

MON PERE, L'ETRANGER : STEREOTYPES DES IMMIGRES ALGERIENS EN FRANCE
[My Father, the Stranger : Stereotypes of Algerian Immigrants in France]

PLAN OF STUDY
REBECCA E. LEAL

INTRODUCTION (Completed, Sept. 2009). Pages 1-39.

The Beur generation in France, inheritors of their Algerian immigrant parents' past, reconstruct and reinterpret their history with the filters of their own experiences and the subversive presence of French institutions. These histories have the capacity to be read as secondary sources, yet analysis reveals that they depict the immigrant generation as a masked generation. This introduction analyzes the processes of dissonances and mismembering, and examines how the present influences the process of filtering on the transmission of the narrative.

CHAPTER

- I. LE SILENCE DES IMMIGRES: L'HISTOIRE DE L'EXCEPTIONNALISME ALGERIENNE [Immigrant Silence : the History of Algerian Exceptionalism] (Completed, Nov. 2009). Pages 40-86.

This chapter is a historical overview of the motives for Algerian immigration to France from its origins in the early years of the 20th century until the closure of the border in 1974, effectively ending the colonial era of immigration. The Algerian immigration to France can be characterized as exceptional from its origin; exclusively a migrant population at first, immigrants did not create structural mechanisms in France that would lead to the construction of a public discourse and the affirmation of their presence, resulting in their characterization as the "silent" generation.

Introduction

Motives de l'immigration [Motives for Immigration]

Première étape : la main-d'œuvre « indigène » et les tendances

migratoires du dix-neuvième siècle à 1945 [First Stage : Indigent Workers and Migratory Tendencies from the Nineteenth Century to 1945]

Les racines de l'immigration algérienne en France [Roots of Algerian Immigration in France]

L'immigration pendant l'entre-deux-guerres : 1919-1939 [Interwar Immigration : 1919-1939]

Activisme politique [Political Activism]

L'immigration pendant la Seconde guerre mondiale [Immigration during World War II]

Deuxième étape : Les Trente Glorieuses [Second Stage : Economic Boom Years from 1945 to 1974]

La reconstruction de la Métropole: 1946-1953 [Reconstruction in the Metropole : 1946-1953]

L'évolution de l'arrivant : le regroupement familial [The Evolution

of Arrivals : Family Entry and Settlement]
 L'immigration pendant la guerre d'Algérie : 1954-1962
 [Immigration during the Algerian War : 1954-1962]
 Frontières closes: vers une immigration contrôlée
 [Closed Borders : Towards a Controlled Immigration]
 Conclusions- perceptions et stéréotypes: la grande peur et le péril
 national [Perceptions and Stereotypes : Fear and National Peril]

II. LA QUÊTE DE LA CULTURE FRANCO-FRANÇAISE : L'IRONIE ET LE MIMÉTISME DANS LE CINÉMA BEUR [The Cult of Franco-French Culture: Immigrant Stereotypes and Mimetic Practices in Beur Narratives] (Completed April, 2010). Pages 87-137.

This chapter examines the illusory character of postcolonial subjects' assimilation into dominant French culture through an analysis of the functions and effects of mimetic practices as tactics for reappropriating the stereotypes. The discussion centers around the colonial heritage present in a post-colonial world through the analysis of the film *Salut Cousin!* and the novel *Les ANI du Tassili* as inverted travelogues in which descendants of Algerian immigrants overtly engage in practices of distancing while experiencing spatial rapprochement with their Algerian heritage.

Introduction

L'immigré à l'écran : regards de l'extérieur
 Un nouveau regard : filmer nos parents
Salut cousin ! et le colonial dans un monde post-colonial : un récit de voyage à l'envers [The colonial in a post-colonial world : an inverted travelogue]
Les ANI du « Tassili »
 Le distanciellement avec les origines et le rapprochement spatial
 [Distincing from Origins and Spatial Rapprochement]
 L'incarnation du stéréotype [The Incarnation of the Stereotype]
 Français ou arabe ? un monde ségrégué [French or Arabe ? A Segregated World]
 L'ironie dans les représentations de la génération des Immigrés [The Use of Irony in Immigrant Representations]
 Tactiques et mimétisme [Tactics and mimicry]
 Conclusions : les représentations mimétiques du documentaire [Mimetic Representations in Documentaries]

III. STRATEGIES DE REPRESENTATIONS : L'IMAGINAIRE « TYPE » AUTOUR DE L'IMMIGRATION MAGHREBINE [Strategies of Representations: The Imaginary Stereotype Surrounding Maghrebin Immigration] (Completed July, 2010). Pages 138-184.

This chapter develops a critical analysis of processes of projections bringing a methodological structure to a critical analysis of both the development of stereotypes as images freely floating in cultural space. The organization of the world into stereotypical categories on both the individual and societal levels, and how we transfer our fictional images of the world through literature and cinema. Cultural productions (including the media, literature, and cinema) are portrait of reality in which the reader and viewer actively participate. The production of stereotypes as ongoing; fictional world actively integrated in real world; the development of stereotypes. The second half of this chapter engages in case studies of “canonical” beur works in order to critically examine the development of a stereotypical beur novel and its authorship.

Introduction

Un tableau de la réalité : le cadre historique de la littérature
« exotique » [A Portrait of Reality : The Historical
Framework of « Exotic » Literature]

Le rôle des medias dans la construction d’une nation expérimentale
[The Role of the Media in the Construction of
Experimental Nations]

La construction de « l’Autre » type [The Construction of the Stereotypical
« Other »]

La construction du moi fictif et la perception de différence [The
Construction of the Fictional Me and Perceptions of
Difference]

Les narrations de remémorations [Narratives of remembrance]

Le roman beur: roman expérimental ou roman de gare ? [The Beur Novel :
Experimental Novel or Popular Paperback?]

Les fictions d’intégrations et le roman beur « type » [Fictions of
Integration and the Stereotypical Beur Novel]

L’ouverture de l’espace: stéréotypes et identité collective dans
Avec du sang déshonoré sur les mains [The Opening of
Space: Stereotypes and Collective Identity in *Avec du sang
déshonoré sur les mains*]

L’autofiction : Nina Bouraoui et Serge Doubrovsky
[Autofiction: Nina Bouraoui et Serge Doubrovsky]

Les stéréotypes et la lecture postmoderne : le débat Smaïl/Begag
revisité [Stereotypes and Postmodern Reading : Revisiting
the Smaïl/Begag debate]

Conclusions : personnages fictifs dans un tableau réaliste ; l’histoire à
qui ? [Conclusions : Fictional Characters in a Realist Portrait :
Whose History?]

- IV. RUPTURES ET TRANSMISSIONS : REPRESENTATIONS DE LA MERE ARABO-FRANÇAISE [Ruptures and Transmissions: Representations of Franco-Arab Mothers] (completed October, 2010). Pages 185-239.

Franco-Arab women are largely absent from representation in public discourse, the media, and even many Beur cultural productions; children and descendants of immigrants removed from the familial context, seeming to function independently without parental guidance. What is said of parents and, perhaps more importantly, what is left unsaid is the focus of the final two chapters of this study. Beyond the games of fantasy and fictive identities in these highly imaginative cultural productions are redefinitions, redistributions, and reorientations of ethnic identities through both direct and indirect commentaries on community members, representations that are often transformed in the medium of film to fulfill a pedagogical function. This chapter will examine the representation of Franco-Arab mothers in novels and films, showing both the evolution and stagnancy in the experience of the Algerian woman as seen by her children. This analysis of the relationship between mother and child, as represented by the child as author, narrator, or director, includes both works that treat parents directly, and those that provide indirect commentaries on mother figures. This chapter includes such analytical concepts as transmission, tradition and ruptures in the context of migration and involves a critical examination of the narrator's voice. Works under consideration include *Ils disent que je suis une beurette* (Soraya Nini), *Aicha* and *Inch'Allah Dimanche* (Yamina Benguigui), and the mother figure in selected works of Leila Sebbar (*La Seine était rouge*, *Parle mon fils*, *Le Silence des rives*).

- V. SILENCE, AGRESSION ET DECALAGES : REPRESENTATIONS DU PERE ARABO-FRANÇAIS [Silence, Aggression, and Generational Gaps: Representations of Franco-Arab Fathers] (estimated completion December, 2010). Pages 240-300.

In contrast with the transmission of heritage that is represented by the motherly figure in Beur cultural productions, fathers are often represented as silent cynical and impotent. This chapter analyzes the transmission of memory from father to child as represented in Beur novels and cinema through a critical discussion of the processes of remembering and forgetting in both personal and institutionalized history. The Vichy syndrome; anamnesis; parents as guardians of popular memory; processes of rememory in fathers and the consequences of forgetting on history. This chapter is supported by the theoretical concepts of post-memory as developed by Hirsch and how Beur writings can be inscribed in the current memory wars in France. The consequences of the rupture that takes place when children flee the banlieue; their parents remain as ghosts, their words echo in their descendants. Works analyzed in this chapter include *Mon père ce harki*, *Les ANI du « Tassili »*, *Une fille sans histoire*, *Georgette !*, *Vivre au paradis*, *Le Gone du chaaba*, *Journal « nationalité, immigré (e) »* (Sakinna Boukhedenna), *Les Raisins de la galère*.