or cops and robbers, the boys joined in a hunt for beetles to drop down Marie's dress; and on weekends sleeping together to the saltwater swimming baths, Hamed my father's protégé and boon companion. And later at school and at the lycée, even the two of them, their satchels strung on their backs, racing side by side among the sedate [...] And when the trouble came, in their intimacy, they might have resisted it. Or they might not, but each would have been forced to see his shattered world differently, through the eyes of his dearest and oldest friend, and that would have shifted, however minutely, the temper of the era. And if a thousand or a million times, such alternatives had been chosen, by my grandparents' peers, and by their grandparents, and by their grandparents in turn, perhaps the troubles would not have come as they did, or when they did. (p. 345-346)

When her grandfather told her about his cousin Serge, Sagesse's mind threw her again in a 'might-have-been' circle. The story was so "shameful" and the gramps "had fallen short" (p. 310). She pictured him "to have been a hero, to have redeemed Serge's broken life and taken the poor man's family to his more prosperous bosom" (p. 310). Thus, the grandpa for her had played a major part in the family's sin. It was through Hamed's and Alexandre's blood-brotherhood that Sagesse had drawn harmonies between both countries as she had pictured an alternative story for them. She imagined France and Algeria as Alexandre and Hamed or as St. Augustine's parents' origins of "a Berber and a Roman." (p. 346). If her grandfather had accepted Hamed, it would have united both cultures and religions like the French when they settled and they married Italian and Spaniard women "uniting their European, Christian blood and culture with that of their husbands and hosts" (p. 346).

Because she could not enter the gouache of the 'Bay of Algiers' which was in the living room, whose father brought with him from Algiers, Sagesse recognized that

she would never understand the ‘they’s’ stories as she did not belong to them. That painting for her was the key element which might help her to quench her thirst and to know about the history of her ancestors because she seemed aware that ‘*the past*’ is vital for being authentic. If she could enter the latter she ‘might-have’ helped her father to handle his neurotic anxiety which drove him to kill himself. If she could enter the ‘*Bay of Algiers*’, she ‘might-have-been’ “a different daughter” (p. 331) who “could have saved him [Alexandre]” (p. 331), she could have even “knocked on the door of his heart [...] to try to change the course of history from long before his birth”, i.e. from the early beginning of the ancestors’ ‘Original Sin’. If she could enter the painting, the Algerian Revolution might not have happened because the conquest might not have taken place and that the bloody hotel might have been gleaming and amiable. However, that was just a dream which repelled her from the family’s history and their ‘lure of the local’.

Their lure became a landscape in Sagesse’s mind, a landscape which represented a problem for all of them since it occurred only in their passive and active imaginations<sup>33</sup>, an out-of-body form. However, Sagesse did not share their ‘sense of place’ towards Algeria since she had never visited it, nor towards France since it represented her parent’s grief and sadness as well as her shame for being a *pieds-noirs*’ daughter. She wanted to know about that past, not to belong to it but to complete her passage of time where the ‘*past*’ was lacking on the one hand as it might be to help her family to rid that traumatic identity and to pierce in them another one. However, it was impossible for them to achieve that dream since they did not revisit Algeria to confront the reality and to rid their illusionary situations by comparing the actual local with the former one<sup>34</sup>. They refused to travel there and to rid themselves from their pains and

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<sup>33</sup> As the passive and the active memories, Algeria stood for a passive imagination for the parents who lived and who could travel there through their memories about the local whereas the active imagination refers to Sagesse’s one; the images she drew about Algeria in her mind’s eye only since she learn about it through her parents narratives only

<sup>34</sup> Such as the case of Enrico Macias in the third chapter who refused to travel to Algeria despite his longing.

grieves about the paradise lost. Sagesse too refused to visit Algeria, but, contrary to her family, she was conscious that the latter would have been altered as it was impossible for her to find her father's paradise:

I cannot travel to Algiers today. Even if I could. I would not find my father's beloved city, even in its traces. It is not merely that the street names have changed, that French statues have been replaced by Algerian ones, the geography altered by the construction; it is that I would seek an imaginary city, a paradise conjured of words and partial recollections, a place that never, on the map, existed: just as the Bellevue, today, is not the place it was to my fourteen-year-old eye, although all its landmarks are the same (p. 339).

Because she was aware of her nothingness: "I could not twist the stories to make myself an actor in any of them" (p. 280) as she could interpret her family's sufferings and sorrows as the result of their 'original sin' "the Europeans of North Africa, was the doctrine of the '*Original Sin*'" (p. 182), she decided to seek another place where she could forge a new beginning and dissociate herself from that past which was not hers and which hampered her to lead a peaceful life: "we can choose to be different" (p. 259). She found in America a land of opportunity and a place of her rebirth. She found in her physical transformation a means to achieve that dream starting by losing her virginity which represented a threat for her as it inhibited her from being adult: "if I'm going to start an adult life, a new life, I feel like I want to get it over with" (p 371).

When her French friend Frédéric refused to help her when she asked him: "I wondered if you'd sleep with me" (p. 370), she explained that her cousin Becky told her that being American was to free the self from everything, even virginity otherwise she would be ridiculed: "my American cousin has a phrase is that someone 'scream virgin'". I don't want to. The best way is not to be one." (p. 233). The second step for her before going to America was to choose the school; where the boarding school was

her destination; she studied history and “founding fathers” (395) as an undergraduate student which formed the basis of her future scholarships:

We talked about ideas, about *suture* and shot-reversed-shot and notions of feminine narrative; we discussed professors and students and the landscape of New York [...] And when the time came that we could digress and postponed longer, when we ought to have opened the locked cases of our stories [...]

After that I kept my liaison brief. I lied. I shed my father’s death, my brother, to be sure; but also the twisting paths of my family’s history; I hide my private, all-too-real, unseen Algeria. Many times I’ve told men [...] that the water colour on the wall was but a rifle from a junk shop in the Village, or a random gift from a long-forgotten friend.

When she arrived in America, Sagesse shared her bed with a student from Yeshiva<sup>35</sup> academy with whom she used to talk about everything apart from the invisible Algeria which she preferred not to talk about. Whenever someone asked her about the ‘Bey of Algiers’ painting which was the only thing she carried with her to America, she answered that it was offered to her by a friend. In America, Sagesse was dominated by her anima, using her femininity to compensate her feeling of being not American. When she met a man in the bar, for instance, to whom she told her lies and who “listened wide-eyed” (p. 396), she told him that she was an Argentinean as she “covered him the more tenderly and fulsomely with my [her] kisses, that he may recall Argentinean lover as gentle and expert, and not detect the untraceable fleck pity in her eyes.” (P. 396)

Sagesse continued living in the boarding school till she became a graduate student. However, before that she lost her “virginity” (p. 382). It was “to a former

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<sup>35</sup> An academy for advanced study for Jewish studies.

history teacher, a married moustachioed man in his thirties” (p. 382). By doing so, she felt American since she freed herself from an obstacle that it might hamper the realisation of her expectations. She chose studying ‘history of ideas’. She found this field an appropriate field since it was concerned thoughts and not realities “my field is ‘history of ideas’, a neat evasive term that covers thought, and not facts” (p. 399). That field allowed her to understand the history of her ancestors and to interpret it where her post/memories were concerned in relation to what was happening in France during her presence in America. Being far from France and reading about it in American newspapers, enabled Sagesse to realize that her family was not the only one who was concerned with a shameful past, but there are others such as the suicide of the Pierre Bérégovoy in 1993, the faithful lieutenant of Mitterrand, the president of France at that period whom she likened to her father and the death of Maurice Papon, a former secretary whom she likened to her grandpa since both of them were *pieds-noirs*.

The suicide of Mitterrand’s loyal lieutenant Pierre Bérégovoy, for example, in the spring of 1993, in which I picture not the former prime minister of France, but only my father, walking alone along the river [...] much later, of Maurice Papon, former secretary general of prefecture of the Gironde, about which I read in the American newspapers, the blurred old man in the photographs, a *pied-noir* like my own kin, [...] his expression at once haughtily defiant and afraid—he is, to me, my grandfather. (p. 399)

Despite the concessions she made in America, physical displacement had helped Sagesse to reconsider her family’s history and to admit her origins “he is [Maurice Papon] my history, what I am, no matter how I elide or disguise it. He is, too, inescapable, he is part of my story”. (p. 399). However, that could not be achieved if Sagesse did not displace herself to America. What is more, It was through her studies there that she felt free to talk about both her passive and her active memories that she could not decipher before, but at least she might think about them, ponder and translate them. Despite the fact that she could not dissociate herself, entirely, from the *Others*,

especially, her brother Etienne whom she could not forget although she “had so long sought to escape him” (p. 394) but she used to visit him.

As Algeria was a land of opportunity for Sagesse’s ancestors, America is for her. It is a land of opportunity because it has allowed her to “translate the world inside.” (p. 1) Further, even if she considers her Americanness “a mask” (p. 1), she has chosen to wear it since it finds in it a place of her rebirth where she can get rid from the deadly past and breath again “only here is breathing possible” (p. 1). And even she still holds her ancestor’s guiltiness “the guilt does not evaporate—with my burden of Original Sin” (p.1), America has helped her to feel “new” (p. 1) and to try to complete her passage of time since it represents her present and her future whereas France stands for her past and Algeria represents the past of her father and grandparents. “Now I find myself wanting to translate the world inside, beginning with a home that was once mine, on the Frances southern coast.” (p. 1)

It can be said then that Sagesse LaBasse is herself Claire Messud since they share the same past, present and future. However the woman in the cover page does not represent Sagesse only; it is rather a well-spoken photography which substitutes the Bellevue’s hotel soul as long as it is built on the Mediterranean borders and houses a group of *pieds-noirs* who carry their disappointment, trauma and hope. Any person who contemplates the image on the cover page of *The Last Life* would think that it concerns Sagesse only. However, this image which is not a painting, in reality, stands for the representation of the LaBasse family through the image of woman who was elected to represent them since she seems the only one who could at least be conscious about their traumatic past as she is striving to detach herself from it.

### IV.8 A Semiological Synthesis

Due to her insistence and eagerness to know about her family’s past, Sagesse could recognize that the LaBasses escaped the FLN’s “threats and the new-minted marauding OAS” (p, 341) from Algeria to settle in a ‘Hotel upon a Rock’ like the

Puritans who escaped the king's persecutions and they built a 'City upon a Hill'. Jacques LaBasse then was like John Winthrop; he wanted to keep the unity of his family in the Bellevue as the latter sought to retain the unison of the Puritans: "to rejoice together, mown together, labour and suffer together" (Heimert and Del Banco, 2001, p. 91). Further, as Winthrop wanted to make New England Jacques LaBasse sought to ensure a new, a distant and a safe life for his family in a sin-free place: "[m]y grandfather had founded the Bellevue upon a rock" (p. 339). He wanted to show the Metropolitan French that the *pieds-noirs* were not the beggars who came to "take the bread from their mouths" as it has been stated by one of the interviewees in the third chapter.

Likewise John Winthrop, Jacques LaBasse wanted also to show people that the *pieds-noirs* were not criminals; rather, they were as the puritans who gave much importance to religion "we shall be as a city upon a hill, the eyes of all people are upon us. So that if we shall deal falsely with our God in this work we have undertaken, and so cause Him to withdraw His present help from us" (Heimert and Del Banco, 2001, p. 91). The Puritans then wanted to demonstrate their superiority, their power, their goodness and their truthfulness. On the other hand, Jacques wanted to show the white side of the Black feet<sup>36</sup> who did nothing in secret as they sought to demonstrate themselves as religious and rightful people because the hotel was located in an upper place where everything is fully exposed "all eyes of the see was in front of it" (p. 55). The grandfather wanted also to make from the latter a "clifftop kingdom" (p.55) which according to the Archetypal Theory is a sign of power. Thus, reaction formation was among his 'Ego's defence mechanism where he used the term 'cliff' to refer to the power of the stones and 'kingdom' to refer to the power of the king as he was the one who considered himself holding them.

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<sup>36</sup> It is for the first time that the term *Pieds-Noirs* has been replaced by the term black feet so as to focus on the colour and not on the persons.

However, the location of the building contrasted with its colour, since the hotel was an “ice-cream-coloured glory”<sup>37</sup> (p. 55) and that the colour beige is a mixture of brown and white where the first one, according to Field George (1835) shades what yellow<sup>38</sup> is to light or warm” (Field, 1835, p. 155) and the second one refers to “pureness, innocence, chastity [...]” (Field, 1835, p. 155). The grandfather Jacques then sought to shade the family’s truths about the past through secretiveness<sup>39</sup>.

Because the front page of the novel is a picture and not a painting the semiotical interpretation stresses that it is a graphite drawing (i.e. graphism) or a hatching technique). All the elements of the latter are confronted to the horizon line of the sea. The image of a woman in front of the latter line which stands in front of her eyes and which would be at the end of her head indicates her passion to look beyond the sea where her keenness thrusts her to seek to determine her goal which lies behind it. What is more, the latter woman is seeking any link that may connect her with the other side (i.e.; Algeria). She, then, could refer to Sagesse’s eagerness to know about her family’s past and what happened with them in Algeria during their settlement as it may refer the *pieds-noirs* themselves who are wondering what is happening in their absence and their nostalgia.

Further, rolling the hair forward in one side is also a sign of the connection to one destination. Because the hair descends on the breast, it stands for the original cradle of motherland which refers to the umbilical cord that connects the person to the original home and his/her longing. Moreover, the fact that the curve of the shoulder to the left is somehow exaggerated in terms of the emotional refraction to the degree of disability, may refer to Etienne, while the right side of the shoulders indicates the lack of self-diminishing. Therefore, the search for roots, i.e. the past, is portrayed through

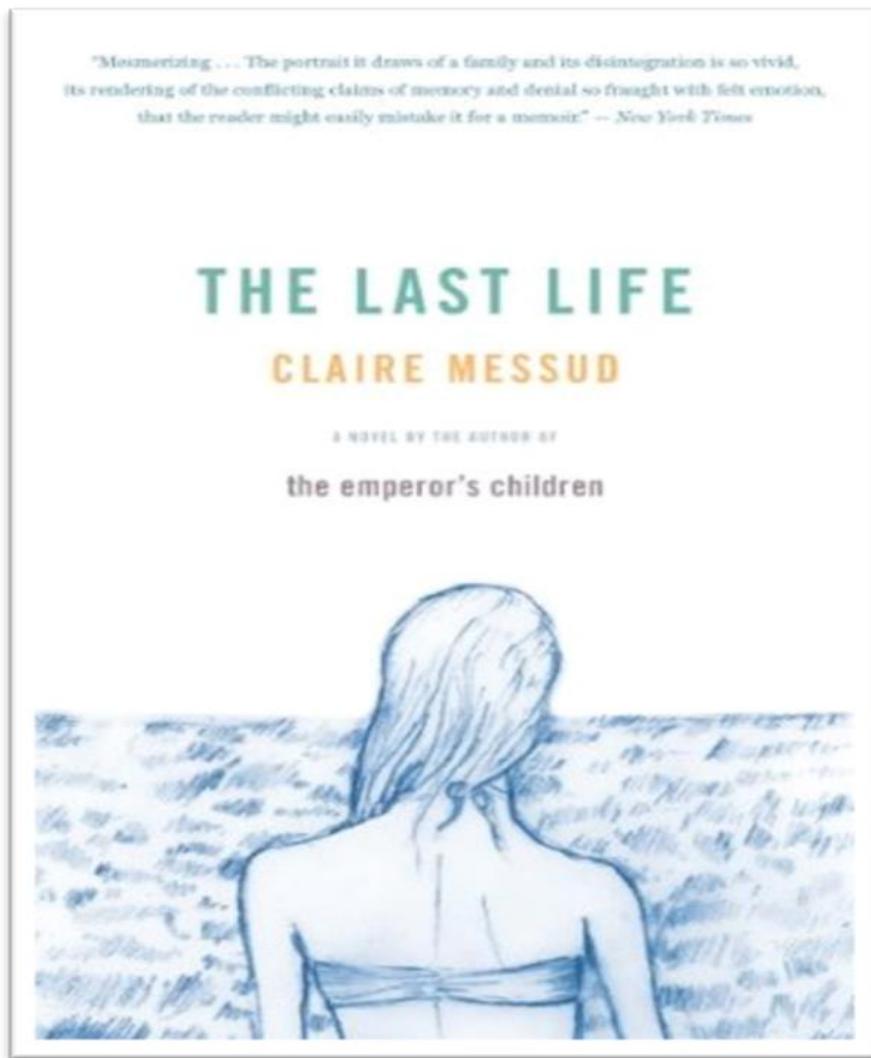
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<sup>37</sup> According to the actual picture of the Bellevue hotel in Marseille the latter is still keeping the same colour (see appendix),

<sup>38</sup> Yellow according to Field represents “a principle constituent in the brown [...] a beautiful light, vivid lucid and tint, and at the same time not liable to change by damp, sulphurous or impure air ” (Field, 1835, p. 155)

<sup>39</sup> The truth in this case refers to the colours white and yellow whereas secretiveness refers to the brown.

the ‘The Bay of Algiers’ painting which seeks to restore the self-balanced-passage of time.



‘The Last Life’’s Front Page, Claire Messud, (1999) At the intersection of the pieds-noirs’ traumas and hope: *The Last Life*’s cover page summarises its plot

What is more, her dressing and the tightening of the chest may represent the intimate part of the women’s body and the protection of her feminity and her motherhood which does not refer to Sagesse since she was dominated by her anima’s desires. But it may stand for the protector of secrets related to the first place which symbolizes the pains of the loss of the homeland i.e., the Bellevue hotel. As far as the

colour of the picture and not that of the front page is concerned, it is monochromatic one where light values are used, i.e. light gradation in a simple way to indicate the spontaneity of drawing in terms of style. As for the purple blue which represents a sigh of sorrow and grief, but when meeting with the horizontal line, it stands for hope and the continuity of life, i.e. the desire to achieve her hopes.

### **VI.9 Conclusion**

Likewise Claire, Sagesse seeks to improve herself and to construct a new identity by dissociating the self from her parents past but knowing about it and getting the truth has been a primordial ingredient in the formation of a balanced-passage of time. Her constant confusions about all what happened around her, her family's behaviour and their transgressive reminiscences drove her to seek the truth in order to keep what can help her to authenticate her identity, reject what it may hamper it and to look forward where America represents her path to the horizon.

America then, represents the future that both Claire and Sagesse have classified in their passage of time whereas Algeria and France are just their ancestor's past but it had been imperative for them to know about it to forge a well-adjusted and safe identity. Thus, the fact that both of them are still seeking the history of their ancestors who are still hiding the full truths, it is through the know-how extracting the latter from their post/memories, that new history could be told. For Sagesse, entering the 'Bay of Algiers' water colour and finding her cousin Hamed, remain primordial to attain her goal which may enable her to authenticate her identity. Thus, it can be said that Sagesse did not succeed to authenticate her identity due to the absenteeism of a total dissociation from both, the self, i.e. her emotions towards her brother and from the selves, i.e. her attachment to the 'Bay of Algiers' painting which represented her family's guilty past.

## **General Conclusion**

## General Conclusion

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The nature of human being as a semi-conscious individual with regard to the effective part in his/her mind drives him/her to commit errors and guilt whose consequences are inherited over time and space. The fact that Claire Messud is a teacher of ‘history of ideas’, her work is full of philosophical thoughts which have helped her protagonist Sagesse to decipher the truth and to divulge the secrets of her family’s guiltiness<sup>1</sup>. Augustine of Hippo’s conception of *Original Sin* for instance, is highly apparent in *The Last Life*. According to him, it is the primitive man Adam’s sin which drove him out of the Heaven that all human beings are damned by God as it is the only reason behind their wrong doings and crimes. For Sagesse LaBasse, it was because her great-ancestors’ original sin, i.e. their conquest and the crimes they committed in Algeria that her family had been expelled from their paradise as it has been the main reason behind her grandfather’s shoot and her father’s suicide too.

Augustine’s ‘*Confessions*’ and *Bad Faith* are also one of the primordial themes that have been identified in ‘*The Last Life*’. In her passive memories Sagesse likened herself to ‘Clamence’, the protagonist in Albert Camus’s ‘*La chute*’; ‘*The fall*’ which explores the theme of culpability. Because Clamence did not help a girl whom he had seen throwing herself from a bridge, guilt had settled in him as it had become an obsession that hampered his life. The same thing for Sagesse in relation to her father Jacques who killed himself as the result of his passive and active sins: the first one refers to his own guilt for having betrayed his wife Carol and for having failed in his business whereas the second one stands for the ‘*Original Sin*’ of the *pieds-noirs* who, did not only transgressed Algeria only, but they made him believe that it was his country. Thence, memories about a shameful past, about a grandmother’s burial in the sea and about a paradise lost had greatly transgressed his present.

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<sup>1</sup> Divulging the family’s secrets and guilt means that the protagonist was influenced by Augustine’s ‘*Confessions*’

## General Conclusion

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Therefore, Post/ active memories about a traumatic past do not hamper parents' identities only. Rather, they can, even, impede the new generations' ones as it may drive them into constant perplexities. According to what has been stated in the previous chapters, the *pieds-noirs'* children are faced to two-fold inherited belongings where each of which is the result of this micro-social group's sin. On the one hand, they have found themselves attached to a land they did never see but it is still existent in their parents' memories. On the other hand, they belong to a land where they feel ashamed of a guilt they did never commit but it has been imposed on them by their ancestors' '*Original Sin*'.

However, the latter conclusions could not be drawn if history, society, and human psyches were not concocted to help both Sagesse and the reader to understand why certain events have taken place, and how they have been faced. If the colonised, for instance, did not feel the colonisers' injustice and rape, he would never revolt to drive them out of his land. Further, if the latter did not transgress the land which was not theirs, they might never experience post/memories' transgressions. What is more, if Sagesse did not study History of Ideas, she might never understand their ancestors' sin. Further, Sagesse has understood also that Algeria has never been French and that all the properties built on its land did not belong to the coloniser since he did not buy it but he transgressed it through its space as suggested in Meinig (1979) *The Beholding Eye: Ten Versions of the Same Scene*

Therefore, the French coloniser did not respect the convention of the appropriateness of properties cited by Meinig<sup>2</sup>. According to him, any land or landscape is for sale whenever the price is appropriate. However, the coloniser did not understand that Algeria has never been for trade as he did not buy it. The second motif behind the land's sale/ transgression according to Meinig is to improve it; i.e. that the latter can be done for the sake of better alteration and upgrading. However, even if the French coloniser had

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<sup>2</sup> See chapter one

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boosted the Algerian landscape through advanced urbanism as he endeavoured to improve it, he caused the distraction of the indigenous' identity which put him/her in the string of hyphens. Thus, the colonisers' rape and injustice in a land that was not theirs, did not transgress the place only, but they had even transgressed the natives' psyches' space.

As far as the *pieds-noirs'* feeling of inferiority in the Metropolitan France during their exodus is concerned, Sagesse's active memories and her readings have also enabled her to understand the reason behind her grandfather's decision to build the Bellevue hotel *upon a rock* as John Winthorpe had built a *City upon a Hill*. She has understood that the latter was a defence mechanism used by his ego to meet the family's inferiority after their expatriation as it was a means to deny the remote distance which separated them from the land they thought it was theirs. The fact that even the *pieds-noirs* interviewed in the documentaries in the third chapter share the same feelings denotes that they share a collective unconscious with the novel's *Pieds-Noirs* since they underwent the same experiences as they share the same past.

Moreover, unlike Mouloud Feraoun's belief that the colonised is the only sufferer from the coloniser's violence, the *pieds-noirs* in chapter three as well as LaBasse family in chapter four have demonstrated that even the coloniser can experience post pains and sorrows. Furthermore, both the *pieds-noirs* and the LaBasse family have undergone double-alienation: from the land they thought it was theirs and from a land where they have been expatriated and which represents their ancestor's origins. Thus, because the Algerian landscape had been transformed into their place where a multiplicity of generations lived, the *pieds-noirs'* memories about it and their lure towards the latter had become a space in their minds since they travelled to it through their memories only. Accordingly, that place, i.e. Algeria had greatly transgressed their identities which had affected their children too, where Sagesse LaBasse is amongst them. However, because she has been sage, as she has been truthful towards the self and towards the others, she

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decided to detach herself from the *theys'*, i.e. her family, and to forge a new identity in America since she has always considered it a land of opportunity.

In view of that, the fact that Sagesse is half-American to the mother, she decided to displace herself to that land where she feels free to translate both, her passive memories and the active ones and her family's sin too. The latter memories then have enabled her to, some extent, to complete her passage of time as suggested in Heidegger's '*Time and Being*' as well as she has proved her truthfulness towards the *self* and towards the *others* which represent intrinsic elements in Paul Ricoeur's conception about authentic identities' formation. Moreover, Sagesse feeling of nothingness which represents Sartre's philosophy and which has been instilled in her due to her feeling that she did not belong to her ancestors' past and her attempt to interpret the facts for the sake of transforming the '*Self*', have also been part of her search for authenticity.

However, despite all her endeavours and attempts, the present research comes to the conclusion that Claire's protagonist's identity has not achieved a full-authenticity since she could not detach herself entirely due to her attachment to the handicapped brother, Etienne whom she loved and she considered him a '*home*'. Yet, her affection towards the latter and her association to him is not the only reason behind her failure to authenticate her identity. The *Original Sin* has inhibited her, too, from carrying the values of her ancestors whom she has discovered their hypocrisy and lies.

Thus, it has been obvious that the ancestors' secrets and sin have confused Sagesse and her identity has been transgressed. Yet, that has been more obvious when she decided to carry the painting of *the Bey of Algiers* with her to America; it was the only thing she took. The latter painting has thrown Sagesse into perpetual circles of '*if*' and "*it might have been*" whose ego considers them a means of compensation to get rid of the feeling of being a *pied-noir*'s daughter. Therefore, despite Sagesse's metempsychosis which has driven her soul to transmigrate over time and space, she failed to forge a new identity as to

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bring to life a new ‘*self*’. Indeed, America helped her to prove herself professionally and emotionally but not psychologically since she is still struggling against forgetting. Since she lacks a lure of a local and since her French-ness and her Algerian-ness are still in question. America then represents for her a place of recovery and not of *Rebirth*.

Accordingly, all along *the Last Life’s* plot, Sagesse has been dominated by her *anima*; she has utilised her nature as a woman and her feminine character as a means of both psychological and geographical displacement and compensation at the same time which have been obvious from the early beginning of her adolescence starting from her meeting with Thibaud till her pre-maturity phase when she has lost her virginity to a history teacher. All what she did for the sake of freeing herself, was the result of her *anima*’s domination. She found in her *virginity*, for instance, an obstacle which might hamper her American life in the future.

All in all, it can be stated that the present research has met the three first hypotheses about the space as a means to transgress a place and vice versa as well as about traumatic post/memories’ effect on the next generation who undergoes, almost the same suffering as their ancestors since, not only, they don’t feel themselves concerned with their traumas only, but they can even inherit the result of their sins. Yet, the present work has come to the conclusion that geographical displacement is not the only means to authenticate the *self*. Being’s ‘*Rebirth*’ can be achieved through a full-dissociation from the ‘*self*’ and the ‘*selves*’ as well where Sagesse could not achieve it because of her attachment to her brother whom she could not forget. She continued visiting as she felt responsible of him too. Moreover, the sense of responsibility has also been instilled in Sagesse’s mind since she felt guilty for not being able to help her family to get rid of their past.

To conclude with, the French colonisation in Algeria and the *pieds-noirs*’ suffering in France have put the researcher at the crossfire: between her citizenry as an Algerian

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native and her emotions towards this group of people. Moreover, the comparison of the *pieds-noirs*' testimonies with 'The Last Life's plot in combination with the historical facts in the second chapter and which represent basic ingredients to get the new history that stands for "a virtual chronical of political violence [...]a chronical which can be read in many different ways, from the standpoint of the victim, as well as the perpetrators, the tragic and the heroic and both the evil and good that lives after them" (cited in Eager, 2016, p.3), has also been one of the main difficulties that the researcher has faced. The codifying process in MCAM represents also one of difficulties due to the nature of the research as comparative cultural totality in combination with literature which in itself could not achieve a cogent analysis and interpretation if it is not concocted with the 'where' the 'when' and the 'how'.

It can come to the conclusion then that the Bildungsroman, in general, and Claire's Bildungs, in particular, stand for a necessary means of education since it has demonstrated that concessions is indispensable to achieve ones's goals and dreams. Yet, the latter depend on the culture, the beliefs and the religion of the dreamer. Thus, the bildungsroman is, considered a fruitful source of knowledge for the learner who seeks to enhance his/her knowledge meeting Carter and Long's teaching models in a literature classroom. In view of that, as far as literature teachers are concerned, it has become more than ever essential not to supply learners with passive knowledge only, but to transform it into active one where the latter feels implied. Claire Messud's bildungsroman *The Last Life* then could be an appropriate tool to urge learners to seek truth and not to follow blindly what has been cited to them in the society.

Accordingly, despite the celebrity of the Enrico Macias and the success of all the songs he devoted to express his griefs and longing for having lost his paradise, he found in writing an appropriate way to express the latter feelings and to transmit them to his children and nephews. Through her readings to Albert Camus's writings, Sagesse

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succeeded to get insight on her family's past and to understand it. Moreover, through her writings she could convey a lucid image about the *pieds-noirs'* children and their influence by her ancestor's past. Literature then represents an appropriate means, not to express oneself only, but to uncover the unsaid about history. Literature then can lead the reader to extract information and to unveil the truth that history did not convey. Thus, it represents an authentic material to extract *new history*.

Moreover, even if Algeria does not belong to America or to Great Britain nor to the Commonwealth countries, this work has found a route to make the Algerian researcher and learners in direct contact with the history of its colonialism. It may instil in them the feeling of belonging, i.e. to find ways to make them in in/direct contact with their culture as it may enable them to understand and to find cogent justifications about why the *pieds-noirs'* children cannot claim their parents *properties* in Algeria. Moreover, his work may also contribute to what is called '*The Public Health*' since it includes different psychological aspects which may help students to develop a stable psyche through understanding the '*self*' and the '*other*'.

As far as any research can never achieve a total accomplishment, the following questions have been suggested so as for other researchers to deal with for further investigations in the same field:

- Do all the the *pieds-noirs* children share the same collective unconscious?
- How could they achieve a total authentication of the '*Self*'?
- What might have been happened if Sagesse could enter the 'Bey of Algiers' painting?
- To which group of minorities could the *pieds-noirs* be classified?

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## **Appendices**

## Appendix A: the Coding List

Frediric, P and Marison, P Coding Form      **22/04/2017**      **Chapter:III**  
**Documentary:** Fr3    Title **l'Algérie: l'Amère Patrie: l'Exode des Pieds-Noirs**    **Coder : DocA**  
**Year:** 2013      **Produced by:** la Generale de Production and France Television

Robert Wilson and Eric Bitto ,)      **10/03/2017**      **Chapter III**  
**Year:** 2015 **Produced by:** **Le Paradis Perdu d'Algérie'**      **Coder : DocB**  
**Produced by:** Skopia Films, and presented in (ARTE)

Coders for Documentaries																		
<b>L'Algérie: L'amère Patrie: l'exode des pieds-noirs</b>				<b>Le Paradis Perdu d'Algérie</b>														
<b>A</b>		<b>B</b>																
Coders for Places																		
<b>Algeria</b>		<b>France</b>																
<b>DA</b>		<b>f</b>																
Coders for Ages before they arrive to France																		
<b>Young 10-18</b>	<b>Young Adult 18-30</b>	<b>Mid-Adult</b>		<b>indeterminate</b>														
<b>≤</b>	<b>&lt;</b>	<b>&gt;</b>		<b>Φ</b>														
Occupational Roles																		
<b>Occupational</b>		<b>Non-Occupational</b>		<b>Indeterminate</b>														
<b>+</b>		<b>-</b>		<b>∞</b>														
Sub-division of occupational roles																		
<b>High- Level/executive</b>	<b>Professional Art/entertainer/ reporter</b>	<b>Non-Professional Teacher/business</b>		<b>Indeterminate</b>														
<b>▲</b>	<b>©</b>	<b>½</b>		<b>♦</b>														
Names																		
<b>Determinate</b>			<b>Indeterminate</b>															
<b>*</b>		<b>!</b>																
Physical Appearance																		
<b>Much more Arab</b>		<b>Much more French</b>		<b>indeterminate</b>														
<b>DAa</b>		<b>f a</b>		<b>Df</b>														
Utterances and Emotions																		
<b>Silence</b>	<b>Breat h</b>	<b>Regret/Grief</b>	<b>Violence</b>	<b>Nostalgia</b>	<b>Humiliation</b>	<b>Alienation</b>	<b>Neutral</b>											
<b>...</b>	<b>eh</b>	<b>®/ G</b>	<b>V</b>	<b>Ns</b>	<b>H</b>	<b>Al</b>	<b>Nt</b>											

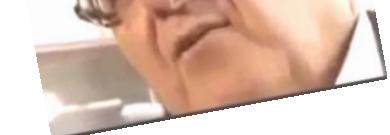
## Appendix B: The Pieds-Noirs in Doc A





**L'Algérie: l'Amère Patrie: l'Exode des Pieds-Noirs' (Algeria: the bitter Homeland: the exodus of the Pieds-Noirs);** it is produced by la Generale de Production and France Television in France 3 (Fr3) in 2013 and realised by Frederic Biamonti and Marion Pillas: This stands for the physical representation of the latter.

**Appendix C : The Pieds-Noirs in Doc B**



Screenshots :‘Le Paradis Perdu d’Algérie’ (**the Paradise lost of Algeria**), produced by Skopia Films, and presented by Robert Wilson and Eric Bitto in 2015 in (ARTE) Association Relative à la Télévision Européenne channel.

## **Appendix E:Augustine of Hippo: A synopsis of his life**



Augustine was born at Tagaste, nowadays' Souk Ahras (Algeria) on 13 November 354. He received a Christian education after he had been signed with the Cross by his mother. He deferred receiving the sacrament. However, his father, Patricius refused his Baptism as he was proud of his success. He sent him to Carthage (Modern Tunisia) to study Law, Rhetoric and Philosophy. He got involved with a young woman and got her pregnant. In 372 and at the age of 18, he found himself a father a son, Adeadatus, i.e. (Gift of God). Augustine did not marry the woman but he kept her many years as a mistress. In 383, when he was 28, he went to Rome where he opened a new school of rhetoric. Becoming a Christian was not easy for Augustine. He felt that there were two wills inside of him—one wanted to know God and live for Him and the other did not. One part of him wanted to study the Scriptures and know the truth, and the other part only wanted to have a good career, money, fame, and material joys. He tried to postpone the decision. "Give me just a little while longer," he would ask God. But as he wrote later, "just a little while went on for a long while" Many years later, Augustine wrote '*Confessions*' one of the greatest spiritual master pieces of all time.

He devoted it to write about his past sins which kept hunting him. Yet, they vanished as soon as he baptized after the death of his father. After his mother and his cherished son died, he returned to Tagaste in 388 and formed a religious community and in 396, he was named the bishop of Hippo (Modern Annaba, Algeria). He wrote professionally and many of his sermons survive as well. He is considered the father of Christian philosophy and his writings are among the most influential of all of the doctors of

the Church. He died in Hippo at the age of seventy-six in 430 after the Vandals' conquest were all the city of Hippo was completely destroyed and fell by the Barbarians

Adapted from: (The Basic of Philosophy, 2008) and (Larr and Lowe, 2009)

## **Appendix E: The Bellevue Hotel**



**The latest Photo of The Bellevue Hotel in Marseille:** its colour is the same as it has been described by Sagesse LaBasse and even its architecture seems to belong to the same period. From: (<https://fr.hotels.com/ho293534/?hotelid=293534&dateless=true&PSRC=AFF05&rffrid=sem.hcom.FR.google.003.00.02.s.kwrd=c.176696393419.36729491162.680121245.1t2.kwd-37399936696.9069683.9055000.%2Bbellevue%20%2Bmarseille%20%2Bhotel>).

## **Appendix D**Albert Camus' Short biography



Albert Camus was born in Mondovi, a tiny village in Annaba (Algeria) on 7 November 1913. He is the second child of Lucien Camus, an agricultural worker, and Catherine Sintes, an illiterate young servant of origin Spanish who expresses herself with difficulty. The young Albert did not know his father who died during the First World War.

Thanks to the help of one of his teachers, Mrs. Germain, Albert Camus obtained a scholarship and could continue his studies at the Lycée Bugeaud Algiers where he became the goalkeeper of the high school of the high school. He then suffered from tuberculosis, which later prevented him from passing his aggregation of philosophy. He obtained his baccalaureate in 1932 and began his studies of philosophy and he published his first articles in a student magazine. In 1934, he married Simone Hié and did various odd jobs to finance his studies and to support the couple. In 1935, he joined the Communist Party, which he left in 1937. In 1936, when he was graduated from Higher Studies of Philosophy, he founded the Theatre of work wrote, with his three Friends, Revolt in Asturias, a play that was forbidden. He adapted many Plays. In 1938, he became a journalist in Algiers-Republican (Alger Républicain) where he was in charge to report the Algerian political trials.". In 1957, he gained the Nobel Prize in Literature: Albert Camus". When the international situation is tightening, Alger-Republican ceased its publications and Albert Camus went to Paris he was engaged at Paris-Soir magazine. He divorced from Simone Hié, and he married Francine Faure. Albert did not escape from any struggle, protesting successively against the inequalities which befell the Muslims of North AfricaIn 1942, he militated in a resistance movement and published articles in a journal for liberation. In that year he published L'Etranger and Le Mythe de Sisyphe At Gallimard. In 1944, he met Jean-Paul Sartre and thetwo philosophers became friends. However, their Relations became fierce. In 1945. Two years later, he published 'la Peste' 'the Plague' which gained a huge

success. It was in that year that Albert Camus suffered with great pain the Algerian situation during the Revolution and wrote several articles where he shows that he saw this drama as a "Personal misfortune". He even went to Algiers to launch a call for reconciliation which was in vain. In 1956 he published 'La Chute' 'The Fall'. Albert Camus was awarded the Nobel Prize in October 1957; He was 44 years old and the ninth Frenchman to obtain it. He was congratulated by his peers, including Roger Martin, François Mauriac, and William Faulkner. Three years later, on 4 January 1960, he was killed in a car accident.

Adapted from David Simpson ([n. d]) and <http://www.alalette.com/camus-bio.php>

## ملخص البحث

لطالما كان المكان و الزمان موضوعاً عان متعلقان بالجغرافيا فقط. لكن بفضل ظهور الجغرافيا الإنسانية و الجغرافيا التاريخية، تم ربطهما بالانسان إذ اصبحا يشكلان عنصران أساسيان في بناء هويته اعتماداً على تجاربها الفردية و اختلافها. تعتبر رواية الكاتبة الفرنسية الأمريكية ذات الأصول الجزائرية كلير مسعود: "الحياة الأخيرة" مثال واضح عن مدى تأثير هذان الأخيرا في بناء او تحطيم شخصية الإنسان. فهي تعتبر صورة واضحة على عدم اندماج الأقدام السوداء الفرنسيين في فرنسا بعد ترحيلهم المفاجئ و نهاية (الجزائر فرنسي)، إذ أدى بهم فقدان جنتهم في عام 1962 إلى اليأس الشديد فيما بينهم . ولأن الوثائق المنظمة والوثائق التقليدية لم تكن كافية لفهم سبب حدوث أحداث معينة في الماضي نظراً لأنها لا تزال مربكة للأجيال مع مرور الوقت، يبدو أن العمل المذكور آنفاً يعتبر وسيلة كافية لإعادة النظر فيها. إن الجزائر، لا تزال موجودة بالنسبة لهم لأنهم لا يزالون يتساءلون عن ما تبقى من ذكرياتهم التي يمكن العثور عليها، فقط، في أسلاء قصصهم من جهة، وماذا يمكن أن يقولوا لأطفالهم حول ذلك من جهة أخرى. الهدف الرئيسي من العمل الحالي هو تصوير مدى تأثر بطلة كلير بتاريخ أسلافها وكيف يمكن لذكرياتها الصادمة عن المكان (الجزائر) أن تتعذر مساحة عقلاً ونفسها. نظراً لأن الخطيبة الأصلية التي تتعلق بأوغسطس و الآخرين، أي التي تم تكييفها من قبل ألبير كاموس ' ونظراً لتأثيرها الكبير بهما، قررت ساجيس فصل نفسها عن عائلتها. وقد وجدت في أمريكا محل إغراءها و التي قد تساعدها على البحث عن هوية جديدة.

### Summary

Space and place have historically been the subject matter of geographers. Yet, due to the humanistic and the historical geographies, they have been attached to the human being since s/he seems to be the only responsible for their transformations, over time, from space to place or vice versa. Creating a personal geography then may depend on the individuals' endeavours and drives. Claire Messud's Bildungsroman *The Last Life*, for instance, stands for a clear image of three pieds-noirs generations and their dis/integration in a place, i.e. France. Their sudden departure and the end of the 'French Algeria' have caused a great despair among them when their paradise was officially lost in 1962. Because a structured and a traditional documentation could not be sufficient to understand why certain events have taken place in the past as they are still confusing generations over time, the aforementioned work seems to be an adequate means to reconsider them. Algeria, for the pieds-noirs still exists as they are still querying about what remains of *their* memories which can be found, only, in the moans of their stories on the one hand and about what they can tell to their children about it on the other. The present work's main objective then is to picture the extent to which Claire's protagonist is affected by her ancestors' past and how could their traumatic memories about a place transgress her mind's and psych's space. Because their *Original Sin* which is related to Augustine of Hippo' s philosophy as it has been adapted by Albers Camus's 'La Chute', '*The Fall*', Sagesse has decided to detach herself from the other *selves*, i.e. her family. She has found in America her lure as she considers it a land of opportunity which may help her to seek a new identity.