

**IBN HALDUN UNIVERSITY  
SCHOOL OF GRADUATE STUDIES  
DEPARTMENT OF RADIO TELEVISION AND CINEMA**

**MASTER THESIS**

**IDEOLOGY AND DISCOURSE IN CINEMA:  
THE WAR OF IMAGES BETWEEN ALGERIA AND  
FRANCE**

**ROUMAISSA FERDJANI**

**THESIS SUPERVISOR  
ASSIST. PROF. HAKKI ÖCAL**

**ISTANBUL, 2021**

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THE WAR OF IMAGES BETWEEN ALGERIA AND  
FRANCE**

**by  
ROUMAÏSSA FERDJANI**

**A thesis submitted to the School of Graduate Studies in partial  
fulfillment of the requirements for the degree of Master of Arts in  
Radio Television and Cinema**

**THESIS SUPERVISOR  
ASSIST. PROF. HAKKI ÖCAL**

**ISTANBUL, 2021**

APPROVAL PAGE

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Radio Television and Cinema

Thesis Jury Members

Title - Name Surname

Opinion

Signature

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_____	_____	_____
_____	_____	_____

This is to confirm that this thesis complies with all the standards set by the School of Graduate Studies of Ibn Haldun University.

Date of Submission

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## ACADEMIC HONESTY ATTESTATION

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name Surname:

Signature



ÖZ

SİNEMADA İDEOLOJİ VE SÖYLEM: CEZAYİR İLE FRANSA ARASINDAKİ  
GÖRÜNTÜ SAVAŞI

Ferdjani, Roumaissa

Radyo, Televizyon ve Sinema Yüksek Lisans Programı (%30 İngilizce)

Öğrenci Numarası: 187050016

Open Researcher and Contributor ID (ORC-ID): 0000-0003-1167-5911

Ulusal Tez Merkezi Referans Numarası: 10395859

Tez Danışmanı: Dr. Öğr. Üyesi Hakkı Öcal

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Sinema, tarih ve siyasetin dinamik bir ilişkisi vardır; birbirleriyle ilişkili ve iç içe geçmiş alanlardır. Özellikle belgesel film, ülkelerin siyasi olaylarını belgelemek için çok önemli bir tarihsel araçtır. Örneğin Cezayir, popüler kurtuluş devrimini desteklemek için belgesel filmlere kullanılıyordu. Bu nedenle, Fransız sömürgeciliğini, kendi kaderini tayin ve bağımsızlık isteyen bir halka karşı işlediği suçları ve baskısını belgeleyerek kınamak için sinemayı kullandı. Ulusal Kurtuluş Cephesi (FLN), Cezayir sinemasını Fransız propaganda filmlerine karşı bir karşı propaganda olarak kullandı. Cezayir filmleri ise Fransızların iddialarını çürüttü ve inanılabilirliğini azaltarak dış politikasını ve dünya önündeki imajını baltaladı. Bu iki ülkenin filmleri, iki taraf arasındaki çatışmanın yoğunluğuna ve savaşın vahşetine tanıklık etti, her iki taraf da kendi pozisyonlarını ve ideolojilerini sinema aracılığıyla kanıtlamaya çalışıyordu. Bu tez, Fransız ve Cezayir tarihindeki önemli tarihsel dönemi tartışarak sinemadaki ideolojiyi ve söylemi incelemek ve analiz etmek için "Nitel analiz Araştırması" na dayanmaktadır. 1954-1962 arasındaki yıllar, Fransız yetkililer tarafından tanınmayan, onlarca yıldır isimsiz bir savaş olarak kalan, "Cezayir kurtuluş savaşı" veya "Cezayir devrimi" olarak bilinen acımasız olaylara tanık oldu. Bu çalışma, karşıt ideolojileri ve iki ülkenin sinema yoluyla ele aldığı siyasi söylemi karşılaştırmak için hem Cezayir filmini hem de savaş döneminde üretilen Fransız filmini analiz ederken "eleştirel söylem analizi" yaklaşımına ve içerik analizi metodolojisine dayanmaktadır. Dahası, bu filmleri incelemek ve analiz

etmek, genel olarak insanlar, olayların gidişatı ve tarih üzerindeki etkilerini anlamak ve aynı konunun tamamen farklı şekillerde sinematik olarak nasıl temsil edilebileceğine ışık tutmak için çok önemlidir.

**Anahtar kelimeler:** Cezayir savaşı, Eleştirel söylem, Fransız Sömürgeciliği, İdeoloji, sinema,



## ABSTRACT

### IDEOLOGY AND DISCOURSE IN CINEMA: THE WAR OF IMAGES BETWEEN ALGERIA AND FRANCE

Ferdjani, Roumaïssa

MA in Radio, Television, and Cinema (in 30 % English)

Student ID: 187050016

Open Researcher and Contributor ID (ORC-ID): 0000-0003-1167-5911

National Thesis Center Reference Number: 10395859

Thesis Supervisor: Assist. Prof. Hakkı Öcal

June 2021, 137 Pages

Cinema, history, and politics have a dynamic relation; they are related and intertwined fields. The documentary film, in particular, is an essential historical tool for documenting the political events of countries. For instance, Algeria relied on documentary films to support the popular liberation revolution. Therefore it used cinema to represent the cause and condemn French colonialism by documenting its repression and crimes committed against a people calling for self-determination and independence. The National Liberation Front used Algerian cinema as counter-propaganda against French propaganda films. Algerian films, in turn, refuted the French allegations and decreased their credibility, which undermined its foreign policy and its image in front of the world. These two countries' films remained a witness to the intensity of the conflict and the ferocity of war between the two parties, each side trying to prove its positions and ideologies through cinema. This thesis is based on "Qualitative analysis Research" to examine and analyze the Ideology and discourse in cinema by discussing the crucial historical period in French and Algerian history. The years between 1954-1962 have witnessed brutal events, known as "The Algerian liberation war" or "The Algerian revolution," that remained for decades as a war without a name, unrecognized by the French authorities.

This study relies on the approach of "critical discourse analysis" and content analysis methodology in analyzing both the Algerian film and the French film

produced in the period of war to compare the opposite ideologies, and the political discourse addressed through cinema by the two countries. Furthermore, studying and analyzing these films is crucial to understand their impact on the people, the turn of events, and history in general and shedding light on how the same issue could be cinematically represented in totally different ways.

**Keywords:** Algerian war , Cinema, Critical discourse, French Colonialism , Ideology.



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Roumaissa Ferdjani

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# CHAPTER I

## INTRODUCTION

Since the beginning of the nineteenth century, cinema has witnessed several significant developments and produced great films that have made a remarkable turn in its history.

By 1900, the first motion pictures that can be considered "films" emerged, and filmmakers began introducing basic editing techniques and film narratives. (de Vries 2006)

Subsequently, cinema spread widely and received extensive attention, especially among those who perceived its power to influence—owing to its expressive abilities to use sound, movement, and pictures in particular. Therefore, it has merely become an art that grows in parallel with technological advancement. On the one hand, there are production techniques and Cinematography. On the other hand, intellectual and aesthetic development. This has reasonably made cinema a scientific field for academic studies that gave rise to scientific theories and intellectual trends.

After the cinema gained increased attention, it witnessed many transformations. By being profitably employed as a propaganda communication tool that aims to deliver a specific message to the intended recipient, through which ideology and politics were deliberately intertwined.

That political and ideological use of cinema prompted critics and researchers to establish a conceptual framework called "Propaganda Cinema."

After perceiving the noticeable impact and power of the motion picture on the recipients' minds, politicians have employed cinema.

Cinema has developed into a massive industry with its power and ability to influence the masses and persuade them with accurate and deliberate messages. As

it also turns into a form of expression and becomes a vast field for Propaganda and promoting ideas and principles. Such as supporting revolutions or deflecting them towards their causes.

"Propaganda film is made with the intent that the viewer will adopt the position that is promoted by the propagator and eventually take action towards making those ideas widely accepted." (Guy, 2012) Propaganda cinema waged the same wars as the significant regimes, as the propaganda film industry flourished during periods of wars, social changes, and international turmoil, due to the state's sponsorship and support, because propaganda cinema nurtures the political ideals of the entire state; It is primarily the political support vehicle for the regime. It additionally plays a pivotal role in persuading the local public opinion; it also promotes a positive image of their governments abroad. (Pena-Rodríguez, 2012)

Most totalitarian or dictatorial regimes used cinema as Propaganda to present the previous messages, such as the Soviet Union, Nazi Germany, and Fascist Italy. The Nazis were early aware of the propagandistic effect of movies. (Rethmeier, 2006) However, Propaganda is not restricted to these systems, as propaganda cinema was and still is one of the essential tools that many other countries adopt. Alexandre Astruc, a French writer and critic, is specializing in film criticism. Best known today as an influential film theorist, he says in his article that cinema is gradually becoming a language like literature: that is to say, a form in which and through which an artist expresses his subtlest thoughts or obsessions as in an essay or novel.

However, cinema may as well be for progress, construction, achieving, and justice. Cinema is also a human memory, history, and archiving that records history's details and the decisive moments of nations and peoples' lives. The film is an "agent and source of history," argues Marc Ferro in his book cinema and history. (Ferro,1980)

### **1.1. Algerian and French Cinema**

Algerian cinema arose in parallel with the liberation war outbreak after 1954 as its principal goal was to introduce the Algerian issue in international forums and convey the reality and suffering of a people who demanded independence. It was

through the lens, within the camera by primitive methods, simple means, with limited or almost non-existent capabilities. The Algerian cinematographers used cinema as a weapon of resistance against France to transfer its crimes to the whole world and highlight the rights of the persecuted people, seeing that the cinematic image is a carrier of just and serious humanitarian issues, especially in the field of defending moralities and freedoms, and considering cinema as a conveyor of the ideas and principles of the liberation movements.

Old recording machines and devices were used in filming and producing the first Algerian films; the goal was to highlight the revolution, to convey the voice of a people who want their right to self-determination, and to reveal the reality of what is happening inside their colonized country to the world public opinion. The produced films did not rely on imaginary stories and characters nor Cinematic tricks and special effects. (Maherzi, 1989)The pictures and films are a testimony to the revolution and the colonial oppression practiced on the people; It is a media without distorting reality. (Mahrezi,1980).

The Algerian liberation war was one of the most prominent topics discussed by Algerian filmmakers. Whether during or after the war, and the issue of the history of French colonialism in Algeria continued to arouse the interest of journalists and filmmakers even after independence, as it returned strongly in the late sixties to impose itself again on the film scene with a new wave of films depicting the Algerian people's revolution to achieve independence.

Contrary to Algerian cinema, which arose in the difficult conditions of war, its principal motive was to defend the Algerian people's cause, introduce their revolution internationally, and prove their right to independence from the French colonialist, the French cinema was advanced, modern, and possessed enormous potentials. The French authorities have been interested in cinema since its invention and made it a propaganda tool that protects its interests and seeks to establish and consolidate the idea of the civilizational mission that France is carrying out in the North African region and promoting the idea of "French Algeria."

During the first years of the war outbreak, the Algerian filmmakers were not seeking to produce artistic, creative, or aesthetic films. Instead, they aimed to collect testimonies and transmit real scenes from the battlefields to mobilize peoples.

Therefore, starting from 1956, the importance and necessity of using cinematic and television language as a strategic weapon in the media and propaganda confrontation against the media and cinematic policy adopted by the French colonial authorities were emphasized. The aim is to distort the liberation war image inside the country and abroad by portraying it as mere acts of violence and sabotage from a party of an extremist minority against the Algerian people themselves before the French authorities.

Indeed, during that period, French cinema produced films and video reports claiming that the situation is under control in "French Algeria" and that it seeks security, peace, and equality for its Algerian and French citizens alike.

## **1.2. Study Plan**

This thesis is divided into four chapters. The first chapter is the Introduction; it presents the theoretical framework of the study, including an overview of the methodological approach, emphasizing the relation between ideology and cinema, in addition to presenting the cultural and historical background of the study, including information about the French colonization of Algeria.

The second chapter is about French cinema; it introduces colonial cinema and its early films before the revolution's outbreak. Then the colonial cinema's ideology and applied structure through the films produced during the war.

While the third chapter is shifting to the Algerian cinema, its emergence, ideology, and the revolutionary films produced during the war, besides stating to what extent it was crucial in serving the Algerian cause. This chapter ends by mentioning the impact of the colonial cinema on the Algerian Cinema and how it led the National Liberation Front leaders to decide to acquire cinema as a counter-propaganda.

The fourth chapter of the thesis is the Analysis chapter; since it is the principal part of the research, it provides discourse and contextual analysis of the study sample: two documentary films (one Algerian Film and a French film). Both films are produced during the war, more specifically in 1958. The third and last part of this chapter is conducted to noting the results of the film analytics.

This chapter is where these two forms of cinema are compared and analyzed in connection to each other.

The conclusion part presents the general results of film analysis; it also sites and discusses the general results of the research as a whole.

This study is a contribution to the "Algerian liberation revolution in cinema" scholarship. It shed light on cinema's political use, ideology, and discourse in films by featuring the methods used to support stances, policies and protect each part's interests.

### **1.3. Thesis Statement**

To reach the desired results, we will raise the following main questions:

How was the Algerian liberation war (re)presented in Algerian and French films during the war?

What are the ideas and ideological backgrounds that control these films? How were they created and emphasized?

Through the construction of the problem of research, it is possible to identify questions that contribute to dismantling the problem of the research, which is as follows:

What is the reflected image through these films, realistically, politically, and socially?

What is the ideological discourse held by the employed image and political discourse in these films?

How was the [French and Algerian] media and film treatment of the liberation war events during colonialism?

What are the mental image features that both French and Algerian cinema have formed about the Algerian war?

#### **1.4. Methodology and Approaches**

The study approach is of great importance in scientific research because it seeks to select all the elements of the phenomenon studied and deal with it to extract the relations and links between them. (Chetty, 2016). In the cinematic studies and studies related to the audiovisual language such as television and research, specialized in film criticism, a large number of approaches and methods are applied, including "critical discourse analysis" and content analysis methodology. They seek to interpret, analyze and decode the messages produced by the media, which is interested in producing means within a specific format carrying implicit meanings of declared and latent messages overlooked by the receiver. Which is linked to some internal codes in the formation of the environment in which the recipient originated.

This study will rely on the methodology of research that is the approach of "Critical discourse Analysis" It is found on the study of the internal relations of the elements of the discourse based on the "qualitative analysis," which profitably provides the necessary methodological framework.

The qualitative research technique is applied since this study aims to analyze the influence and impact of cinema on politics, history, society, and culture and shed light on the dynamic interaction between the previously mentioned fields.

Discourse forms are related to broader practices; Ideological, social and political actions. Here, Van Dijk (1993) denotes the basic principle of discourse theory to relate discourse (either text or talk) with power, dominance, ideology, inequalities, and politics.

The characteristic of context portrays discourse; it is related to social phenomena and falls under different social contexts. Critical analysis of the discourse has become a cognitive branch stemming from discourse analysis, concerned with studying language as a social practice and its relation with ideology and authority

and how these relationships are reflected in texts and discourses. Norman Fairclough defines (CDA) as a "problem-oriented interdisciplinary research movement, subsuming a variety of approaches, each with different theoretical models, research methods and agenda" (Fairclough et al. 2011, p. 357). It introduced the concepts that are now viewed as vital in (CDA ), such as "discourse, power, ideology, social practice, and common sense. (Ke Liu and Fang Guo, 2016).

One of this study's purposes is to provide a comparison between French Cinema and Algerian Cinema. Both Algerian films and French films intend to pass on a message to the audiences.

However, deciphering, decoding these messages and the purpose behind them requires deep study that enables us to understand and perceive the system of signs, the underlying messages, the intended goal through the image employed in these films, as well as the analysis of the political and ideological discourse and the goal behind its use in these film materials.

How can a specific incident, such as war, be translated in different ways? Moreover, represented cinematically from many sides and aspects? Therefore it affects the masses ideologically, politically, and socially.

Hence, each side of the war began translating that period into a set of films, each according to its unique style and point of view, based on its references, affiliations, political and ideological background.

The study attempts to uncover the various elements, connotations, meanings related to the liberation war and its events. Express them through the images employed in the Algerian and French cinema: through our contextual and narrative analysis of the two films: "L'Algérie en flames" and "Autour du dram Algérien."

How was the issue of the Algerian war raised by both French cinema and Algerian cinema? What was its ideological impact on the French, Algerian, and international masses? How was it employed during the war?

### 1.4.1. The Study Sample

The researcher will represent the sample, which is defined as the selected part of the total social research, representing this society. The sample must have all the original characteristics from which different aspects are derived according to the studied subject.

The researcher chooses a group of units representing a part of the general community, studies them, and arrives at the study results. The stage of selecting and determining the sample is essential in the research. From this standpoint, our study's topic deals with ideology and discourse in cinema: the war of images between Algeria and France. In this case, the research sample represents films that addressed the topic of the liberation war during its incident.

The sample approved here is intentional and purposive, and this is for the purposes that serve the subject of the study. The research sample is based on two units: an Algerian film and a French film.

The reason for choosing a specific number for the study sample is the lack of many films for the study's purpose. Furthermore, they are selected according to the time of filming, production, and display, which means that these two films were produced during the war period and in the early years of the popular Algerian revolution outbreak, specifically in 1958. This sample is consistent with the methodology and the limits of the research; it has the ability to meet the needs of the research and answer its questions through the scientific uses it contains that benefit and enriches the subject of the research.

The films are:

- The Algerian film: *L'Algérie en flammes* (Algeria on fire) 1958. René Vautier.
- The French film: *Autour du drame Algérien* (Around the Algerian drama) 01/01/1958. Les Actualités Françaises (LAF).

These films were selected for the following considerations:

In addition to the relevance of the study sample to the research topic and its compatibility with the theoretical research material, the selected films as a study sample have major common and crucial points:

- The same theme: Algerian incidents (Algerian Liberation War)
- The same type: Short films
- They are of the same film genre: Documentary
- Both films were filmed in the same geographic area (Algeria)
- The same period. More specifically, the exact same year, which is 1958.

The points mentioned above help meeting the purpose of the research by providing a balanced and neutral comparison between the French and the Algerian films, which leads to more concrete and accurate results.

#### **1.4.2. Objectives and Implications of the Research**

- Making a comparison between the Algerian and the French films that dealt with the issue of war.
- To what extent their influence on the masses was?
- An attempt to uncover the underlying motive behind the usage of the cinematic political and ideological discourse in presenting a particular image of the liberation war.
- Revealing the ideologies that the film discourse holds in these films and exposing this type of film's ideological backgrounds.
- Knowing the extent of the correspondence of the film scenes embodied in the two films and their relevance to that time's political and social reality.

#### **1.5. Literature Review**

During the search and research process, the researcher relied on some books, dissertations, essays, and books mainly by French and Arab writers. Books that are closely related to the topic of study and research, which the most important of them will be summarized in the following lines:

- The French Book: Maherzi, L. (1980). *Le Cinéma Algérien: institutions, imaginaire, idéologie*. Algiers, Algeria: SNED.

Lotfi Maherzi is an Algerian university professor. Media and new technologies specialist. He is also a specialist in Algerian cinema, as well as in information and communication sciences. In this book, the author demonstrates how the Algerian cinema emerged and discusses the first years that shaped its identity and features. He sheds light on all its aspects through the institutional foundations, the oppositions, the conditions of its production, distribution, exploitation, and the practice of censorship.

Furthermore, the writer depicts Algerian society through cinema. Starting with Algerians' appearance in French films as (decor) during the early 1900s, until establishing their cinema and starting to produce films defending their cause.

This book presents a complete view of Algerian Cinema where the writer Lotfi Mahrezi interprets it, sheds light on the most critical periods that it went through, starting with the colonial era before the liberation revolution and then its emergence at the hands of the first filmmakers during the years of the liberation war and its development during the sixties and seventies after the independence.

- Stora, B. (2007). *La guerre des mémoires: la France face a son passé colonial*, Edition de l'aube,. In English (Benjamin Stora the war of memories: france facing its colonial past).

Benjamin Stora is a prominent historian and one of the most famous experts specializing in Algeria and North Africa's history, particularly the Algerian liberation revolution. In the Algerian city Constantine, he was born into a Jewish family that left the country after the War of Independence in 1962. He has a Ph.D., a professor at the University of Paris, and Inspector General of National Education from September 2013 to June 2018. His research focuses on Algeria's history, contemporary history, the French colonial empire, and immigration in France.

The memory war raged again between Algeria and France when the Paris authorities enacted in 2005 a controversial law that spoke about the "positive" role of colonialism in Algeria and other former French colonies.

The book "War of Memory" is divided into three main sections. In the first part, historian Benjamin Stora focuses his speech on what he calls "the incomplete mourning" of the French colonial empire. In this chapter, the author mentions how the French authorities have long avoided even referring to the phrase "the Algerian war," since the "memory of war" still represents that deep wound that has not been healed, and this has been reflected even on French and Algerian literary works alike. During the post-independence years, the French media began reporting with great nostalgia about "French Algeria."

In this regard, the author considers that the French voted for Algeria's independence in 1961, but colonial history is still present in them. The French historians were unable to devote the constructive work results that began, which made colonial history remain forgotten and marginalized from the French historical school. The author also states that this French colonial history has disappeared from the school curriculum, linked to memory and how history is written in France.

In the second part of the book, the historian focuses on the war of memory problems. He considers this war reflects the crisis in which the French Republic is struggling, which until today finds great difficulty in accepting the presence of the citizens of former colonies on the land of the colonial state that was once occupying their countries.

The author highlights a crucial psychological dimension in dealing with national historical memory. At the same time, he considers that the excessive focus on "historical memory" also reflects a great apprehension about the relationship with the future because "historical memory" necessarily pushes backward to the past.

In the last part of his book, Benjamin Stora wonders about the possibility of France reconciling with its past and colonial history, considering that historical memory often represents a performance obstacle. How then work to achieve reconciliation between the state and its colonial memory? The author wonders who believes that reconciliation must be at the level of universities, intellectual works, cultural activities, and academic curricula. The author concludes by saying: "...

To be French is to accept national history in its various levels without selection - including colonial history, which is an integral part of colonial history."

Observing the topics covered in the previously mentioned writings, one can notice that the content and treated topics significantly influenced the researcher, leading to more profound research and analysis. The subject of this thesis is related to the covered subjects in the previously mentioned sources. However, it is unique in that it deals mainly with the ideological discourse in cinema and the extent of its impact on the masses.

### **1.6. The Role and Power of the Journalistic Image**

The role and power of the journalistic image during wars and revolutions:

Photojournalism and War Photography witnessed many developments during the last century and the first years of the current century, with photography techniques, and television video coverage, in addition to the spread of the Internet, the flourishing of electronic journalism, and the emergence of New Media. In the wake of the unprecedented increase in the production of images that accompanied the Second World War and the explosion of photographic news coverage in the second half of the twentieth century, the dependence of the print press on photography increased to enhance news coverage, given that the image is an honest and expressive reflection of the events that occur outside of the reader's direct personal experience. Nowadays, the visual materials in general and the "image" in particular occupy a privileged position among communication means. The photograph transcends language. (Gottschalk, 2017). It derives its influence in the print media thanks to its elements and as a direct sign that transmits information and news and documents events and positions of broad sectors of readers.

The image is considered one of the effective means of communication in contemporary journalism. Photographs have the ability to add efficiency and empower stories and events. They contribute to changing the reality, such as changing laws and stopping wars. (Kalbag, 2020).

For instance, Bouazizi's photos and the Arab Spring: The twenty-six-year-old Tunisian set himself on fire in front of the municipality in protest at the police confiscation of his only source of income: a small carton on which he sells vegetables and fruits. The incident happened after the Tunisian policewoman slapped him in the face. He resorted to a municipality official to file a complaint about the policewoman who insulted him but in vain.

Bouazizi's photographs and videos during the burning of his body had a high impact on the souls of Tunisians, as it was the strongest expression of the depth of his suffering and pain due to the dire conditions that he and many like him live in, who suffer from unemployment, poverty, marginalization, and the injustice of the Tunisian authorities. The Tunisian people sympathized with the story of Bouazizi, and widespread solidarity protests erupted in the "Sidi Bouzid" region, expanding the popular demonstrations in the rest of the Tunisian regions. His death became a further impetus for the continuation of the popular demonstrations in Tunisia, which toppled Zine El Abidine Ben Ali one month after the incident of Bouazizi burning himself.

Photography is a relevant tool in political, economic, social, cultural, and artistic transformations, thus achieving a communicative, economic, civilizational, and aesthetic role in such a way that the audience is living the events promptly, due to the high technological capabilities of the media that put everyone in the position of the event in real-time.

For decades, the photograph has been able to reveal many facts about wars and document their events. They have succeeded in moving people against their governments and forcing them to change their policies or introduce new laws to create a society with equal social rights to some extent, rejecting racism and enacting laws that punish those who violate them.

The use of Photojournalistic Image in wars throughout history:

One of the most significant and essential roles of photojournalism in wars, conflicts, and battles is that it is an indispensable tool for documenting critical periods in societies' history, not only for those who lived through them but for other

generations who did not experience the event. For instance, during the Pharaonic era, the man knew the image's value when he recorded news of his victories and adventures on the walls of caves and his war actions of conquest and expansion, foreign wars, and repelling external aggression. Since by the proper study of Egyptian drawings and art, we can learn about the history of Ancient Egypt. (Brier, 2019). It was a history preserved and painted passed down through the generations; even in Mesopotamia, there were drawings of the rulers' invasions. They were instead engraved on the stone tablets.

The media have played a vital role in managing international crises and conflicts. Besides presenting perceptions about the international parties and conflicts regarding the parties involved in them, and legitimizing some parties, and at the same time depriving other parties of legitimacy, highlighting particular issues, and ignoring others.

Among the most prominent examples of these conflicts and the vital role played by the photojournalistic image in reporting events to the global public opinion, influencing it and even alter the course of those wars:

### **1.6.1. Valley of the Shadow of Death**

In 1853, the Crimean War that broke out on the lands of the peninsula of the northern Black Sea, between Russia on the one hand and the Ottoman Empire with the support of France, Britain, Egypt, and Italy on the other hand, constituted a turning point in the transmitting of images of wars from the battlefield to the world. Amid this war, a new type of photography was born; it became known as "war photography journalism" from the battlefield.

Roger Fenton, the British photographer, is considered the first war photographer globally, best known for his picture "Valley of the Shadow of Death." (Daniel, 2004).

His image does not show the brutality of war; it does not appear as the images of wars that we know today. No bodies were lying on the ground, nor burning fires,

but just landscapes that Fenton used reels belonging to cannons he deployed in a wasteland in the Crimea, to photograph a fabricated scene about the war; But the power of photography made the image capable of conveying the feelings of terror in the place.

"Shadow of Death Valley photograph" is considered the actual beginning of this type of photography, and Fenton's work demonstrated the ability of the new artistic medium to compete with the old fine art in transmitting the wars visually.

After the war ended, Fenton returned with 360 photos from the field, published in "The Illustrated London News." Since that time, the camera has become an integral part of the information supported by images considered living evidence of the war's events wherever it occurs.

### **1.6.2. Vietnam War**

The photographer's cameras revealed the falsity of political speeches in the media and took the audience to the scene through the war's photographs. Some journalistic photos played an essential role in forming some of the events and situations related to those wars, as is the case in the pictures published in the American press during the Vietnam War. The photos showed some of the war's atrocities and human rights violations by American soldiers. It led the American army to withdraw from Vietnam in a historic and unprecedented defeat for the American forces; this resulted from the journalistic photos' effect that mobilized the American public against the war and pressured the government to withdraw from Vietnam.

The Vietnam War of 1963 demonstrated photojournalists' influential role in mobilizing international public opinion against the American war in Vietnam. The issue of "Life" magazine, published on July 2, 1965, was filled with Photographs from the war, taken by the photojournalist Horst Faas, and the pictures were of wounded American soldiers with signs of pain on their faces, wounded Vietnamese children with their terrified families, mutilated corpses of Viet Cong men, refugees, and crying soldiers.

Before February 1968, the Vietnam War was presented to the American public as a "clean technology war" After the year 1968 and the eight-day siege of a group of the US Navy by the Vietnamese forces, the media became focused on stories of confusion, chaos and collapse, and the news coverage changed from near victory to the "Vietnamization" of war. News stories about the strength of the Vietnamese forces, peace talks, and the possibility of US forces' withdrawal from the battlefield appeared.

- Photographs of the "My Lai massacre" in 1968:

They were a particular case filed against the Vietnam War; The pictures included details of the massacre, photographs of innocent civilian victims, and photographs that were affecting and shocking at the same time. These pictures were the sincerest witness and evidence of the deformity of the crime.

Among the most famous and controversial photographs of the Vietnam War are of Eddie Adams. An American Photojournalist, whose images were able to fluster public opinion and shock the public because of the historical photographs he took on February 8, 1968, in the city of Saigon, in which the South-Vietnam General Nguyen Nog appears pointing the gun at the head of the prisoner Nguyen Van Lim who was a fighter in the Viet Cong of North Vietnam. The general fired a bullet at him in the head that left him dead on the ground.

Adams captured a historical moment that remained in the minds of historians and researchers, as the picture won the Pulitzer Prize in 1969 and has become used in campaigns against war and US foreign policy.

There are also photographs by Horst Vas, an American war photographer and head of the photography department in the Associated Press (AP), South Asia Division, during the Vietnam War. He was one of the most prominent war photographers, and his lens captured the most powerful images that cruelly expressed this war's filthiness.

Looking at the pictures of Vas, one can see the panic and fear that the Vietnamese civilian citizen lived. The civilian has no guilt in what is happening between the two

sides of the conflict. One can also see the American soldier forced to fight just for politics. They are images at the height of turmoil and tragedy; they showed the true face of unrestricted warfare.

### **1.6.3. Vietnamese Girl and Napalm**

Nick Ut, a Vietnamese-American photographer, joined the cadre of journalists who covered the Vietnam War in the late 1960s and gained high fame after his famous picture called "The Napalm Girl" on June 8, 1972. The photo is of the child Van Thi Kim Phuc running away naked. Napalm bombs were dropped on her village by South Vietnamese aircraft during the war.

This photo remained a symbol of the brutality of the Vietnam War, and its photographer Nick Ut won the Pulitzer Prize for the year 1973 for news photography and the world press picture of the same year for "the horror of war."

Since the fifties, and with the advent of television, the image has acquired great importance in changing the course of events. The photograph of the Vietnamese child Kim Phuc running on the street naked and her body mutilated due to the "Napalm" bomb, together with other images of the American war on Vietnam, caused a sensation in the American and international public opinion, which led to the escalation of public anger wave in America and pressure on the American administration to withdraw its forces from Vietnam.

As the Vietnam War was a painful human experience, and the photographers' lenses were able to document those historical moments that embodied a historical memory for generations, not to mention the important and influential role that journalistic photo played in mobilizing international and American public opinion against the Vietnam War, and raising awareness among the American people of its uselessness.

The Vietnam experience and Photojournalism that covered the war and its events were the first time that a government and a military establishment faced the reality of dealing with free journalism capable of influencing public opinion, primarily through the immediacy and reliability of the images presented by the press and by television.

The American war photographer, James Nachtwey, who displayed his experience while accepting the 2007 TED Prize, said that some of the ideas that prompted him to be a documentary photographer were the Vietnam War and how the photographs changed the course of history. He also said that "two parties were telling the war events, the politicians and the photographers, and I believed the photographers." (TED, 2007, 03:15-05:21)

In his book *War and Peace in the Global Village* in 1968, McLuhan mentioned, the image and its position in the Vietnam War and the role it played in resolving the war, where citizens are no longer observing the battles as much as they have become involved in opinions and positions and mingled with the military.

The selectivity of the images that embodied the devastation in the Vietnam War had a significant impact in creating an effective influence and moving the public's feelings towards the hideousness of the war, and stirring the American public opinion against its government in a way that is difficult to erase from the memory of the American society. For instance, the two most potent photographs published from the Vietnam War were: A picture of the million American protesters in Washington against the war (October 21, 1968) and a picture of a nine-year-old Vietnamese girl running naked in the streets of Vietnam after her clothes burned because of the American raid on her city (June 8, 1972).

The photojournalist Corenll Capa sees that these photos did what all discussions, opposition, and calls for stopping the Vietnam War had not done.

This war aroused the interest of researchers. In 1988 a comparative study was conducted between the press photos published on both the Korean War and the Vietnam War in the two magazines "Life" and "Time life," and the number of the studied pictures reached 224 pictures, of which 94 are of the Vietnam War. The difference in the photographs posted was that more than half of the ones posted on the Vietnam War were battlefield photos. The actual scenes were of dead and wounded men and pictures embodying the state of panic and the threat of death in many situations. At the same time, most of the images published about the Korean

War were taken before the battles and were either of men returning from the fight or of soldiers present in distant areas far from the front lines.

#### **1.6.4. The Photo of a Soldier Falling Dead**

An immense sensation accompanied the photograph when published in the French magazine Vu. Some considered it a symbol of anti-fascism, while others perceived

it as more than that, as it could be a global anti-war statement. Either way, the effects of photography on politics have progressed rapidly from then on.

The famous picture was taken by the photojournalist and news photographer Robert Capa during the Spanish Civil War in the Cordoba region. It shows a soldier while falling after being shot.

This shot was among the most important images of war in the twentieth century. It became an icon of the Spanish Civil War. It prompted a change in political attitudes and created sympathy for the revolutionaries against Franco's fascist rule.

Despite all the questions and debates that concerned that photo, and doubts about its credibility, it remained at the top of the human-influencing images and continued to maintain its importance and fame, it shows the viewer how the war takes souls in a moment, and it is one of the most photos that embody the moment of the human transition from life to death.

#### **1.6.5. US and Russia**

When US President John Kennedy at the time announced the blockade's imposition on Cuba due to Russian nuclear missiles on its territory, which Russians denied and brought them into a confrontation in the Caribbean Sea and the Security Council. The publication of photographs proving the presence of missiles by the American delegate was the catalyst for the signing of the Treaty on the Prohibition of the Use of Nuclear Weapons (October 28, 1962),

Treaty on the Prohibition of the Use of Nuclear Weapons (October 28, 1962), which saved the world from nuclear catastrophe.

Images of the tragedy in Bosnia and Herzegovina, pictures of the hungry people of Somalia, photographs of drought, and the wars waging in developing countries played a role in some humanitarian decisions. Even if they did not lead to actual political decisions to end these conflicts, they at least have stirred people's consciences against this injustice.

For decades, the image was able to reveal many facts about wars and document their events. It successfully moved people against their governments and forced them to change their policies or introduce new laws to create a society with equal social rights to some extent, rejecting racism and legislating laws that punish those who violate them.

Recent crises in the world have made the image a main and indispensable component of the modern media message due to its distinctive and influential role in recording events, and on top of these crises are the "revolutions in the Arab region," which have become a permanent item on the agenda of Arab and international media to a large extent. However, researchers and politicians' interest in images reached the point of describing some wars as " War of Images" or Wars with images." Once the incident was transmitted and broadcasted by television or film, it could become a media event, as the image strength doubled after the advent of television.

### **1.7. Ideology and Cinema**

The beginnings of cinema were not in the way we know it today; nowadays, cinema is the product of many experiences and developments over the decades. However, the original idea of cinema is entertainment: the entertainment of the spectators. It was developing and flourishing because of people's passion for motion picture displays. Those visual displays dazzled and impressed people, prompting scientists and inventors to exert more effort to develop and improve these devices to continue to provide fun to the public who was paying for this service.

Among the most prominent motion picture tricks that later led to the gradual emergence of cinema:

- The magic lantern: is a black box with a concave mirror inside, in front of a light source. That mirror collects light, reflects it on a slide with a drawing or image. Thus, this image is reflected to the spectator.
- Phenakistoscope: It is a disk inside a box containing a distributor of pictures that move when this disk is rotated. The box has openings through which the spectator can see.
- The kinematograph and the kinescope: Among the most important inventions that the American inventor and scientist Thomas Edison worked on. It is a camera-like machine that automatically captures a series of pictures every half a second. These images are displayed on the kinescope, a motorized device on which the film ring is mounted and exposed to an electric light source. The spectator can see by looking through a small window to see the moving image. (Science Media Museum, 2020).

### **1.7.1. The Lumiere Brothers and the Beginnings of Cinema**

In France, the brothers August and Louis Lumiere bought the cinematograph machine, from which the word "cinema" was derived. The two brothers owned a factory to manufacture photographic tools and machines, so they completed work and experiments on the cinematograph machine. (Martín, 2019).

Among the experiments' results was that the brothers filmed the workers leaving their factory and made the first special screening of this film in the factory basement in March 1895. (Pruitt, 2018).

However, the first commercial and public showing of their film was on December 28, 1895, in the "Grand Café" in Paris, which most historians consider the actual birth of cinema, after which the Lumiere brothers filmed several short documentaries (Sotheby's, 2018). Among them, the famous movie "The train enters the station." Their expositions also began touring the exhibition halls in French cities and villages.

After that, cinema went through many stages and witnessed various developments. According to film critic "Philip Congleton," the different stages of cinema can be listed as follows:

#### **1.7.1.1. The Pioneer Era (1895 to 1910)**

This stage begins with the performances of the "Lumiere" brothers, in which the first directors and first actors appeared, and most of the films of this stage were either documentaries or theater recordings. Then fictional works began to appear. One of the most prominent pioneers of this stage is Georges Méliès, the French director who built the first studio in Europe, and his most important contributions in the early days of cinema were his introduction of tricks in filming films. His most famous work is the 13-minutes film "A Trip to the Moon" in 1902. Films of this stage varied despite the simplicity of their ideas, low costs of production, and short duration of their showing. They were the basis for the beginnings of cinema.

#### **1.7.1.2. The Silent Era (1911 to 1926)**

This stage was known by the increase of feature films; the film industry began to take a new direction. The filmmakers of this stage were interested in developing the way of expressing the image and doing many experiments on montage/editing. Among the most famous pioneers of this stage were Charlie Chaplin in the United Kingdoms and Robert Flaherty in the United States of America, and Sergey Eisenstein in Russia, whose films were mainly concerned with photography and montage. The Expressionist School appeared in Germany, which was concerned with photographic angles and exotic decorations. In France, the surrealist school was concerned with stimulating the viewer's unconscious and interested in producing films that resemble dreams.

A concern marked this stage for the content quality and the increase in the films' budget.

#### **1.7.1.3. The Pre W.W.II Era (1927 to 1940)**

This stage witnessed the exhibition of the first talking film in the history of cinema, the movie "The Jazz Singer" in 1927 directed by Alan Crosland, which made the beginnings of cinema take a new dimension, as they recorded the voice of the actors on the Vitaphone device, it turns automatically when the cinema projector is rotated. In the same year, an Academy Award ceremony to honor filmmakers began. This stage was also marked by the emergence of color films and cartoons. The topics of the produced films also varied between the comic genre and the horror genre, such as Hitchcock films, which was one of the most prominent characters of this stage.

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#### **1.7.1.5. The Golden Era of Film (1941 to 1954)**

This stage witnessed an increase in the films' budget, the increment of horror and police films compared to the musical and comedies, which were at the height of their success during World War II. Therefore, the golden age of the film industry was completely different from the early stages. Hollywood films spread worldwide, and American actors became international stars such as Clark Gable and Henry Fonda.

#### **1.7.1.6. The Transition Era (1955 to 1966)**

During this stage, American companies' production and distribution outside of America decreased. Films of various nationalities have also begun to enter the

United States. Television appeared at this stage and became a strong competitor threatening cinema, which prompted filmmakers to focus on developing the presented films and engaged in social issues and psychological films such as Hitchcock films. In addition to the commercial cinema that Hollywood was presenting at the time.

Another trend that appeared in France that gives greater importance to the artistic value of the film, regardless of its audiences and revenues, which is the "New Wave" school and its most prominent pioneers are François Truffaut and Jean-Luc Godard.

#### **1.7.1.7. The Silver Era (1967 to 1979)**

It is also called "The New Hollywood Stage." The role of large production companies in Hollywood declined, and independent production appeared at this stage, films began to deal with bold and violent topics. These films were famous all over the world. Among the most prominent directors of the Silver Age, Martin Scorsese and Woody Allan, the most famous classics were produced during this period that remained famous until today, such as Taxi Driver and The Godfather.

This stage was also distinguished by the disappearance of black and white films, as the color films prevailed and spread widely on the scene.

#### **1.7.1.8. The Modern Era (1980 to 1995)**

This stage witnessed a significant increase in the budget for film production. Space and science fiction films that depend on visual and computer effects in filmmaking appeared, thus needed huge budgets. One of the most famous films of this stage is the movie Star Wars, directed by George Lucas.

This stage also witnessed the audience's ability to watch movies at home through television and video films.

Cinema is called the seventh art for several reasons, including because it appeared after what is known as the six arts (architecture or sculpture, drawing, coloring,

music, dance, literature) and because it brings all these arts together. J. M. W. (1975).

The seventh art continued to develop rapidly over the decades, and this art occupied a prominent place in human life. It was no longer limited to entertainment; it became a more serious matter and became a major branch taught in schools and universities, as cinema has become of great importance that researchers and historians have devoted to studying, analyzing, developing its theories, and exploring its secrets and capabilities to influence audiences.

Throughout the ages, humanity has known many means of expression, and cinema is one of the most important means of artistic expression, whose beginnings, as mentioned earlier, go back to 1895 through the Auguste and Louis Lumiere brothers. After gaining increased attention, cinema underwent many transformations by employing it as a propaganda communication tool to deliver a message to the recipient through which ideology and politics were deliberately intertwined.

There are differences between what is ideological and what is political, and this includes cinema in which ideology is implicit, opposed to cinemas in which the ideology appears as propaganda.

### **1.7.2. Disney Example**

As an example of implicit ideologies in cinema, we cite Disney films directed to younger audiences. Among the most famous Disney releases is the Princesses Films.

Disney Princesses films first appeared in Snow White in 1937, followed by Cinderella and Sleeping Beauty during the 1950s. It took 30 years to release a new princesses movie, and the company released The Little Mermaid.

After that, many princesses' films followed, and sometimes renewed versions of the same stories appeared. Despite the fact that the protagonists of these films are females, who play the main characters, they are films that have been accused of passing on ideologies and dangerous underlying ideas. They have been described as

"masculinity films" that export stereotypes to children. For several reasons, including:

### **1.7.2.1. Beauty as an Essential Quality**

According to those films, the woman has no value if she is not beautiful-pretty because the external beauty and the softness of the features are necessary. Moreover, these films set specific standards of beauty such as thinness, height, and fair skin. On the other hand, these princesses do not have any privileges or hobbies, for example. Instead, they are characterized by calmness and surrender to the circumstances surrounding them. For instance, Cinderella is content to live in difficult conditions of humiliation and abuse by her stepmother and her daughters.

Moreover, Belle in *Beauty and the Beast* accepts that she is a prisoner in the palace of the nervous monster, so she caves and does not try to escape despite her misery and suffering. Belle is assuredly suffering from Stockholm Syndrome. (Irene Ali, 2017). Therefore, feminist movements have always criticized the films of Disney princesses. (X. Hu, 2020). Most of them live in a state of waiting for someone to save them from trouble, who is always male, a handsome and strong prince.

### **1.7.2.2. Wealth and Social Status**

Most of Disney's heroes, especially the good people, are always from the wealthy upper-class. Even while dealing with a story of a poor hero, such as the story of "Cinderella," that woman can only escape from her difficult living conditions by marrying a "rich man," a prince from the noble ruling family, and this is through her attractiveness and beauty compared to the ugly daughters of the stepmother. This idea is static in nearly every Disney movie.

Here, another important point must be mentioned: "beauty" is related to good morals and vice versa. The ugliness of the features by Disney movie standards is linked to bad morals and evil. All Disney villains are ugly characters. For example, in *Cinderella* film, she is an attractive, gentle girl with good manners. Unlike her father's wife and her two ugly daughters. They are vicious and vengeful, show feelings of jealousy, they hate and hurt the beautiful Cinderella.

Likewise, in the Beauty and the Beast film, the beast's character is very repulsive, nervous, constantly screaming, and bullying. He has a big, ugly, hairy face. Nevertheless, as soon as he turns into a handsome prince, his temperament changes, and he becomes a kind, tender, romantic person. Here, too, is a consolidation of the idea that the external beauty and the shape of the features are related to morals and goodness, while everyone who is evil and cunning is ugly, in accordance with the beauty standards set by Disney films.

The previous example takes us to the next point, which is "racism": Beauty, goodness, and kindness are related to light skin tone. In contrast, the evil characters in Disney movies are often dark-skinned. For instance, in The Little Mermaid film, the evil character is Ursula, who is dark-skinned. In The Lion King in 1994, the evil and criminal character are Uncle "Scar," who is also a dark lion that differs from the color of his brother and his nephew The Good ones, Mufasa and Simba.

Most Disney Villains have black visual aspects, either on their bodies, such as dark hair and skin or clothing. Film after film, the viewer begins to associate darkness with evil. (ELISE, 2016)

### **1.7.2.3. Sexual Harassment**

There are some issues that Disney movies display as not only acceptable but likable as well. For example, Sleeping Beauty and Snow White films show the princesses wake up after a long sleep after receiving a kiss from a prince, and this without their consent, as they were asleep. Who allowed those princes to kiss them without permission? Instead, those kisses appear as a good thing, as they are kisses that restore life to the long sleeping princesses. They awaken to fall in love with the prince directly. Therefore, delivering such messages and ideas to the children who are watching this does not seem right.

### **1.7.2.4. Women Must Sacrifice Without Limits**

The sacrifice of women is taken for granted. According to Disney films, it is their most important role in life.

For instance, in *The little mermaid* film, Ariel abandons her family and her environment and changes her skin (literally) in order to love a man she recently met, so she endures intense pain and loses her voice to live with him on land. Disney films teach little girls to be contented and weak if they want to be successful. (Castillo, 2006).

"Not only were these Disney movies a major part of my childhood, but they were also putting false realities in my head." (Briscoe, 2020).

The ideologies of Disney films do not contain masculine ideas only, but they also implicitly support racist ideas and reinforce the supremacy of the white race over the rest of the races.

#### **1.7.2.5. Racism and Superiority Over Other Races**

Describing the Arabs as Barbarians. For example, *Aladdin* film 1992 is the only movie in the list of princess films where the protagonist is a male, not a princess. In the opening song of *Aladdin's* movie, "Arabian Nights," the song invites you to get to know this place before you see it, describing it as a brutal and cruel place.

The lyrics say: "It is barbaric, but hey, it is home." "Where the caravan camels roam Where they cut off your ear If they do not like your face."

[Written by: Howard Elliott Ashman, Alan Irwin Menken. (*Lyrics.com, n.d*)]

Under criticism, Disney has changed the song's lyrics. However, its first entry into the Arab world seemed superficial and laden with many stereotypical images of Arabs in the West.

In the movie, every character with near-to-white skin, such as *Aladdin* and *Jasmine*, who are lighter than the other characters in the film, tend to behave politely to resemble the Western manners. As for the rest, dark-skinned Arabs tend to behave violently, cruel, brutal, and uncivilized. Therefore, any Arab looks like a white man in shape and color, he is one of them, and everyone who is not is brutal, violent, and uncivilized.

Apart from the fact that Pocahontas film is full of implicit messages of the supremacy of the white man over the indigenous people of the American continent, the film also carries many historical inaccuracies. The film portrayed a false picture of the extermination of the indigenous population carried out by the European immigrants. The indigenous heroine Pocahontas falls in love with a white settler, so the film portrays the story positively. It implies that she accepts the colonizers of her land and the enemies of her people. It praises her acceptance for integrating with them, which makes her a heroine, as she appears open and amenable to integration with the white man. Even if he was a colonialist and a murderer, in the end, he is bringing civilization and development. Meaning that whoever fights the settlers and defends his land is evil, while he who accepts the presence of the white man and seeks to build friendships with him and coexist in peace is the hero and is considered one of the good guys. "Despite heightened awareness of cultural differences and American Indian history in the past quarter-century or so, the misrepresentation of Native peoples largely continues unabated. It can be readily seen in the Disney corporation's Pocahontas (1995)." (Pewewardy, 1996). At the end of the film, friendships are formed between natives and settlers. Everyone lives in happiness and harmony, contrary to the truth and reality, as the settlers' genocide has killed 90% of the indigenous population in America. (Trahan, 2019).

#### **1.7.2.6. Change Ideologies to Suit the Modern-Day Market**

Because the world is in constant development, and with the emergence of many human rights organizations and popular social movements such as feminism, battling racism against blacks, combating sexual harassment, and other movements that have made drastic changes in human life over the decades. Besides criticizing Disney and other production companies due to the ideologies promoted by some of their films, it has led to the idea of Disney reformulating the stories of its classic films that match the values of the new millennium. The way children were addressed has evolved, and the values and concepts carried by the new Disney films changed. For example, as women gained more freedom and social mobility, the Disney princesses developed and came to be seen as realistic characters. They appear in the opposite way to the image of previous princesses. The naive, beautiful female, who does not carry an independent personality, but always needs someone

to save her, is no longer present.

Stories of different princesses have also appeared distant from embodying love stories and the relationship between the Savior Prince and the princess. Instead, the princesses' films dealt with other aspects, such as the friendship and sibling relationship, such as the story of the two sisters Elsa and Anne in Frozen film 2013. The writing of the Disney Princess character evolved from the 1930s to the present years between stories inspired by ancient myths or stories explicitly written for the screen. However, the company's new direction is to reproduce real films as new versions of its classics from the cartoon of iconic princess characters, but with minor modifications described as more feminist or evolutionary to suit a new generation of girls.

Disney princesses now have a sense of humor and desire for adventure; the love stories in their stories became a sideline or part of the consolidation of their principles of peace, loyalty to the family, and autonomy from societal customs, like Moana 2016 movie.

What distinguishes these films is the self-awareness and parody of the ideas promoted by the films of the fifties and sixties, so the films have become like comments and criticism or mockery of the old princesses who marry the first man they meet and do not have control of their circumstances. That new movement succeeded in bringing in money for the company; modern-day princesses have also become new icons for girls.

Young girls from Disney movie fans have come to prefer the costumes of modern princesses over their classics. For instance, the costumes of two princesses, Elsa and her sister Anne, are trendy in the market, even school tools and games related to the movie Frozen are very popular with customers. While in the past, Cinderella's dress prevailed. These films create new markets for commerce, from costume production, toys, school tools, and other products that generate enormous profits for the company. It is evidence of the strong influence of these films on viewers, especially the younger ones.

We find that some Disney movies are controversial, and their contents warrant analysis and serious discussion, as they use the magic of colors and movement to rob the viewer's mind, and thus it can influence him unconsciously and planting the desired ideas in his head. Disney was able to continue its successful career in being the number one animation company in the world.

Nowadays, some Disney animated films can be considered films that carry many ideologies, including the consolidation of masculinity and racism. Sometimes being very racist against people of black skin, or sometimes very stratified against the poor. It is usually biased towards a certain race, which is often the white race, to insult the rest of the races in one way or another within film events and the story's course.

Disney professionally exploited the magic of color and animation to influence children's minds and used that to the unjustified promotion of some of the ideas that all the colonial armies agreed with, and this does not mean that all Disney films deliberately promoted racist ideas, except that most of them share those attributes.

Many of its films carry linear ideological messages and are passed on professionally and thoughtfully, making it difficult for the average viewer to discover them and impossible for a child to notice or assimilate.

### **1.7.3. Political Ideology in Cinema**

Propaganda cinema is the cinema that served the fields of war and politics. Researchers in many fields of cinema, sociology, and critics alike, have established a conceptual framework called "propaganda cinema." This concept implies the political and ideological use of cinema.

#### **1.7.3.1. The Definition of Propaganda**

Propaganda cinema means disseminating messages whose content is essentially ideological to engage the audience in commitment, persuasion, sympathy, solicitation of certain behaviors or attitudes. Ideological content may refer to political, religious, or ethical convictions.

Propaganda is the manipulation of carefully chosen information to create political influence in order to influence public opinion. It is the ability "to produce and spread fertile messages that, once sown, will germinate in large human cultures." (James E. Combs, Sara T. Combs., 1994).

Politicians know how powerful and influential a motion picture can be on the recipient's mind. They worked on the employment of cinema for nearly 80 years.

Lenny Riefenstahl is the founder of "propaganda cinema" by serving the Nazi agenda through its cinematography. Her film *Triumph of the Will* is a monumental piece of Nazi propaganda. (Barber, 2016). At that time, the term political propaganda was very close to promotion or propaganda of war. In World War I, between 1914 and 1918, cinema proved the extent of its influence and the power of its political role. Although, cinema was not widespread in that era. However, more than 100 production companies were established during the First World War, and the film industry supported and promoted Germany's position in the war.

Initially, there was no interest in this matter at the Allies level, except for some unique attempts.

The story of Charlie Chaplin, and the story of political propaganda cinema as well, began as an individual attempt to support the US military by producing short silent films such as *Zeppe* (1916) and *The Bond* (1918).

On the Russian side, Sergey Eisenstein was the most prominent Russian filmmaker of the time. His silent film *Battleship Potemkin* (1925) is one of the symbols of cinema in the first half of the twentieth century. In this film, Eisenstein retold the Russian Battleship Potemkin's crew's revolt against the Czar's soldiers in 1905. Russian propaganda supported the Communist vision and the Bolshevik revolution against Tsarist rule.

The intellectual montage for Eisenstein is not biased towards ideas and contents at the expense of the aesthetic value of cinematic images because the central concern that dominated his mind, in addition to his ideological commitment, was the search for "the complete film form that carries the discourse and a high degree of

perceptual influence on the level of assimilation to ensure maximum ideological effectiveness." (Château, 2003).

American filmmakers began to glorify the heroics of American soldiers in the war, with films such as "The big parade" in 1925.

Later, Germany resumed another wave of propaganda with the rise of Nazism and the control of the Hitler regime and the Minister of Propaganda Joseph Goebbels over media as a whole, focusing on filmmaking and its use in support of Nazi ideology and German wars in Europe. The film "Triumph of the Will" in 1935 was one of the most prominent propaganda films in history.

During the Second World War, all the major conflicting countries had a particular school in political propaganda, so the countries continued to fight each other on the film arena, the backyard battlefield. For instance, the American movie Casablanca, whose primary purpose was to attack Nazism and the German army, went beyond that to become a high-profile cinematic mark with a high artistic value.

On the side of the Soviet Union, films were also being produced attacking Hitler and the German army, such as the animated film What Hitler Wants.

Wherefore the real beginning of propaganda cinema was on the part of Nazi Germany during the reign of Hitler. After the wide success of the Russian film by Serge Eisenstein Battleship Potemkin 1905, the Nazis began to promote their ideology, so Hitler appointed a Minister of Propaganda and Information Joseph Goebbels, who in turn sought to focus on the use of cinema as a primary means of Nazi propaganda, also worked on politicizing art in general and employing intellectuals and actors to promote Nazi ideas.

Among the most famous political propaganda films of that period was Triumph of the Will in its three parts, directed by Lenny Riefenstahl. 1935-1934, which was displayed in Berlin in the presence of Adolf Hitler and many leaders of the Nazi Party. The film was distinguished by the use of new and unfamiliar cinematic

techniques at the time; for example, the director used certain angles to show Commander Hitler, adding strength to his character.

### **1.7.3.2. After the war**

With the invention of the weapons of mass destruction, two great powers appeared when World War II ended, namely the United States of America and the Soviet Union. A new war emerged in the picture, which is the ideological war that is an alternative to military wars as each of the two powerful states sought to consolidate its principles and values. Most importantly, it sought to spread the system it follows to the most significant possible number of the rest of the world. These systems are represented in the socialist ideology of the Soviet Union and the capitalist ideology of the United States of America. Both parties tried exploiting their economic, cultural, and media potentials for the success of propaganda representing them in front of the world. Cinema emerged as an effective ideological and propaganda weapon.

The United States of America used to produce propaganda films and films through which it wanted to promote its image as a strong country that defends humane principles and morals and calls for love and tolerance. On the other hand, the enemy states are negatively portrayed as communism, and the Russians are shown evil and seek nothing but destruction. While the American heroes of the film are represented to be highly intelligent and sincere, they seek justice for all. Among the most famous of these films are: Rambo, James Bond and Rocky.

Cinema, whose beginnings were motivated by entertainment and profit-making, became with time an outstanding industry, then it was inserted into politics. Therefore it was used as a means of propaganda and passing through ideologies during wars.

After the end of the Second World War, cinema became an alternative weapon to the military forces, so it was the weapon of the soft powers as the powerful countries relied on it to serve their interests. After the post-Cold War era, Joseph Nye, an American political scientist put the concept of soft power. He believes that

"if a state's culture and ideology are attractive, others will more willingly follow."  
(Li, 2018).

The intense interest in cinema and its use in politics is due to its tremendous ability to influence the masses, especially with the continuous technological development that improves the quality of sound and image, making this art keep pace with all ages and generations. In addition to the fact that cinema spread in all countries of the world at a tremendous speed, it became available to a large number of people, especially after television's emergence, which contributed to the spread of films. Screens became widespread and penetrated the lives of individuals and societies, as they became present everywhere, starting from homes to public places such as various means of transportation, restaurants, cafes, and other facilities. The development of electronic devices such as smartphones, computers and the emergence of the Internet expanded the presence of screens; they became more and more available to all groups of society. Thus, the consumption of cinematic films increased so that viewing is no longer limited to cinema theaters.

### **1.7.3.3. Cinema and Political Ideologies**

Cinema has always been affected by reality and the course of political events. Films are a mirror to society and a reflection of the different ideas and convictions of peoples in general and decision- makers in particular, including religious, political, and other ideas. Filmmakers often follow the country's general policy, and films deal with current political issues directly or indirectly due to several reasons, including the fact that the main goal behind filmmaking is to achieve material profits. Cinema is a massive industry like other major industries that need to achieve profits and gains to continue. By presenting and discussing popular and sensitive topics that intrigue citizens, they gain their interest and thus ensure that audiences are attracted to these films.

Filmmakers follow the general policy of the country for fear of censorship and the imposition of penalties. In most developing countries, they are very strict, and violators are subject to severe penalties that reach suspension from practicing work, trial and payment of huge financial fines, exposure to imprisonment, and even

assassination or execution for Violating the national security of the state and its symbols. For instance, in totalitarian regimes, disagreement with the state's approach is considered treason, and it is punishable by law.

One of the reasons for the spread of political films that follow the regime's ideologies is to obtain financial funding and support from the state. The governments of countries would not finance films that criticize or oppose their public policies. In fact, some countries resort to allocating considerable budgets to

produce films that are loyal and supportive of their positions and decisions, whether through propaganda films that directly show support, such as German propaganda

films during the Second World War, or through films that contain implicit, intentional and deliberate messages.

The reasons and goals behind the production of political cinema are many. One of the most important of these is gaining public support for the country's policies and decisions by making films with political content that promotes the government's image and export to its people, besides polishing its image that it wants to deliver to the rest of the world. Often these films provide specific reasons and justifications in an influential format to explain major political decisions taken by these countries. For example, we find the decision to invade Iraq in the American films produced during that period such as Fleming 2004 for instance, which was “the first major feature project about the current war in Iraq.”(Barker, 2011)

These films deal with terrorism, the danger and threat it poses to America and all world countries. Here, America and its army appear as heroes who took upon themselves the responsibility of protecting the world from this danger and trying to eliminate it. These films justify the invasion of Iraq and legitimize it.

In these films the enemy varies according to the different stage or historical era. However, it is necessary to create an enemy, even if this enemy is fictitious. For instance, one can mention those films that deal with the subject of Aliens, inhabitants of the outside world. Most of these films are horror movies in which

humans inhabitants of the earth fight those evil Alien creatures that attack them. Whether by trying to control earth by invading it through their spacecraft or showing them as hindrances to science and humans to discover their world. By filming terrifying battles raging in outer space against peaceful humans. As it appears in the movie Alien 1979.

Another example of the enemy making in this type of cinema is how the indigenous people of the American continent are represented as fierce and aggressive. Some films portray them as brutal, ignorant, primitive peoples simply because their culture differs from the white man's culture, about which he does not know anything. The white European considers himself the only advanced and civilized human to justify colonizing other peoples' lands and controlling them by force. The indigenous peoples pose a threat, and they are the enemies of humankind; they must be fought and killed in self-defense. These films ignore the fact that these indigenous peoples are also human beings, and they are the ones who defend themselves and their land in the first place from those colonialist Europeans who came to seize their resources and settle in their lands.

During the last twenty years, many changes have occurred in the cinematic propaganda style, whether in terms of intense and frequent semantic discourse or terms of the work theme and the cinematic image's depth. However, it remained linked to war as one of the trends most used in the cinematic culture of many countries. Camilla Long, The Sunday Times film critic says, "each era gets the war films it deserves." (The National, 2017).

### **1.8. The French Colonization of Algeria**

There are many reasons and factors that drive some countries to occupy other countries, the most important of which is economic control, the search for funds, and the extension of influence, but the fan affair or what is known as the Fly Whisk Incident that prompted France to declare war on and occupy Algeria was one of the oddest reasons for the occupation in history. The French occupation of Algeria is one of the most prolonged and most heinous occupations in modern history. (Ramdani,2020)

In 1827, the "Battle of Navarino" took place, which fought on one side between the Ottoman fleet, along with the Algerian and Egyptian fleets, and between the British, French, and Russian fleets on the other side.

The Ottomans were defeated in the Gulf of Navarino in southwestern Greece, and this was the beginning of the end, the naval collapse of the Ottoman fleet, and the fall of Algeria years later under French colonialism, and this was a focal point in the separation of Greece from Ottoman rule.

At that time, France took advantage of the Ottoman Empire and Algeria's weakness, mainly that the Algerian naval fleet had collapsed. The Algerian territorial waters became open to the French forces they were planning to occupy years ago; for various factors, such as Algeria's location on the Mediterranean sea, where France considers Algeria as the gateway to Africa. Moreover, to benefit from this country's bounties and the material and human resources, restore its prestige as a colonial power.

- The fan affair:

It was the pretext and indirect reason for France to declare war on Algeria and then occupied it in 1830. The story began on April 29th, 1827, which was the first day of Eid al-Fitr, when the French consul Pierre Deval visited the Ottoman Pasha's palace, Hussein Dey, who took over the rule of Algeria in 1818.

During the assembly, a conversation took place between Hussein Dey and the French consul about the debts owed to Algeria by France, and these debts were part of Algeria's assistance to France during its siege by other countries due to the declaration of the French Revolution. It is said that the French consul responded to Hussein Dey in an inappropriate manner, so the pasha ordered him to leave, but the consul did not. The Ottoman pasha waved at him by the fan in his hand; some even say that it had hit him on the face, and this incident was called the Fly Whisk Incident. France considered the incident an insult to it and its sovereignty.

In 1827, France used the incident known as the fan affair as an excuse to occupy Algeria and imposed a siege on the country for three years, as mentioned in the

historical book "The Algerian people's struggle against the French occupation, and the biography of Prince Abdelkader: Algeria's history before the First World War," of Ali Muhammad Al-Sallabi.

According to the historian Benjamin Stora in an interview with Al-Jazeera in 2015: "The story of the fan affair was, in fact, just an excuse because this incident took place in 1827, while the invasion was three years later. Through this chronology, we can conclude that the fan incident was just an excuse or a pretext for France to set its foot on Algerian lands."

Algeria's occupation began with Paris launching its attacks on the port of Toulon, with the participation of 37,000 soldiers, and by June 14th, 1830, the French campaign managed to reach the Sidi Fredj area. (U.S. Library of Congress, n.d.) The campaign and confrontations continued until the French government set conditions through which they forced Algeria to agree and surrender, which led to the fall of the Algerian capital Algiers, the French occupation's imposition lowering the Algerian flags, and raising of the French flags instead.

- French occupation endeavors to obliterate the Algerian identity:

Since the beginning of the occupation of Algeria, France has adopted a policy of erasing the country's culture and turning it into a subordinate culture, that is to completely follow France, in which the Algerian society has been dismantled, and in this has taken several steps, including the policy of committing crimes and genocide, to change the country's demography, and to eliminate popular resistance.

France also pursued a policy of impoverishing the Algerians when General Peugeot declared in the first decade of the beginning of the occupation, saying: "The dispossession of the Algerians is the first inevitable condition for establishing our feet on the land of Algeria." (*The Algerian National Movement Part 1*, 1992).

The crime of ignorance:

The French occupation transformed educational institutions, especially religious ones (from mosques - Madrassas), as out of 176 institutions in Algiers alone at the

beginning of the occupation, only 5 remained in 1899. (*The Algerian National Movement Part 1*, 1992).

In the early years of the French presence in Algeria, the illiteracy rate did not exceed 6% at the latest, then France worked to raise this percentage, as colonial France brought it to 96% before independence. We can infer this by the following statistics:

The number of Algerian students in French primary schools reached in 1880 only about 1150 pupils, equivalent to 1% of the number of Algerian children who reached school age, and its maximum limit did not exceed 15.4% only in 1954, equivalent to 307 thousand students, while The population has reached nearly 10 million. (*Bulletin of the fortieth anniversary of Student Day "May 19, 1954,"* 1996). As for higher education, in 1884, the number of Algerian students in higher schools (the university) in Algeria reached 6 only, bringing the number to 25 in 1910, to 142 in 1941, and then to 513 students in the 1953-1954 academic year, which are a ratio equivalent to one Algerian student for every 227 European students.

The French historian Charles Andre Julian reported a statistic in 1908 in which he says: "Among the students of a secondary school in Oran (the Colonel Lotfi High School nowadays) of 1,100 students, among them, there was only one Algerian student.

That is the truest interpretation to what concluded from the colonizer's conference held in Algeria in 1908; they recommended: "The conference believes that the education of Algerian indigenous carries a real danger. The conference expresses: "First: that primary education for indigenous should stop." (*The Algerian National Movement (1900–1930)*, Part 2, 1983)

The French settlers in Algeria were normally receiving their education, as is the case in France. they built Schools for them, they brought teachers in for them, they allocated budget to them, so only the Algerians were left without education because the French had taken over their financial means for education. Muslim teachers had emigrated or exiled and schools and mosques were demolished, consequently.

In 1833 schools, "Mutuel /Joint education," has been established, directed to Europeans, Jews, and the Muslims. However, the number of Muslim students who decreased for fear of apostasy from their Islam, as the parents of students in Algiers' city had to accept entering their children to the joint school under the French program, or their children would remain without education and in complete ignorance. (Saad al-Allah, 1998).

After absolute neglect of education between 1830-1836, the first school addressed to indigenou was established in 1836 to merge the Muslims with the French and strengthen the French language. Moreover, the French authorities did not pay for that school from France's budget but Islamic Endowments' provided the funds.

When French primary schools for Algerians were established, they were named "French Arab Schools," only a few of these schools existed. The content of their programs aimed to direct a generation of Algerians towards the French and cut them off from their roots. These schools addressed one group of Algerians who are the children of employees of the French administration.

These educational institutions' object was to exclude Algerian society from its origins and Arab- Islamic heritage through well-studied educational programs with an inclusive perspective.

France fought the Arabic and Tamazight languages, and Algerian people were forced to use the French language in all fields, and it was legislated as the only official language. It circulated in kindergarten, school, and university. Moreover, France established a new French administration that deleted the Arabic names for cities, streets, even monuments and replaced them with French names.

France has also worked on issuing several decrees for "the Frenchness of education," including the decree of 1904, which prohibited teachers from opening a Quranic school except with several licenses, conditions, and adhering to many complicated requirements.

Later, it issued a law in 1938, which prohibited using the Arabic language, and even considered it a foreign language. French authorities systematically taught France's geography and history instead of Algeria's geography and history and distorting Islamic history.

The Christianization campaigns were among the essential French steps to obliterate the Algerian people's identity and deviate from their Islamic religion, which was the religion of most people in Algeria. As most mosques were converted into churches, the missionaries were encouraged to spread to evangelize the Algerian people. Thus the Islamic endowments were confiscated, and they were placed at the disposal of the missionaries. The cardinal Charles Lavigerie was one of the most enthusiastic priests about Christianization and promoting Catholicism.

- Indigenous law:

The Indigenous rule is an arrangement for indigenous people, applied in the French colonies in the mid-nineteenth century until 1944-1947. (Jibril, 2021). It was first established in Algeria, and then it was generalized in the other colonies of the French Empire, starting from 1871. This law was also applied in the British, Portuguese, and Dutch colonies.

Under this law, the administrative authority obtained the jurisdictions and powers of the judicial authority, and thus the usual guarantees of individual freedom were dropped on the pretext of preserving security and establishing order.

This legislation transferred the court's powers to the administration that made Algerians subservient to the French settlers after they were robbed of their lands and limited their movements within their own country, and the law enabled the colonizer to own land and turn its owners into servants and slaves.

As it contains legal provisions that limit Algerians' right to own land, possession of civil and political freedoms, and in 1882, the administration identified 41 violations to punish the Algerians if they do not obey the rules.

The French authorities limited the validity of this law to 7 years, but they continued to extend it until the end of World War II, when they repealed it by an order issued on the 7th of March, 1944. This law abolished all the rights and guarantees provided by any authority to the individual, indicating that it granted the general governor the authority to impose penalties without trial, and enshrine the principle of collective responsibility in the crime against the French authorities without a trial likewise.

- Popular resistance against colonialism before the outbreak of the liberation war:

Despite the systematic and fierce French colonial policies against the Algerian people and the attempt to subjugate them by various means and methods, the Algerian people have resisted the occupying forces and fought against their decisions since the first years of the occupation, and fought many revolutions against it, led by scholars and prominent national personalities. Such as the revolution of Abd al-Qadir bin Muhyiddin in 1832, followed by several movements to resist the occupier and revolt against him, such as the resistance of Ahmed Bey in the Constantine region in 1837, the Muhammad Bumaza revolt in 1854, the resistance of Caliph Ahmed bin Salem in Laghouat, the Zaatcha Revolution in 1848, and many other revolutions that continued until the end of the nineteenth century.

This popular resistance marked the first appearance of the political struggle. Its continuity and spread contributed to preserving the national conscience and the revolutionary spirit, representing the Algerian entity's continuation. They delayed the French colonial control over the rest of the regions, inflicting heavy human and economic losses. The constant popular resistance ultimately led to the emergence and success of the liberation revolution.

### **1.8.1. The Beginnings of Political Activity in Algeria**

The Algerian political and organizational thought existed before the French occupation, and what differed after the colonial presence and imposing its control over the country by force is the form of political expression through parties, the methods of their organization, the methods of their activity, and the development of political programs. However, after the First World War ended, political parties

became prominent and sophisticated with their political programs and national demands.

For the first time in Algeria, a political movement was established in 1912 under Young Algeria. It is a young Algerian movement with a French cultural formation that held positions in various fields, such as education. This movement was a political pressure group with sufficient political knowledge to discuss issues that enlightened public opinion.

The movement followed a peaceful approach and standard methods. It also established clubs, societies, and newspapers to spread reformist ideas and proclaim national and political values. Young Algeria demanded a renewal of social, economic, and political demands that are the right to participate in elections and equal access to civilian positions.

Years later, and specifically in 1919, the North African Star Party was established under the leadership of Prince Khaled. This party included the educated group, lawyers, doctors, and some French administration employees who adhere to the Islamic identity. This movement acquired public support for its discourse directed at these Algerian groups, which expresses their religious, national, economic, and political aspirations.

In 1926, the first political organization was established, North African Star Party, led by Masali Al- Hajj, who led the strikes and demonstrations. This party also published Al-Ummah newspaper, which was known for its criticism of the colonial authorities.

The party developed after the colonial authorities arrested and imprisoned its leader Masali Al-Hajj, but the party dissolved later. Nevertheless, it later appeared under the name of the People's Party.

"The Independence Movement" as for the Independence Movement, it included both the North African Star Party, then the People's Party, and after World War II, it

turned into the Victory Movement for Democratic Freedoms. This trend was known for its confrontation with French colonialism.

The Association of Muslim Scholars, which after World War II and after the events of 8 May 1945, returned to its religious, cultural, and educational activities, as it had previously participated in establishing the Friends of the Statement and Freedom front in 1944, the association appeared with a new presidency headed by Sheikh Al-Bashir Ibrahimi.

The Communist Party, which was exposed to a dissolve at the beginning of the Second World War, Masali Al-Hajj in November 1946 established the Movement

For the Triumph of Democratic Freedoms as a political cover for the activities of the banned People's Party.

All Algerian political parties were subjected to pressures, media blackouts, and electoral fraud by the French colonial authorities. These difficult political conditions that impeded the parties' activity motivated the union of the most prominent political parties with different intellectual currents. As the "Algerian Front for the Defense and Respect of Freedom" established in June 1951, it included all the existing organizations (the Communist Party, the Association of Muslim Scholars, the Movement for the Triumph of Democratic Freedoms, and the Democratic Union for the Algerian Manifesto), where it is united despite the intellectual and political disparity between its members and leaders.

The demands adopted by the Front will be listed as follows:

- Respecting freedom of opinion, press, and assembly.
- Respecting the freedom of elections.
- Putting an end to the colonial administration's interference in the affairs of the Islamic religion.
- Lifting injustice in all its forms, freeing political detainees, and abolishing exceptional measures. (*modern political thought and ideological effort in Algeria*, 1986).

The struggle between the "Messalists" and the "Centralists": The crisis of "The Movement for the Victory of Democratic Freedoms" escalated, and the "Revolutionary Committee for Unity and Action" was established on March 23rd, 1954. It is a committee within the party whose primary goal was to reconcile the two conflicting currents to achieve the party's unity. The crisis was resolved by pushing it to revolutionary action as the best way to end the conflict. Nevertheless, the efforts and endeavors of the Revolutionary Committee for Unity and Action were unsuccessful. The crisis continued, so a secret meeting was held, attended by only the leaders of the special organization distributed inside the country, and Mustafa bin Boulaïd was invited to the meeting, together with Murad Didush, Muhammad Boudiaf, and the meeting took place in June 1951 and was famous for the (meeting of the 22) which was the first core of the National Liberation Front. It has been agreed on initiating the armed revolution, and a committee was appointed to prepare for the revolution. Its members distributed tasks and prepared, in complete secrecy, for the "November Revolution," in which they announced the official birth of the "National Liberation Front" according to the statement of November 1st, 1954. (Djeraba, 1999).

During the French colonial period, political parties arose in Algeria, that is, in the 1920s to 1940s. Among its most important goals was the demand for the Algerian people's rights and freedom and the restoration of national sovereignty, including independence. The national movement parties were characterized by diversity and different ideologies, including communist, liberal, leftist, and Islamist. Despite the multiplicity of political and intellectual values of all these parties and their different approaches and methods, they all participated in demanding fundamental rights and freedoms for all Algerians, as they took the responsibility of political and national education, and they trained and formed an elite that framed the Algerian revolution in addition to their focus on the goal of independence. These parties admitted party competition, coexistence and alliance. However, this does not mean that there were no conflicts between those parties or conflicts within the individual party.

### **1.8.2. The Ideology of the National Liberation Front**

The Liberation Front launched its armed struggle without an ideological content, but

relying on the rise of the patriotic spirit, which was one of the necessary guarantees for the protection of the masses that was able to unilaterally lead the battle (politically and militarily), leaving behind all the political and social contradictions in order to recruit the entire masses: The National Liberation Front. It made the issue of deciding on the nature of the ideological choices of the Algerian revolution a matter that was not publicly discussed during the years of the liberation war. The continuation of the "National Liberation Front" was conditional by not discussing future options.

Despite the popular sense that characterized the Algerian revolution, which mainly relied on the disadvantaged groups of farmers and workers, the joining of some prosperous politicized social groups into the revolution made the nationalist current flowing against the French occupation that unites all the militants. However, intellectual unity, political standpoint, and social goals have never been the subject of a collective agreement. (Rakhila, 1993).

As the events unfolded after November 1st, 1954, the Front became more focused on achieving political and military victories rather than the harmony or disagreement of those joined from the various political formations.

This revolution began with small groups of revolutionaries equipped with old weapons, hunting rifles, and some landmines, carrying out military operations targeting the French army's bases and sites in different parts of the country at the same time. With the launch of the first bullet of the revolution, a manifesto was distributed to the Algerian people carrying the National Secretariat's signature of the "National Liberation Front." (Jeune Afrique, 2014). The statement called on all Algerian citizens of all social classes and all Algerian parties and movements to join the armed struggle without the slightest other consideration. The National Secretariat for the National Liberation Front was formed of nine members.

Despite the lack of capabilities of the Algerian resistance fighters, in front of the French's great power, they were able to carry out some operations classified as part of the street war, and they also practiced psychological warfare against the French. They were able to bring about change after they obtained the Algerian street's

support for the Algerian revolutionaries, and its influence was more potent than weapons.

As the only party expressing Algerians' aspirations for independence, the FLN attracted different groups of people from local notables, scholars, and Islamic fronts that participated in the war against the colonialists. Hence, workers strikes began in Algeria, where it began with a general strike in the "Sommel factory" for 24 days, and this strike succeeded, to be followed by the successful strikes that increased the pressure on the French government, in addition to the revolutionaries obtaining the support of the Algerians in France, and French intellectuals themselves.

- November 1st, 1954 Statement:

The "Manifesto of November 1st, 1954" represents the first document of the Algerian revolution. The National Liberation Front addressed it to all the Algerian people with all their affiliations on October 31st, 1954. It was distributed on the morning of November 1st, in which the leadership of the revolution defined its principles and methods, laid down its goals of freedom and independence, and set the foundations for rebuilding the Algerian state and eliminating the colonial system. In the statement, the Front clarified the political conditions that ensure this without bloodshed or resort to violence. As well as the miserable conditions of the Algerian people that propelled them to take up arms to achieve their national goals, highlighting the political, historical, and civilizational dimensions of this historic decision.

After presenting the reasons for adopting the armed struggle, the statement revealed the name of the movement that will lead the battle to liberate the country, which is the "National Liberation Front," this Front that attracted all Algerian citizens from all social classes and all political parties without exception or discrimination. (Abidor & marxists.org, n.d.)

Among the goals of the Algerian revolution are:

- Liberating the Algerian people from the humiliation and abuse that colonialism practiced on them and lifting the state of poverty and deprivation.
- Putting an end to the French colonial presence that controls national interests and

seizes the country's goods, and an end to France's dependency.

- Establishing a new sovereign state that extends along the Algerian land and sea borders under Algerian leadership and establishing an independent Algerian constitution according to Islamic principles.
- Obtaining international recognition of Algeria's state as an Arab, sovereign, and independent land and ending the myth that it is part of French territory.
- Uniting the Algerian people under the banner of one state and preserving the territorial integrity of Algeria.
- Establishing a democratic state that respects human rights and the freedom of all political currents.

### **1.8.3. Algeria's Independence From France**

On the political level, the Algerian issue was raised at the United Nations and the African Peoples' Conference in Accra, and it received full solidarity and complete support.

In December of 1958, Charles de Gaulle gave a speech in Algiers in which he referred to the Algerian identity. On the 22nd of the month, he was elected President of the French Republic.

On September 16th, 1959, General de Gaulle announced France's recognition of Algeria's right to self-determination. The Algerian interim government accepted the principle of self-determination and expressed its willingness to negotiate directly concerning political and military conditions to cease the fight and to provide the necessary guarantees for the proceeding of self-determination.

On September 19th, 1959, the "Algerian Interim Government" was declared headed by Farhat Abbas, Since that date, this government has become the legitimate representative and the voice of the Algerian people and responsible for leading the revolution politically and militarily. Its first statement announced its agreement to conduct negotiations with the French government under the requirement for prior recognition of the Algerian national identity.

On the interior level, the National Liberation Army's attacks and its clashes with the colonial army continued as it waged violent battles with the French forces in various regions of Algeria.

In the last years of the Algerian revolution, the Algerian people began to use demonstrations as a new weapon for several reasons, most notably that they came as a response to the project of the military occupier that severely restricted the National Liberation Army and forced it to leave many of its positions and reduce the number of its units, which prompted the people to demonstrate in the streets. Intending to nullify the colonial military plans, among the most prominent of these demonstrations was December 11th, 1960.

#### **1.8.3.1. The demonstrations of December 11th, 1960**

On Sunday morning, December 11th, 1960, demonstrations began in the Algerian capital and extended to the following days in several important cities such as Tipaza and Cherchell on December 12th, Sidi Bel Abbes and Constantine on December 13th, and Annaba on December 16th.

The Algerian people called the journalists who came to cover the events, asking them to transmit the actual image and show the reality of what was going on in Algeria, chanting, "We want freedom, we want independence."

The French authorities were surprised by the manifestations in the capital, Oran, Constantine, Annaba, and other cities, just as they were surprised by November 1st revolution. The French authorities reacted strongly to suppress the demonstrations, and the French army met the Algerian crowds with tanks, cannons, machine guns and shot them with live bullets. The French police also carried out night raids to arrest the Algerians from their homes. The demonstrations of December 11th, 1960, put the colonial power in a confrontation with the entire people; thus, the demonstrations revealed the revolution's legitimacy to the world's public opinion. The demonstrations showed the Algerian people's rallying around their leadership and their expression of their will for complete independence from France.

In the end, these popular demonstrations confirmed the cohesion and union of the Algerian people and their unity behind the principles of the National Liberation Front to eliminate the colonizer's policy represented by the idea of "Algeria is French." These demonstrations also showed the reality of the crimes of French colonialism to the world public opinion. The colonialism confronted the demonstrations of unarmed people with repression, violence, and weapons.

At the international level, the popular demonstrations proved their absolute support for the National Liberation Front, and the United Nations was convinced to include the Algerian case file on its agenda. The General Assembly's political committee also voted in favor of the Algerian issue and rejected the misleading French justifications for world public opinion. Furthermore, the circle of solidarity with the Algerian people expanded across the world and even in France, where the popular masses went out in demonstrations supporting the Algerian cause. What thrust France into internal conflicts and international isolation simultaneously forced De

Gaulle to enter into negotiations with the National Liberation Front, the only legitimate representative of the Algerian people.

The 16th session of the United Nations was held on (September 1961 and February 1962). In consideration of the importance of direct contacts between the Liberation Front and the French government, the United Nations called on the two parties to resume negotiations, aiming to commence the implementation of the Algerian people's right to freedom of self-determination and independence within the structure of respecting the unity of Algerian soil. The FLN's standpoint prevailed, and France was forced to negotiate.

### **1.8.3.2. Preparing for the referendum**

Based on the third part of the articles of guarantees for the referendum organization on self-determination and the fourth part of the agreements included, that provided the formation of a local security force to supervise the self-determination referendum. Articles (19)-(20)-(21) came to define its specifications and the powers that characterize it. Accordingly, in an atmosphere of prudence and caution, the

National Liberation Army and the National Liberation Front commenced preparing to hold the referendum.

The temporary executive commission set a date for the referendum at its headquarters in Boumerdes at the beginning of July 1962. General preparations and arrangements started to prepare for the event to mobilize the people, such as distributing brochures to citizens to raise their consciousness and vigorously participate.

A considerable percentage of Algerian people responded to this remarkable historical event.

The referendum questionnaire included the answer to (Yes) or (No) to the following question:

"Do you want Algeria to become an independent country cooperating with France according to the conditions established in the declarations of March 19th, 1962" (C.Dotyspecial & the New York Times, n.d.).

- Referendum Results:

July 2nd, 1962, counting of votes began, and the outcome of the results was in favor of independence with an overwhelming majority. As confirmed by the committee in charge of monitoring the referendum's conduct on the morning of July 3rd, 1962.

Out of the total registered 6,549,736 and distributed over 15 administrative districts, 5,992.11 Algerians have casted their votes, of whom 5,975,581 voted (yes), or 99.72%, while 16,534 people voted for (no). ("1961 French referendum on Algerian self-determination," n.d.)

### **1.8.3.3. Recognition of independence**

According to Article (24) Chapter Seven, related to the results of self-determination, and according to Article (27) of Self-Determination Regulation:

- France immediately recognizes the independence of Algeria.
- The authorities are immediately transferred to the Algerians.
- The temporary executive commission organizes, within three weeks, an election to form the Algerian National Assembly, which will take over the rule.

Consequently, the results of the referendum were announced on Saturday, July 3rd, 1962, and the French President, General Charles de Gaulle sent to Mr. Abd al-Rahman Fares, Chairman of the Provisional Executive Authority of the Algerian Republic, a letter recognizing the independence of Algeria.

Subsequently, Monday, July 5th, 1962, was considered the official date for national sovereignty restoration. The withdrawal of the French forces began on July 5th, 1962, on the day they entered July 5th, 1830, that is, after 132 years of colonialism. (Oxford University Press & Evans, 2012).

Likewise, they withdrew from the same place from which they entered Algeria in the Sidi Fredj area near Algiers. On that day, Ahmed Ben Bella has been appointed as the first president of Algeria's independent Republic after his release from French prisons with many leaders of the revolution.

## CHAPTER II

### THE FRENCH CINEMA

#### 2.1. The Colonial Cinema

French cinema, especially colonial cinema, is one of the most important international models in which politics and ideological orientation played a fundamental role in conquering peoples in a new way. Therefore, it is expected to serve a uniform ideological function. (Evans, 2004).

Colonial cinema has several aspects and functions, including the "use of cinema as a propaganda tool," which was in the early stage of cinema and its invention by the French, and its media and commercial role in practicing the invasion of the third world countries.

Colonial cinema has a political direction, as this cinema serves the interests of colonialism in the media. It also covers everything related to the French and European settlers in Algeria. It was spreading propaganda to mislead the international and French public opinion in particular.

As for the cultural trend of colonial cinema, France tried to play the role of a propagator of cultural awareness in Algerian society. However, in reality, it aimed to rob the cultural and intellectual identity of society and make it follow examples of the French-Western civilization through the screens by systematically and thoughtfully broadcasting a large number of films to the Algerian people to achieve maximum influence and impact. Thus, cinema can transmit Western values; it eventually shapes the political and economic aspirations of Third World populations. (Dominique, 1983).

The colonial regime realized the importance of employing cinema to achieve the goals of control and domination. Thus colonial France used all intellectual and ideological means to create a positive image of its role in its colonies and justify the legitimacy of its existence, which it imposes by force and oppression.

Colonial cinema in Algeria was closely linked to colonial authority, especially with the military administration, and it was used as a propaganda tool to promote colonial policy plans, constructs, and ideology. Therefore, it was very interested in the media and film sector by providing all the material capabilities and carefully selecting the personal crews working in cinema. The French officials knew the power of cinema, so they entrusted this sector to the specialists, who were carefully selected, trained, and knew what was expected from them. (Dadci, 1980).

Private companies such as "Gaumont" and "Pathé" monopolized the cinema field until the year 1914, as well as the army's institution, "Service cinématographique de l'armée," which was founded in 1914, was directly affiliated with the high command of the French army, and among its goals was the consolidation of pacification in the colonies. General Gallieni explained to the French royal family members that cinema must convince the people of the peaceful aspect of the European presence in Algeria and explain the positive things of the civilization mission they brought (Maherzi, 1980).

During the 1940s, the colonial authorities discovered the importance of cinema and audiovisual media in propaganda and the creation and direction of thought; hence the film began to be employed in the military psychological strategy. Both French media in general and French cinema, in particular, were employed to confront German-Hitler propaganda, and later on, it turned into propaganda to face the national movements in the French colonies.

This psychological function in the media was prominent in the emergence of the "Media and Documentation Department," which was keen on spreading propaganda through the radio in French, Arabic, and Tamazight languages. It came after the Soumam conference August 20, 1956, which emphasized the necessity and importance of relying on the media and propaganda in military activity and the need to intensify propaganda work at the international level. (Denis, 2009).

### 2.1.1. Colonial Cinema at the Beginning of Colonialism

Many scholars and researchers in the field of colonial cinema in the Maghreb and North Africa countries such as Lotfi Maherzi and Abdelghani Magherbi agree that the primary purpose of this cinema is to portray the occupier, bringing civility and refinement and distorting the people's image, presenting a stereotypical representation. The French authority at the time had to form it according to a well-studied methodology characterized by mockery, parody, and contempt. From these films, we mention:

- *Le musulman rigolo* (The funny Muslim)
- *Ali bouffe a l'huile* (Ali blows in oil) And many other similar films.

The contents of films in colonial cinema can be classified into three stages that they went through:

The first stage is the stage of exotic films. The Algerian individual was depicted as a strange being that stirred the curiosity of the Europeans and entertained them. The Algerian nature was used as a background, a different décor; these films made the folkloric character of the region a charming and attractive accessory. At this stage, this type of cinema carries implicit messages and aims at the search for strangeness and exoticism, the sun, the blue sky, and the vast desert, which was embodied in the works of Félix Mezghiche one of Lumière Brother's agents.

One of the most important works that embodied this trend is the film *Jardin d'Allah* (The Garden of God) and *Al-Waha* (The oasis). These films are distinguished by selecting scenes that stimulate the feelings of the colonizers and their desires. They ignore or neglect the local people and include them in the general decoration of the film, without any characteristics distinguishing them. "The denial of Arabs from appearing in these feature films is in a way a typical reflection of the Algerians' insignificance in colonial life" (Megherbi, 1982).

The second stage is the stage of demeaning indigenous people, as colonial cinema at this term used to place the Algerian people in an inferior position, depicting them as beings unable to think and need others to guide them.

On the other hand, these films portray the European as a savior and carrier of civilization, and then the films became heroic adventures that highlight the strength and positivity of the European on the one hand, and the weakness and absurdity of the Algerian on the other hand. The hero in the film is a European adventurer or a French military commander. In comparison, the indigenous people appear only in a distorted image that does not reflect actual facts. Films at this stage include films such as: *Le musulman rigolo*. As "Abdelghani Megherbi" mentions in his book (*les algériens au miroir du cinéma colonial*,) the movie *Tartarin of Tarascon 1872* by Bernard Raymond filmed in Bousaada showed the Algerian character as naive, funny, and stupid.

The film *Visages voilé âmes closes* by Henry Roussel is also among the most distorting works of the Algerian personality, as it dealt with it directly through the main character, thoughtless and mean, as this character appears to collaborate with French colonialism.

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main character, thoughtless and mean, as this character appears to collaborate with French colonialism.

The third stage: colonial cinema as a means of propaganda. This stage begins after 1945 and the events of May 8th. At that stage, the French authorities used cinema as a means of political propaganda thoughtfully and intentionally. After May incidents and what it witnessed from the popular anger in Skikda Guelma and Kharata directly impacted the film sector. As the colonial authorities were terrified, fearing a popular revolution, the cinema held responsible for this rebellion among the people (Megherbi, 1982).

After these bloody events, it became necessary to abandon the production of works that contain apparent hostility and racism towards the people to avoid any state of resentment and criticism of the population, which negatively affects the adopted French propaganda policy. Thus, this date represented a decisive turning point in changing the colonial strategy of the occupier, who later sought to conceal the racial and propaganda dimension and adopt actions on the surface, claiming to advocate equality and serve the interests of the people to calm and control the situation.

## **2.2. The Ideology and Structure of Colonial Cinema**

Expansionist states have always tried through their colonial policies to consolidate their culture and civilization in several ways. That is to dominate the vulnerable peoples to a set of ready-made patterns so that they cannot get out of their control.

Cinema was one of the adopted strategies of the French colonialists in all its colonies on the African continent. Its goal was to legitimize the colonial system, trying to convince the people of the noble message of the French. The French thought that they brought civilization to these unfortunate people, who need the education to get rid of ignorance. Moreover, this policy aims to get Africans to believe and recognize that they are inferior to the Europeans. For instance, the movie *Pépé le moko* 1937 Directed by Julien Duvivie, depicts the life of a gangster in Marseille city and his escape from the police to Algeria, where one of his old friends lives in the popular neighborhood of (Kasbah) in the capital Algiers. The

film portrays the Kasbah neighborhood as a den of prostitution and scum from a society between thieves and criminals (Magherbi, 1982); the film's goal is clear: to show that distorted image of Kasbah neighborhood.

The films presented by this cinema were far from the norm and characteristic of Algerian society. Instead, the colonial cinema worked to present the European man as superior to the African man, and these ideas contribute significantly to creating a dependency on him by the people who think they are inferior to the Europeans.

These films falsify reality, as the colonialist European is portrayed as an advanced human being from a more superior culture and civilization, possessing high-level technology, while the country's indigenous people are depicted as primitive and incapable of making progress. The main aim behind the outlandish films is to provide an ideological justification for the domination and exploitation of the colonized peoples. From the European perspective, these peoples are considered backward and have no civilization. Consequently, European man has the responsibility to spread civilization and urbanization, as he comes from a more superior culture and civilization and possesses advanced and high-level technologies, unlike the primitive indigenous people. The image that the authorities in charge of the filmmaking industry have deliberately formed and presented a stereotype characterized by mockery, parody, and contempt for the Algerians according to a studied methodology and based on an inferior prospect.

The French colonialists also found the main feature of filmmaking in Algeria. The seashores and nature in the north, the dunes of the south, including valleys, rivers, forests, and oases, were essential sources for that exoticness perceived by European society in general and the French in particular. The French viewers saw and discovered the magic of the East. That was due to the distinction and difference existing between two different environments, thoroughly in everything, and the same reason pushed them to the inevitability of believing the presented stereotype.

The first filmed films from 1896-1897 highlight the neighborhoods of Algiers and some other cities, such as the city of Tlemcen, where they appear intriguingly and strangely. These film scenes were utterly different from that European viewer.

These films were produced by foreigners, especially the Europeans and the French, who played the starring roles. The colonized countries are often used as a natural and social background for these films, which gave them a dazzling and strange appearance.

In the 1920's, the French authorities continued to transmit the same stereotype of the Algerian, as that period witnessed waves of many French photographers and film directors in Algeria, who have also worked on the transmission of different scenes of men, women, and children in cities and rural areas, as well as farmers in the fields, workers in workshops and others and these ideas contribute significantly to creating a dependency on him by the people who think they are inferior to the Europeans.

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The French colonial authorities adopted and supported it because, at that time, they were working to celebrate the centenary of the French invasion of Algeria, where the colonial authorities worked to highlight the scenes of the French landings in the Sidi Fredj area on the coast of Algiers.

The filming process continued from 1896 until the outbreak of the popular revolution and after. Its objectives and the purpose behind its filming and publication varied. Colonial films diverged between fictional films and documentaries; organizations aimed to collect information on the customs and traditions of the Algerian society that represent their culture and everything related to their daily life in the countryside and cities. These films were filmed in Algeria and then sent to France to be distributed and displayed in various French cities to mislead French public opinion.

Until 1946, there was only one film institution in Algeria that produced many short films in Arabic and French languages. For instance the film *La fête imprévue* 1953 Directed by André Zwobada. There were documentaries related to Algerian customs, traditions and culture. Also, it produced films on health, education, agriculture, and others on political propaganda.

France's strategy had a significant impact on European society, world public opinion, and even the Algerian people themselves. The authorities used the art of cinema and the power of the image to pass their ideologies and support their presence in the African colonies, as French cinema served alongside the military forces to assert control on countries and peoples, justify their presence and legitimize it. Here lies the strength of this employment of cinema.

Foreign companies, especially French and American ones, had a monopoly on cinema in Algeria until the end of World War II due to the importance of the role played by cinema on the ideological and propaganda level. A new organization for the monopoly of cinema was set up and directed for political purposes, starting in 1946 with the establishment of Film Distribution Agency. After this date, the colonial authorities produced several short documentary films about health and education, in which propaganda occupied a large aspect, especially with the beginning of the fifties and after the outbreak of the popular Algerian revolution. From the films of that era *Le grand Jeux* by French director Robert Siodmak, it represented France in Cannes in 1954.

The contents of colonial films were racist and were characterized by falsification of facts, as cinema and audiovisual language, in general, were among the most prominent means employed in colonial propaganda with the aim of ideological control. The film *L'olivier de la justice* (1962) by James Blue is considered the last film of the colonial cinema era. (Denis,2009)

From the first photographs taken by Félix Mesguich to the last film, *L'olivier de la justice* in 1962, colonial cinema in Algeria produced about eighty films and hundreds of documentaries. By 1962, Algeria gained independence after 132 years of occupation, domination, and settlement exploitation, corresponding to more than 60 years of intellectual and ideological falsification practiced by colonial cinema.

### **2.2.1. The Structure of the Colonial Cinema**

One of the essential features that characterized colonial cinema from the period of its inception to the year 1919, in particular, was the control of the military in using and directing the film for propaganda purposes. It was also known for the cooperation between academics and military, and cinematographers to implement their ideas and unify them regarding films' propaganda and political uses.

The cinema was a weapon and a well-thought-out method. The French authorities worked to unite the cinema between civilians and the military. Therefore France classifies cinema as an effective tool for conquest and occupation. (Magherbi, 1982). Consequently, cinema in Algeria is mainly linked to the military uses in propaganda and promotion of the French colonial project.

### **2.2.2. Civic Cinema**

The French authorities employed cinema to introduce Algeria, its picturesque nature, and the multiple capacities that this country contains to impress the French and European viewers and attract them to the country not for touristic reasons but for settlement. The main goal was political, as France consolidated its presence in Algeria and North Africa by encouraging settlement.

The French authorities established cinematic structures and institutions to organize cinematic and media work. These structures developed after the Second World War and came under the control of the military authority, especially during the Algerian war of liberation, to be employed as a means of propaganda.

The Center de documentation was directly affiliated with the General Government in Algeria, which contains the Department of Photography, the first institution specialized in creative work in the field of cinema and business, one of its directors was "Alexandre Promio" one of the "picture hunters" of the Lumiere Brothers, who produced several footages about the French colonies, including Algeria. (Denis,2009)

Several folkloric films were shot in order to encourage the French to come to Algeria. Following a decision issued on March 22, 1947, the Cinema Authority was established under the direct tutorship of the Director of the Governor General's Office in Algeria, and its primary mission was to produce documentary films about Algeria. Three years later, the O.A.C.E was established by the governor. This office was known to represent a cinematographic structure with an educational base since the establishment of the O.A.C.E in March 1950; it became the first office in France, with 400 members. (Maherzi, 1980)

The general government in Algeria did not only control the possibilities of producing propaganda films and monopolized the means of display and distribution across the entire country, but it also established mobile units to display films across different regions.

### **2.2.3. Military Cinema**

After World War II, the French army began to produce films that glorified the role the army played in defending the nation and the values of the French Revolution against the Nazi occupation, highlighting the victory of the Entente countries against the Nazi wave in Europe. That was through Service cinématographique des armées or the S.C.A.

As the French army has high capabilities in controlling war photographs that display scenes of war and soldiers, it also supports and promotes the idea of "resistance France" behind General De Gaulle. The Army Cinematographic Department sought to show a strong army in control through films depicting the war capabilities of France's air and land army.

All cinematic and audiovisual works result from the request of military officials specialized in propaganda and cinematographic issues of the Special Forces, where the cinema institution applies the orders and decisions of the Army High Command. The main section of the department is the "Ivry section" of the S.I.D.N Media Service. Within this section, there is a "cinema office" in charge of relations between "the Army Cinematographic Service" and the film institutions. That institution was subordinate to Paris and its decisions. After 1955, the military authorities established a military cinematography center in Algeria to follow developments in the military and political arena closely.

It was officially established in 1956 as the "Audiovisual Production Center" and was placed under the "Psychological Labor Office" tutelage.

The image has become very important in the war waged by the military and civilian authorities against the Algerian National Liberation Army. According to the decision of April 13, 1956, cinema was associated with the new institution of psychological and media work S.A.P.I (Denis,2009)

In 1958, the cinematographic institution of the army in Algeria was one of the most prominent means of propaganda for the French government in general and General de Gaulle in particular. Through the films it produced, it endeavored to highlight the prominent role of the French army in maintaining peace and security and praising the positive role of General De Gaulle in developing the situation of Algerians.

Among these films *Je Vous ai compris* (1958). A film shows General De Gaulle's efforts to achieve the social integration of Algerians into French society. It is also a film directed at rural dwellers and Algerians who live in major cities to convince them that the French authorities seek to build French Algeria for all.

From this context, we conclude that the French authorities have tried various methods to win over the Algerian people on their side, and the propaganda method was the most used to promote their projects and provide support for their positions and political decisions.

The films' production, whether documentary or feature films, is directed according to the colonialist's perspective and orientation; thus, colonial films cannot be cut from their ideological dimension. Filmmakers and directors determine all the details, from the space they want and the form of reality they aspire to convey, to embody their preconceived ideas, whether cultural or religious, following the state's policy and its leaders.

Hence, the French government found in cinema a powerful means thanks to sound and image abilities to influence. The civilian groups ensured the production of cinematic shots with an ideological and propaganda dimension. They then became under the supervision of the military institution, especially after the outbreak of the Algerian revolution, as the need for media production increased more than ever before, and this was an attempt and endeavor by France to keep pace with the developments in the situation in Algeria.

### **2.3. French Films During the War**

French military cinema developed after the outbreak of the November 1954 revolution, in terms of technology and propaganda methods on the Algerian issue, that is to control the image and to present an outstanding picture of the military establishment.

The French state preferred to represent the war through images of the Service cinématographique de l'armée, or S.C.A, so censorship of the pictures and films recorded on the battlefields was left to the French army, it rejected all unwanted images.

On November 20, 1951, the government operating in Algeria sought to issue a law requiring prior access to a special permit for each institution wishing to engage in

cinematographic activity in order to monitor the submitted messages, and it was also decided to change the tone of the cinematic discourse by adopting a reverse propaganda policy based on rationality and indirect passing for political discourse (Meherzi, 1980)

The film was used extensively by the French military authorities and was used extensively in its propaganda strategy during the war, as France sought in various ways to pass intentional and deliberate messages through its production of these films. It also created images aimed at misleading public opinion and directing it according to what serves France's interests and colonial policy. After the outbreak of the Algerian revolution in November 1954, the need for colonial propaganda increased, so filmmakers followed this direction, and the number of films produced increased. In that period, Algeria became a vast and rich field of colonial film production.

In 1955, the confrontation between F.L.N. and the French army intensified, which increased the ferocity of media war waged by the colonial regime against the rebels of the Liberation Front. The propaganda films in that period became distinguished by the presentation of the direct intervention of the French army to polish its image because, after its sent in 1954 to suppress the liberation revolution, the colonial authorities wanted to control the image conveyed about the army and its actions. Hence, the videotapes excluded the heinous and painful crimes it carried out regarding the defenseless civilians and avoided everything that could demoralize the army in front of revolutionary strikes and their resistance, thus pursuing psychological warfare. (Denis, 2009)

This propaganda is directed primarily at the French people and everyone who supports the French Algeria project from Europeans and Algerians, especially to the French soldiers, to motivate and encourage them. That propaganda was also directed at the enemies: F.L.N. and all those who support it to discourage them.

The Algerian-French war took place in front of the lens, professional and amateur journalists and filmmakers recorded its events. The films and tapes of that era varied

between documentaries, television reports, and feature films under the restriction of the military establishment that controls the image and video sources.

### **2.3.1. Documentaries**

This type of films represents the largest share of the total French films called "Les Films d'information" (information films) in the 1950s, as they were relied upon heavily as a programmed propaganda strategy to confront the Liberation War and the National Liberation Front.

Most of these films were produced in order to hide the features of the war in Algeria. Films are based on concealing the truth and denouncing the people's revolution. These films aimed to prove that the French Republic can secure peaceful coexistence in Algeria between "Algerian Muslims" and "Europeans" and that thanks to the "efforts" of its army, it was able to protect them from saboteurs, terrorists, and enemies; those labels were depicting the Algerian revolutionaries demanding independence from France.

The goals of these documentaries varied. On the one hand, they are considered a tool of struggle in the psychological war against the National Liberation Front. Nevertheless, on the other hand, they were an official implementation of the instructions issued by the French government regarding Algeria, as they are directed at a broad audience, especially international public opinion.

The producers of these documentaries sought to show Algeria as a part of France and an extension of it. A part of France situated in the African continent whose population consists of conservative "Muslims" and sophisticated modernists, namely "Europeans." They tried to establish an image of an imaginary society in which Europeans and Muslims coexist peacefully without discrimination. In contrast, the truth was the opposite, as the reality was a society full of social and class differences.

Beginning in 1955, images from the military became the only source for making films about the war in Algeria, and through that, France was promoting the idea that

there is no war in Algeria, but instead, there is just preservation of order and security through field operations by the army. There is no trace of the brutal soldier, and even if he is mentioned, he is shown as the hero who came to help maintain security and confront the "saboteurs" of "fellaghas" who instill fear among the people. Therefore, it suffices to look at the titles of newspaper articles or the titles of some films to confirm the image that the occupier wanted to publish using terms that demonize the resistance and glorify the army's role.

From 1945 until 1950, approximately 83 short documentary films were produced, and the General Government in Algeria alone owns 22 films. However, this figure witnessed a significant decline within the year 1952, as the period between 1954-1957 witnessed a decline in production due to the issuance of the 1953 law, which set strict laws in film production, which led to high production costs for films. In addition, the military monopoly on cinema by the Army Cinematographic Authority S.C.A and the censorship imposed on the private sector in the field of film production. (Denis, 2009)

### **2.3.2. T.V. News Reports During the War**

The French filmed events dealing with the topic of the war in Algeria depicted events according to the perspective of the colonial authorities and served their interests. From the French television programs that dealt with events and issues that were taking place during that period,

"Cinq colonnes à la une" : A Show whose episodes range is from 20 minutes to 25 minutes, sixteen topics were programmed regarding the Algerian war of liberation between 1954 and 1962. Of the topics devoted to this war, we mention:

- *Sergent Robert* on January 9, 1959. That is presenting the daily life of the French soldiers in both the Aures and Kabylie regions.
- *The Algerian-Tunisian borders* on March 1959 by Francois Chantal. It mentioned the electric line on the Algerian-Tunisian border.
- *L'Algérie des combats* on October 1959.

This short film is the first to display images of war on screens, as it revolves around operations in the Kabylie region, where military operations, battles, and helicopters are filmed. In 1961 there were several programs and documents such as *Algeria: Seven Years After the War*, *Algeria: The End of the War*. (Rioux, 1990).

### 2.3.3. Short Films and Reportage

Five major companies had a monopoly on the production and distribution of news reports and films, namely:

- "Éclair-journal"
- "Les Actualités Française" "Pathe-journal"
- "Gaumont Actualité"
- "Les Actuaités Fox-Movieton"

These institutions were the only legal ones with the legitimacy to prepare weekly photo newspapers.

The average duration of the presentation of these news reports and short films is about ten minutes, as they were shown on large screens in the distributed cinemas before the start of feature films screening, as the cinema audience in the exhibition halls was following the news of the liberation war in Algeria during the period from 1954 until after the war in 1969. (Stora, Hennebelle, & Berrah, 1997)

Among the productions of these companies, there is *The Aures* in 1955.

In 1958, *The Return of the Prisoners of the National Liberation Front* and *De Gaulle and the Algeria War*. 1960 was marked by several news films, including: *The Dramatic Events, Riots ...* and others.

As for 1961, there was only one title, *The Days of Algeria*.

Between 1954 and 1961, "The French Photographic Events" prepared 28 documents, which are described as very insignificant and have no trace of the war in its contents. The document "L'attente du cessez-le-feu" in 1962 is the document in

which the war in Algeria was depicted in the total number that totaled in 53 short films. (Stora, Hennebelle, & Berrah, 1997)

#### **2.3.4. Feature films**

Most of these films were colored, as the aim was to use them in colonial tourism propaganda, as these films highlight the beauty of Algeria and the natural potential, resources, and fertile agricultural land it contains.

Like the movie *La corniche d'amour* 1952. And the film *Vacances à Telemcen* in 1955. (Denis, 2009)

These films avoided showing any form of violence or war, through which they export the image of charming Algeria, with its beautiful nature and picturesque scenery, in which the Algerian played the role of the enthusiastic welcomer of European in an atmosphere of popular folkloric decoration, that is the characteristic of colonial advertising cinema from the 1940s until the first years of the war.

One must also mention the film *L'oliviers de la justice* 1961 by the American director James Blue. That was the last film to be directed in Algeria before independence. The French authorities funded the film, and the National Center for Cinematography has harnessed all financial potentials. The film gave an image of the great nostalgia of the French for Algeria. However, it also presented a positive image for the French military army, as it attempted to clear a mine in the corridors of Algiers city. (Denis, 2009)

As previously mentioned, during the first years of the war, the coming images from the military establishment dominated the cinematic production. It wanted to control the image that was broadcast about Algeria and the Algerian war and the battle management.

Where the image of the Muslim Algerians was present, not for their benefit, but to employ it in the service of perpetuating the exploitation and the systematic

destruction of everything related to the Algerian identity in terms of geography, history, and culture, and showing the colonial society in its best form.

#### **2.4. Media Policy Towards The Algerian Liberation War: The Media Blackout During The War**

France has a long history of "censorship," from the sixteenth to the eighteenth century, when there was firm government control over the media sector, including radio and television, between the fifties and seventies. (Wössner, 2002).

The strict censorship and the ban on broadcasting and publishing affected all cinematic works, press photos, and news that affected the French government and politics. Whereas in the year 1909, the Minister of Interior Affairs questioned the ability of the image to influence the popular masses in France, so he banned all cinematic shows that could provoke popular demonstrations.

Then a "censorship committee" was established, with the function of banning all reports or films with political content contrary to the policy adopted by the French government or works dealing with the issue of war. This committee was established with the goal of total control over the audiovisual and cinematic media materials.

Despite these strict measures, some leftist film critics and journalists sought to support the Algerian cause, expose the French repressive policy and oppose the censorship imposed on some films that raise the Algerian cause.

With its various specializations (daily newspapers or magazines), the left-wing French press has a pioneering role in conveying the reality of what was happening in Algeria in terms of excesses and violations. Political magazines were proactive in dealing with the Algerian war and revealing the methods adopted by the French army, the violation of international humanitarian law, and the republic's constitution (torture, detention, mass population). As for the left-oriented film magazines were late in dealing with the Algerian war until 1960 due to strict censorship and measures taken by the French authorities to prevent the cinema sector from announcing the violations and abuses taking place in Algeria.

However, many filmmakers and film critics have contributed to writing political articles condemning colonialism and its repressive practices against Algerians, including Marcel Martin and Paul Louis Tirard.

Among cinema magazines that served as a link between cinematographic production and the cause of war in Algeria were:

- **Miroir du cinéma, La Méthode, Cinema 55, and Positif.**

Film criticism was a means of opposing the French colonial policy in Algeria. Film magazines:

- **55 Cinéma**

It is a French film magazine founded in 1954, known for its focus on cinema's objectivity and transparency aspect rather than the aesthetic and artistic side. Moreover, personalities such as Edgar Morin and Robert Ménégoz wrote in it, where they wrote on censorship subject, of films banned from the exhibition, those related to colonial wars.

- **Positif**

The magazine was founded in 1952, it is considered the most committed film magazine due to the number of articles it published on the Algerian issue, and many of the magazine's editors signed the (Statement 121).

The magazine attacked film censorship, as it was writing about and defending films banned from the exhibition. For example, **Positif** magazine dedicated issue no 13 of 1955 in which the film *Bel Ami* by the director Louis Dakin was mentioned. The government banned the film due to the public opinion disturbances that it might cause. (Positif, 1955)

The magazine also condemned the colonial policy in Algeria and defended the Algerian case, especially after the French authorities banned the screening of the film *Le Petit Soldat* by Jean-Luc Godard (Positif, 1958). That film was only screened after a whole year of Algeria's independence; that is in 1963.

**Positif** also defended the director Claude Autant-Lar and his courage by defying censorship with his film *Tu ne tueras point* (1961).

**Miroir du cinéma** magazine is also known for its support for the independence of

Algeria, as Jean- Louis Pays, wrote in one of the magazine articles that De Gaulle wants us to always remain in the scandal: the war in Algeria, torture, and the slaughter of demonstrators, the constant cheating and lying of leaders for political purposes.

The magazine **La Présence Du Cinéma** raised the "issue of torture." The magazine wrote about the torture and hideous methods that the French army practices against the National Liberation Army members after being arrested. Edgar Morin also wrote about banned cinematic shows in October of 1960, where he mentioned images of the bodies of those killed by the French army sprawling and stacked on top of each other. He sees that this makes us enter into a critical social issue, that the worst insult to a person is deprivation from the funeral and burial. When the camera showed how those corpses were left to rot, this is evidence of the war's extreme brutality. (Présence du cinéma, 1960).

According to the importance of the cinema sector and its powerful and vast influence, the French authorities imposed strict censorship on the films that were screened in cinemas. A specialized committee was formed; a committee that has all power to delete any clips and pictures, ban all films whether they contain content that raises doubts about the policy of the French government or refers to the events of the war in Algeria or the repressive operations of the French army in the rest of the colonies.

Censorship included television and cinematic works as well. Censorship was very tight during the Algerian war. Despite that, some leftist French filmmakers have produced films (albeit a few), despite knowing in advance that the strict censorship imposed on the film sector would prevent their films from being screened in cinemas. However, they still directed and produced films that dealt with many of the forbidden subjects at the time, such as the Indo-Chinese war, the rebellion of French recruits, the subject of oppression practiced in the colonies of North Africa, including the Algerian issue.

The censorship committee was on the lookout and responded firmly to those works, such as the movie *L'homme du large* by the French director Marcel Chabrier, which

was the first to be banned from screening by the censorship committee. This film reveals the issue of bribery in the French police.

The censorship committee activity increased in the period between 1954 and 1962, that is, after the outbreak of the popular liberation revolution in Algeria, to gain independence from France. The committee tried in every way to impose tight censorship on all acts of media and film sector that refer to the topic of war in Algeria, which was the most discussed by the French press throughout the war period.

The French government and the censorship committee intervened to prevent the showing of three films. For many reasons, such as addressing thorny topics from this would affect the situation in Algeria due to the colonial policy, military disobedience, and others. They included them in a taboo category, namely: *Tu ne tueras point* (Do not kill), *Bel Ami* (The good friend), and *Les Sentiers de la Gloire* (Paths of Glory).

*La démission du cinéma* (The Resignation of the Cinema) That was the title of an article in **Esprit** magazine in 1957, where the article talked about the status of cinema, where filmmakers and journalists sympathetic to the issues of colonized peoples and the war issue in Algeria found themselves bound and restricted by the censorship committee. (Boudjedra, 1971).

Since starting in 1956, control of cinema and other media was at its peak, because military journalists had wide powers, as it provided them with all the technical means to prepare reports and films as well as distribute and broadcast them through the "Film Distribution System" that was established since 1946.

Censorship was the most important means used to monopolize the cinematic and media sphere and try to direct it for political and propaganda purposes, whereby filmmakers and journalists who oppose the policy of the French government and those who produce films of hostile political content are monitored and punished. That applies to all cinematic and media works, whether they are in France or Algeria.

In this regard, the president of the Syndicate of Technicians of Cinema, Ciampi, said, "I challenge you in France to talk about Algeria, social and ethnic problems, the army, the police (...), strikes, and all the problems that relate to politics." (Boudjedra, 1971).

There was not only censorship committee, but also Le Central Catholique du cinéma (The Catholic Centrality of Cinema), which is known for its use of other methods of exercising tight censorship, whereby footages were previewed shot by shot. It was also known to impose financial penalties on directors and producers, thus losing their material and moral rights, as the authorities do not finance directors who dealt with the Algerian cause or the political situations in France in their films.

The historian Benjamin Stora believes that cinema gained strength and fundamental importance after World War II. With this importance, the French state instituted multi-faceted censorship, so displaying films to the public is subject to the law enacted on July 23, 1945, and amended in 1948 and 1952, which obliges the director to obtain permission that allows him to screen the film. (Harbi & Stora, 2004)

He also says, "Few documentaries and feature films, as they are very few in the French production of that era, and many of them were not displayed and exhibited. Moreover, the absence of the French film about the Algerian War during the war itself darkened the visual scene" (Assombrit le paysage visuel). (Harbi & Stora, 2004)

These challenging conditions, censorship, and restrictions imposed on the seventh art and the freedom of the press and expression have negatively affected the number of works and films that deal with thorny issues, such as the Algerian war. As the number has significantly decreased today, we find that the number of these films is minimal compared to the number of other films that do not deal with similar topics. For example, Catherine Guston Mattei estimated the films that dealt with the issue of war in Algeria at 1% of the total films produced and directed since 1955. (Mathé, 1997).

Consequently, journalists and filmmakers became restricted, and the tightening increased on them and their work year after year, as censorship intensified and encompassed all unwanted works and films by the French authorities. The French, who refused to participate with France against the Algerian people, were pursued by lawsuits. They were arrested on many accusations, such as harming the state's internal security and aiding the Algerian FLN soldiers. This situation continued until 1960, when that year witnessed French intellectual demonstration, especially the leftists and opponents of the internal and external policies of the French government. On September 5, 1960, those intellectuals, including artists, journalists, writers, directors, and film critics, held a demonstration known as "Le manifeste de 121", a demonstration in order to achieve and restore freedom of expression and declare their support for the Algerian cause.

The signatories to this statement come mostly from academic, literary, academic, and artistic fields. Thus, Alain René, Simone de Beauvoir, Jean-Paul Sartre, André Breton, Simon Signoré, and many others who supported this declaration in favor of insurrection. Soon, hundreds of other signers joined them. That demonstration was calling for military disobedience and support for Algerian independence, and it was immediately banned.

This text was published abroad by **Tempo presente** and **Neue Rundschau**, and originally appeared in issue no 4 of **Vérité-Liberté** (September-October 1960) and **Les Temps Modernes** (October 1960). Nevertheless, censorship was opposed: However, **Le Monde** announced its presence on September 6 and presented the complete list of the signatures on September 30.

Algérie, Manifeste des 121. "Déclaration sur le droit à l'insoumission dans la guerre d'Algérie." (Sirinelli, 1998)

However, censorship continued to be practiced as if there was no war in Algeria. It continued to prohibit all documentary and feature films that deal with the liberation war in any way, as this included television programs, news, and radio broadcasts in France and Algeria alike.

## CHAPTER III

### THE ALGERIAN CINEMA

#### 3.1. The Emergence of Algerian Cinema

The outset of the presence of cinema in Algerian:

In 1896, after the cinematic screenings made by the Lumiere brothers in Paris, the French-Algerian- born Félix Mesguich filmed scenes from Algiers and Oran and showed them to settlers. (Megherbi, 1982)

Félix Mesguich is a French cinematograph operator. He was born in Algeria in 1871 and died in Paris in 1949. He is considered one of the first filmmakers. He used to work with the Lumiere brothers.

That was the first appearance of cinema in Algeria. The first footages were shooting the streets, the building, and the people. Félix Mesguich's works are considered the first cinematic screenings in the country. Despite the slow progress of the film screening process in the beginning, as that period witnessed only a small number of moviegoers. Until 1908, there was no movie theater in Algeria, and in 1914 the number of theatres there did not exceed seven. (Malkmus & Armes, 1991).

Those cinematic beginnings on the land of Algeria are counted for the French colonialist who employed them in his favor and served his presence on the land, so the Algerians had nothing to do with it, as that cinema served the interests of the colonialists, especially the settlers among them. Theaters were increasing according to that category's requirements, as the films were shown were fully reflecting the colonists' tastes. With the increase in the number of Europeans in Algeria, movie theaters spread and increased to 150 movie theatres in 1933, and they were concentrated in the major cities inhabited by the foreign community. (Malkmus & Armes, 1991).

The purpose of French cinema, which was produced in Algeria during that period, was purely colonial, as it sought through it to consolidate its French culture, fight Arab-Islamic culture, and obliterate the Algerian identity.

The function of cinema was primarily ideological and propaganda, seeking to polish the occupier's image and portray it as conducive to civilization and urbanization. At the same time, it degrades the value of the Algerian inhabitant, it portrays it in the most horrific ways, as it deliberately presented it as primitive, undeveloped, and mired in ignorance, especially in the films of the first stage of colonial cinema, which is the era of the "Exotic film" mentioned in the previous chapter.

The early beginnings of cinematic art in Algeria were not at the level of Algerian people's aspirations; Because of their association with the French colonizers, who tried through this technology to distort the foundations and principles of this people and worked to pass their ideologies and support their settlement position in his colony.

As a result, these implications of the colonial cinema affected the indigenous of the country. Consequently, a counter-reaction emerged to the image that colonial cinema sought to establish about Algeria and the Algerians throughout many decades.

### **3.2. The Ideology of the Algerian Revolutionary Cinema**

#### **3.2.1. The National Liberation Front and Algerian Cinema**

November 1, 1954, the history of Algeria witnessed the outbreak of the great popular revolution, unlike its antecedents that took place in various regions of Algeria. As the November Revolution was more unified and organized, an inclusive revolution aimed at recruiting all groups of people to confront and expel colonialism. The colonialism mobilized all the administrative, military, and media means to eliminate that popular revolution. For decades France had a monopoly on all means of audiovisual production, as the image and television and cinematic films were among the essential forms of discourse on which the French colonialism relied for misinformation and propaganda.

The French authorities' monopoly over the means of audiovisual production enabled them to direct these means as they aspired.

They denied that the November revolution was an organized national movement through all their media outlets, that it is a tightly commanded armed struggle striving independence from France. Instead, they defused that those military operations against its forces are nothing but riots and fleeting incidents by a small minority of outlaws, as it called them to refer to revolutionaries.

The media situation about Algeria and its people was one-sided. It did not represent the Algerian people and did not convey its reality and the truth of its armed rebellion. Instead, it was biased propaganda and misleading media seeking to distort the image of an entire people and falsify reality and events.

That one-sided media situation that oppressed an entire country and people for decades prompted the leaders of the Algerian liberation revolution to use the media and cinema as a tool to support the armed struggle. A cinema that contributes to spreading the revolution's goals inside and outside the homeland to obtain support and assistance is within the policy of internationalizing the Algerian cause—conveying its voice to the world public opinion to know what is going on inside Algeria.

"The need to internationalize the struggle for national liberation was, in fact, among the three foreign policy objectives of the November 1st statement. However, issues of the mass media began to be raised sharply against the leaders of the revolution, whether they were political or military since the Soummam conference was held in August 1956 in the Kabylie region." (Bedjaoui, 2014).

- The Congress of Soummam:

The Soummam Conference was held on August 20, 1956, and one chapter of the statement was devoted to the media, emphasizing the need to develop media outlets and developing them.

The conference insisted on finding "Media means" to employ them inside and outside the country. The camera must play a fundamental role in recording speeches, interviews, and calls issued by the National Liberation Front. The first responsibility for filmmakers is information, education, politicization, and mobilization of the popular masses to consolidate, strengthen solidarity, and gain national and public support. After the spread of ideas and principles of the Algerian revolution in the international community, the other purpose of using the camera is to obtain a documentary film archive that allows writing about the revolutionary history. (El Kenz, 2003).

Nevertheless, the conditions of war prevented the achievement of the inauguration of Algerian cinema that year. The colonial authorities reacted violently to the series of victories achieved by the revolution in its early years. They assassinated and executed the most important revolution leaders, constricted the Algerian people, and strengthened their military presence in all Algerian regions and cities. It also imposed an intensive siege on the rebellious' centers, especially in the Aures region, to isolate them from other regions and increase pressure on the Algerians. Furthermore, the French authorities began applying executions to those sentenced to death, so Ahmed Zabana was the first martyr to be executed by the guillotine on June 19, 1956.

With the martyrdom and arrest of many of the most influential Algerian leaders, applying state of emergency throughout the country (23/02/1955), the difficulties of connection and communication between the members of the National Liberation Front increased.

### **3.2.2. The Algerian Cinema During The War**

The war was raging between France and Algeria, between the two different countries who are not equal in power and armament.

The conditions of war were challenging in the early years of the revolution, which did not allow the establishment of the Algerian cinematic industry. That, in its turn, requires means of filming and equipment, cinematic gear, and stable laboratories for

processing and editing films, and most importantly of all is to find professional filmmakers so that this revolutionary cinema can succeed.

The French director René Vautier was chosen by the F.L.N and assigned to train a group of soldiers and teach them cinematography techniques. Vautier was chosen because he was known for his anti- colonial stances and support for the liberation movements in the African colonies. As Pierre Chaulet, the French-born in Algeria and F.L.N engaged doctor, says that René Vautier was the first to make anti-colonial films at the beginning of the 1950s. (Bedjaoui, 2020)

Vautier has also directed several films in which he reveals the bitter reality that colonized peoples endure. His first film, "Afrique 50" in 1950, caused him imprisonment by the French authorities. Nonetheless, it did not prevent him from his principles supporting the peoples' causes that his country has colonized. René Vautier is a French director and screenwriter. He was born on January 15, 1928. His first film in 1950, entitled "Afrique 50," was the first anti-French film to be banned and censored for nearly 40 years.

In 1957, after the agreement between René Vautier and Aban Ramadan, the first Algerian film school was established on the top of the mountains: "l'école de cinéma du maquis" in the first state of the Fifth District, precisely in "Tebessa," it was named Groupe Farid. (Maherzi, 1980)

The film unit consisted of several technicians who were the first essence of filmmakers, and they are: Muhammad Qanz, Ali Al-Janawi, Jamal Shenderley, René Vautier, Pierre Clément, Ahmed Rashdi, Valentin Boulos, then Lakhdar Hamina joined them. (Maherzi, 1980)

The unit was called Farid Group, and it carried the name by which the director, "René Vautier," was nicknamed in the F.L.N. Thus, the first school of cinema was formed, under the management of the filmmaker friend of the revolution. He was considered the first to use the camera to film the F.L.N Army's battles in the mountains, which was in the Aures, Tebessa. In addition, he and his group filmed several documentaries about members of the liberation Army, the most important of

which was: a film about the nurses of the Liberation Army, a film of the Army's attack on the Al-Ouza mine, and a movie about the school itself.

With the help of his group he directed his most famous film at that time, *L'Algérie en Flammes*, produced between 1957 and 1958. It is a short 16 mm film, produced in cooperation with the R.D.A company of the German Democratic Republic.

This film made a significant impact because it was filmed inside Algeria in the heights of the Aures Mountains and depicted the daily life of the soldiers in those hills and some of the bombing operations they carried out. It played a significant role in explaining the dimensions of the military operations in Algeria and defining it as a liberation revolution for the sake of complete independence from France. So this film conveyed the truth of Algeria's reality, and it succeeded in influencing world public opinion.

Those in charge of these films have continued to participate in the war through their cameras and films. They sought to convey the reality of the country and its people under the French occupation. In addition, they wanted to deliver rebellious voices to the world.

Several other films have played an essential role in conveying the reality of events and conducting the voice of the revolution, such as the *Les réfugiés* film in 1958, directed and produced by Pierre Clément, which is a short documentary film about the policy of displacement followed by colonialism and the suffering of the people of villages and rural areas.

Despite the difficult circumstances during the war, films that address these topics have continued to be produced, representing the suffering of the Algerian people under colonialism. These films also record what is happening and transmit it, thus exposing the occupiers' crimes and transgressions.

Most of these films were directed by the French. Who believed in the cause of the Algerian people and their right to self-determination. Yet, "during the war, none of

these films was seen by Algerians living in Algeria ... On the other hand, these films were shown in eastern countries and the Arab world as well." (Megherbi, 1982).

That was due to oppression imposed on Algerians and the restrictions imposed on them, including the filmmakers themselves. The French authorities would not allow their violations and crimes to be presented to people it wants to delude and make them think that their interests are with France, which protects them, preserves their rights, and defends their security and future. It was frightened of the public awareness against it and its oppressive policy. The repression was not only limited to preventing these films but also to blocking everything that could frustrate its colonial plans. It also fought the art of theater as one of the means that can awaken the masses' consciousness and influence them.

The film school worked for a period of fewer than four months. France countered this activity and did not differentiate between the arms carrier and the camera holder, so many of the most important members of the school were martyred.

After the film school activities stopped, the National Liberation Front established a Film Commission, after which it established the Cinema Authority, affiliated with the Algerian Provisional Government. In addition, it sent some filmmakers to film institutes in communist countries, such as Lakhdar Hamina was sent to Czechoslovakia, Ali Yahya and his colleagues were sent to East Berlin in the Democratic Republic of Germany and to Yugoslavia to study there, and in 1960 the Provisional Government established the Film Service And the School of Film Composition. (El Kenz, 2003).

Several films have been produced under the auspices of the Authority. Among the most important of them are the film *Our Algeria* in 1960 and the films *Guns of Freedom* and *The Voice of the People* in 1961, by Algerian directors Lakhdar Hamina and Jamal Shenderali.

Algerian cinema appeared during the liberation revolution, and it arose under conditions of war. It was not an artistic means of expression as much as it was a media tool to convey the reality of what is happening in real life. The films were

representing and documenting the events of the war. The filmmakers were also the fighters who took upon themselves the responsibility to shoot these short documentaries with the support of some French filmmakers affiliated with F.L.N.

The Algerian films of that era are very few, but they were influential in terms of content and purposes, as it was the essential part of the discourse of the revolution.

The creators of these films were not concerned with the aesthetic and technical aspect, but rather the focus was on the ideological aspect, as most of the films of that period were documentaries, concerned with portraying reality and the events that occurred to promote the Algerian cause to attention of international level.

Also, due to the lack of financial means, the unavailability of high technology, high-quality filing equipment, and human resources, all the different written, audio and visual media were trying to show and publish everything that the French authorities sought to conceal or intentionally overlook. The unified goal distinguished the discourse of these films: to reveal the true face of reality by introducing the revolution, its goals, and the facts that are taking place in Algeria to convince the public opinion of the Algerian cause. (Megherbi, 1982).

Most of these films were short films, as they were easier to achieve and cost less, and at the same time appropriate to their aspired goals. Moreover, most of them was associated with the official organizations of the Front. Therefore, they were keen to monitor these films' contents and protect filmmakers while filming in the mountains and during the battles. As the official institutions of the Front also worked to transport the recorded films to editing, producing, and then exhibition.

"The Liberation Army has attempted to organize the filming activity by assigning a photographer in each battalion responsible for collecting the cameras and delivering them to the political governors for use in propaganda purposes inside the country and abroad. (Bedjaoui, 2020).

As we mentioned earlier, most of the directors and producers of these revolutionary films were foreigners who supported the Algerian independence. Since they were

professionals in the field of cinema and photojournalism, it was easy for them to move around and produce films outside Algeria.

From that, we conclude that the cinematic discourse of the films produced during the liberation war was counter-propaganda. It was not intended for entertainment; instead, it had specific plans and explicit features to respond to French propaganda and its misleading methods with Algerian media propaganda that represents the people's cause and revolution and transmits its reality to the other countries. Thus, revealing the truth about French colonialism and its repressive practices.

### **3.3. Films During the War**

#### **3.3.1. The War of Images During the Algerian Liberation Revolution**

The Algerian cinema was created on the mountains and battlefields. Its first inception was between the ranks of Algerian revolutionaries and their rifles. Hence, Algerian cinema took upon the responsibility of representing the people and their revolution and conveying their voice and their cause to all the world's peoples. Nevertheless, this cinema did not only suffer from a shortage of equipment, technical devices, and human capabilities from photographers and film professionals, but it also suffered from the French authorities' harassment of the "film school" by restricting it and following up on its members. All this caused the Provisional Government of the Algerian Republic to convoke the film team to Tunisia, and between 1959 and 1960, it was attached to the Cinema Service in the Ministry of News under the name "National Cinema Service."

Thus was the beginning of Algerian cinema, as it focused on political propaganda first and collecting the archives of the National Liberation Army, and secondly. The "Algerian Cinema Service" was keen to protect the photographed and filmed materials from falling into the hands of the French authorities by smuggling the photographic archive to Yugoslavia and Italy. The department also worked on training Algerians in the supportive countries to learn about the latest cinematic technologies and employ them in the service of the Algerian liberation revolution. (El Kenz, 2003)

At that stage, many films were produced. Films that represent and convey the reality of occupied Algeria and the voice of its people. Films produced during the Algerian revolution between 1954 and 1962: These films are divided into short documentaries and feature films, some of which are purely Algerian works, but most of them are Algerian-French joint works:

### 3.3.2. Algerian Films

- *Les infirmières de l'FLN* 1957. (Nurses of National Liberation Army)

A six-minute black and white documentary film in French, directed and filmed by students of the Algerian Film School. This film is the first work to witness the role of Algerian women in the war against French colonialism—a film introducing the role of the Algerian nurses who were next to the man in armed action. This film was broadcast on television of communist countries, and the first was the television of the German Democratic Republic. (Bedjaoui, 2014).

- *L'attaque des mines de l'ouenza* 1957 (The Attack on the Ounza Mines)

A six-minute documentary, in black and white, in both French and English, directed by the students of the Algerian Film School.

This film presents, concisely, one of the successful armed operations carried out by the National Liberation Army. These operations targeted the economic center of Ounza, which was -at that time- the most important iron and steel mine in Algeria.

- *La voix du Peuple* 1961. (The People's Voice)

A narrative documentary, black and white, 26 minutes long. Directed by the Algerians Jamal Chindirli and Mohamed Lakhdar Hamina, it was produced by the Film Service of the Provisional Government of the Algerian Republic in 1961.

- *Les fusils de la liberté* 1961. (Rifles of Freedom)

A documentary color film of 20 minutes, and French language. It was produced by the Cinema Service of the Provisional Government of the Republic of Algeria, directed by Jamal Shenderali and Mohamed Lakhdar Hamina.

This film shows the difficulties faced by a division of the National Liberation Army, which is tasked with transporting weapons and ammunition from Tunisia through the Algerian Sahara, which is considered a main route of transfer of weapons, a delicate and perilous journey.

- *Yasmina* 1961.

A black and white documentary film, produced by the Cinema Service in 1961, with a duration of 20 minutes, directed by Jamal Shenderley and Lakhdar Hamina.

The film tells the story of the life of Yasmina, an orphan girl, aged only six, whose both parents were killed in a French attack on her village. Nevertheless, she challenged her harsh reality and endured a lot of fear and hunger.

"Yasmina" is a child who symbolizes thousands of Algerian children, whose war conditions have transformed into refugees on the eastern Algerian borders, who are forced to leave their homes and lands.

This documentary drew the attention of the international public opinion to the consequent situation resulting from the war and the forced deportation of the population and their internment in military camps. This film is the first of its kind in the history of Algerian cinema, a realistic film aimed at moving the feelings of Western spectators and introducing French colonialism to them, revealing the fact that France is occupying a country by force, against the will of its people, humiliating and terrorizing and killing them with hunger and poverty on their land.

### **3.3.3. The Joint Films (Algerian-Foreign Films)**

- *Une nation l'Algerie* 1957. (Algeria is a nation):

A documentary film directed by the French René Vautier or the revolution friend as Algerians call him. Through this film, the director tried to emphasize that Algeria is entirely different from France in history, geography, language, culture, civilization, and society.

- *L'école de cinéma* 1957. (Film School):

A short documentary film in French language, directed by René Vautier.

This film provides an introduction to the "Film School," established by the National Liberation Front in the mountains and entrusted to it the task of training young filmmakers, who fight with the film and photo cameras, in their war against the misleading French colonial propaganda.

- *L'FLN en combat* 1958. (National Liberation Army in the battle):

It is a short documentary film in the French language that shows scenes of the struggles and conflicts of the National Liberation Army in the mountains.

The documentary is directed by Pierre Clémon. He was captured by the French occupation soldiers while holding the camera in his hand during their clash with a battalion of the National Liberation Army. He was imprisoned in the same year for ten years in France, to be released after Algeria regained its independence.

- *L'algerie en flammes* 1958. (Algeria in flames):

It is one of the most important documentaries, a 22-minute color film in the French language, directed by René Vautier.

This film presents the reality of the Algerian revolution from an Algerian perspective. Therefore it was censored by France (Stora, 2014). Furthermore, it reveals the crimes committed by France against the Algerian people; it is filmed between the years 1956-1957.

This documentary was produced with the contribution of the German Democratic Republic. (Where was the film's footage assembled and developed in Berlin). Hundreds of copies of the film were distributed, and it was also shown in many countries of the world).

- *Sakiet Sidi Youssef* 1958:

It is a 15-minute black and white documentary film, in French and English, filmed and directed by Pierre Clémon, produced by the Cinema Service. (Bedjaoui, 2020)

This film is a vivid testimonial to one of the most heinous massacres and crimes committed by colonial France against the Algerian and Tunisian people, defenseless civilians of an independent country.

Sakiet Sidi Youssef massacre took place on February 8, 1958. On that day, 27 French "B27" bombers, carrying quarter-ton bombs and air-to-surface missiles, bombed the Tunisian village brutally, starting at 11.10 local time (10:10 GMT) and for more than an hour. According to historical accounts and recorded testimonies, the time bombs have been dropped coincided with the weekly market in the village.

Tunisia was an independent state at the time (1956). However, Paris maintained a military presence in the country, meaning that France had killed unarmed civilians in an independent state, and with that operation, it targeted even the Algerian refugees fleeing the war. In addition, France tried to hide the and distributed fake news about the crimes happening in Tunisia.

The French army command issued a statement saying that the French planes destroyed the rebellious Algerians' bases, 1.5 km away from the Tunisian village of Sakia Sidi Youssef to mislead international public opinion. This film annoyed the French authorities by displaying the crime committed against the Tunisian village of Sakia Sidi Youssef, located on the Tunisian side of the border. Nevertheless, the film had a profound effect in raising international public opinion against colonial France, which did not care about international law.

- *Jazairouna* 1961. (Our Algeria movie):

It is a documentary in the Arabic language. A 25-minute black and white film produced by the "Film Service" of the Provisional Government of the Algerian Republic, co-directed by Pierre chelé, René Vautier, Jamal Shinderly, and Mohamed Lakhdar Hamina. Mustafa Kateb supervised the musical side of the film. The film aims to introduce the armed struggle of the Algerian people to the world. It also presents the real motives for the outbreak of the liberation revolution, so it was directed at foreign delegations at the United Nations.

This film has been edited and assembled in Belgrade. The film was shown in New York on the sidelines of the United Nations General Assembly. (Bedjaoui, 2020) It presented pictures and scenes of a disciplined and organized army, an army that represents, defends, and protects the people, and thus this image was far from the pictures of "fellaghas," which the French propaganda gave about these revolutionaries.

- *J'ai huit ans* 1961. (I am eight years old):

An eight-minute short film, filmed by Jan Mason and Olga le Mason, with René Vautier and produced by Maurice Audin.

The film was made in France illegally by that group. It is based on children's drawings about the war, children in refugee camps in Tunisia who witnessed the horrors of war. The drawings by Algerian children, traumatized by the effects of war, were realized during therapy sessions organized by the doctor Franz Fanon teams. The film was banned in 1961, but this was not a barrier to displaying it in secret, and the French public discovered it in Paris on February 10, 1962, that is, several months before independence.

- *Cinq hommes et un peuple* 1962. (Five Men and a People):

It is a 43-minute color documentary produced by the "Cinema Service" of the Provisional Government of the Algerian Republic, directed by René Vautier.

The film traces the first steps of five of Algeria's most prominent historical leaders after their release from prison in France after being imprisoned for five years.

These leaders are Muhammad Boudiaf, Ahmed Bin Bella, Rabeh Bittat, Hussein Ait Ahmed, and Muhammad al-Khaider.

Although few films were produced about the revolution during the Liberation War period, they were of broad resonance and impact on the masses inside and outside Algeria. Moreover, these films have contributed to refuting the French version of the story and its propaganda. Thus, these films distinctively played the role of counter-propaganda.

"The discourse of these films was distinguished by the single goal represented in revealing the true face of reality by introducing the revolution, its objectives and the facts occurring in Algeria to convince the public opinion of the Algerian issue." (Megherbi, 1982)

### **3.4. The Impact of Colonial Cinema on Algerian Cinema**

Despite the attempts of colonial authorities to maintain Algeria as a part of France and an integral part of French soil, and despite their harnessing huge potentials for media propaganda for their colonial presence in Algeria, they thus contributed in the taking of the same methods and means by the opposite side. Hence, after the outbreak of the revolution, the National Liberation Front resorted to employing cinema and various media outlets to counter the French propaganda.

This new art, the art of cinema, entered Algeria with the French colonialism, and it affected the Algerians, even after an extended period, in some way, especially the elite, by introducing them to the art of cinema itself, regardless of the content of French films and the propaganda purpose behind them.

During colonial cinema, with its directed films and its attempt to monopolize photography, filming, and production in Algeria and everything related to it, another group of French amateurs appeared, photographed, and filmed Algeria and its picturesque landscapes and portrayed the everyday life of Algerians. Consequently, this class of filmmakers presented cinematic displays that were opposite to colonial cinema. Because despite the simplicity and spontaneity of these images and films, they affected the French audience and sparked controversy in world public opinion because they showed the accurate picture of the miserable living situation for Algerians and documented injustice and inequality between the people and the settlers, and thus showed the truth of the French colonialism that was hiding behind his fake media propaganda.

Colonial cinema constituted a strong impetus for the Algerians. It pushed them to create an Algerian cinema of their own, representing them and representing their reality, a cinema showing the actuality of what is happening to them on their land, and highlighting their suffering with an occupier who has colonized their country by

force, an occupier possessing enormous capabilities and surpassing them in equipment and abilities.

It is through colonial cinema that the leadership of the National Liberation Front realized the importance of image and cinema and their influence on the masses.

After the outbreak of the liberation revolution, it became necessary to establish an Algerian cinema that represents the people and their revolution. Thus, the French authorities intensified the media propaganda and produced many documentaries describing the revolutionaries with the most odious labels and names, where they called them "saboteurs, terrorists, outlaws, fellaghas" And other titles that indicate that the rebels are just a few groups seeking to sabotage, diffuse chaos and spread terror among the population.

Through films, the French authorities have attempted to show a polished image of services and care they provide to the people and how the French authorities ensure the comfort and safety of the population, whether Algerian or French, given that everyone is equal under the law of the republic.

While the members of the Liberation Front realized how these films distorted the facts and their danger on the Algerians themselves, all the films of colonial cinema denied the outbreak of a war in Algeria and did not recognize the popular revolution against colonialism. All the colonial films entered into the same context: "There is no war in Algeria."

Sebastian Denis, an academician in Film History and professor of film studies also noted that after the date of November 1, 1954, military cinema has developed a lot, especially in terms of technology and propaganda methods on the issue of Algeria. Control over the image is necessary inevitably in order to present a good image of the military establishment, as the French state preferred to represent the war through images of the army (S.C.A), leaving the censorship of photographs and films taken on the battlefields to the army itself, thus rejecting all unwanted images. (Denis, 2009)

French films after the outbreak of the revolution were skilled at concealing and hiding the war, by carefully selecting pictures and scenes, as well as through voiceover accompanying these films, as colonial films considerably depended on it, where the commentator's voice was influential, his words were embellished and carefully thought out and chosen precisely. For instance, the following films are a great example of these types of productions:

- *Le Dahra* (1957).
- *Vallée de la Mekorra* (1957).
- *Djanet* (1958).
- *Le Zibans pays de palmes* (1958).

Cinematography Department of the Army focused on employing its films to change the attitude of the Algerian people toward the French state and the French army, as Colonel Boissieu stated, referring to the department's fundamental tasks: That the selected topics and their decor must be taken into account. Furthermore, it must be framed correctly and decisively so that in the first point, all images that show violence in military operations, such as artillery or airstrikes, that directly refer to the demolition of entire villages must be canceled. (Denis, 2009)

Accordingly, the directors were manipulating the video materials, audio commentaries, and dialogues that are used in their films, as the cinematic and media representation of the war was framed, accurate and relied on producing films of a documentary genre with a script to the course of events prepared in advance, as these films are addressed and intended. So the discourse and the image must represent the endeavors and goals of the French military authority. Especially in the period of General Charles de Gaulle politics in 1956, when the French army entered all political, economic, and social fields, as he was seeking to give a good picture of his role in Algeria, so all the films produced by the French army were of a unified style, so all the pictures were subject to strict prior censorship.

In this context, Robert Enrico, one of the most important military directors in the S.C.A, says that doing cinema allows one to get to know the simplest soldiers in the army. In order to make pictures and footage, we transport them to the filming sites

in ships and helicopters, and the footage we want is recorded; by this, we play with war to broadcast it on the screen. (Desbois, 1997).

Most of the colonial propaganda films showed pictures and scenes of the military operations of the French army by calling them security operations in Algeria. Indeed, colonial authorities displayed these films to the Algerian dwellers of villages and countryside to convince them of the necessity to obey and follow the French state and execute its orders and laws by not helping the revolutionaries and the National Liberation Front members.

Among these films, we find, for example, the film *Le Poste de Bou-maad* in 1958. It is a propaganda film produced by the S.C.A.

This film was produced for colonial psychological warfare, as the film showed the development of social facilities in the mountainous region of Boumaad, such as the construction of clinics and the provision of doctors who provide health care to the population. It also shows the building of schools, providing education for the people of that remote region, and improving their livelihood. A film that tries to shed light on those outstanding achievements on the part of the French authorities; It shows remarkable attention to the interests of the Algerian people.

This kind of classic short film aims mainly to educate Algerians about the task of the civil and military authorities in building their country.

Colonial films that showed some pictures and effects of the war in Algeria are very few and almost non-existent. For instance, we find: *Au-delà des fusillades* (1960). Which showed heroic scenes of the French army defending the Algerian people against what they called “terrorists”, and it tried to highlight the prominent role of the army in restoring peace and security.

Therefore, the general government in Algeria was not only controlling the possibilities of producing propaganda films, it was also monopolizing the means of display and distribution throughout Algeria by establishing mobile units to display films across different regions systematically and deliberately. That is why the F.L.N

members insisted on the necessity of creating counter-propaganda to mobilize the Algerian masses and invite the people to rally around the revolution and help the revolutionaries. Although colonial cinema helped the French authorities to constrain Algeria and used it as a tool to polish the image of its army and justify its presence on the land occupied by force, at the same time, colonial cinema has introduced that methods of propaganda and presented them to Algerians. Consequently, The Liberation Front obtained those methods as a medium for resistance, so the colonial cinema was one of the most prominent motives for establishing an independent Algerian cinema. It was perhaps the main reason for its emergence and its use as an active part in the war, starting in 1956 when Abban Ramdan, one of the most influential leaders of the National Liberation Front, assigned the French director René Vautier to take the first pictures of the F.L.N army and the formation of Algerian youths through the establishment of the first cinema school in the mountains.

Most of the school's members were killed during the battles and clashes with the French army. However, those who survived became one of the pillars of the Cinema field in Algeria, such as Mohamed Lakhdar Hamina and Ahmed Rachdi.

### **3.4. The Algerian Cause and the Global Media**

#### **3.4.1. The French Counter Cinema**

After World War II, Europe witnessed a cultural and political awareness that impacted and reflected in all fields, one of the most important domains was cinema. When European filmmakers used to produce films about war and Nazism, films criticizing wars and denouncing their crimes and the devastation they caused, these works were against all forms of colonialism and all the suffering it causes to colonized peoples, dispersing them and obliterating their identity.

The French leftists were against the policies of the French government in Algeria. They filmed some short videos of popular demonstrations in Algeria and the repressive methods against defenseless civilians. They were also filming documentaries about the poverty and marginalization of the persecuted people, as

these films presented the situation of indigenous people as servants to the French colonialists, the only benefactor from all the country's resources and wealth.

### **3.4.2. After the Events of May 8, 1945**

The date of May 8, 1945, and the contrast between what happened in France and what has occurred in Algeria: This date in France represents a national day to celebrate and immortalize the championships, as it is the day on which the end of World War II was declared with the victory of France over the forces of Nazi Germany. However, on the other side, the exact date has an opposite meaning in Algeria, as it is a painful day when the colonial authorities committed the most heinous crimes and killed tens of thousands of defenseless civilians. (Ramadani, 2020) France has forcibly recruited the Algerians to fight more than one war since the end of the nineteenth century in exchange for numerous promises that it has constantly failed. (Bedjaoui, 2020) In 1939, at the beginning of the Second World War, the Algerians participated in the war with France. Based on its promises to grant them independence if Algerians participated in the ranks of the French army in its fight against Nazism and if the Axis powers won over the Nazis. Algerian soldiers participated intensely in this war, as France used them, along with the soldiers of other French colonies, as human shields for French soldiers. When victory was achieved, the Algerians thought that France would fulfill its promise and that they had also gained independence by the end of World War II.

At a time when thousands of Algerians went out to the streets to celebrate the end of World War II and to demand the independence of their country, waving Algerian flags and chanting pro-freedom and independence slogans; the French army responded with repression, using excessive force against the demonstrators in Setif, Guelma, and Kharata, at the order of General Raymond Duval. (Jean-Pierre, 2008)

Before the end of World War II, the "Algerian national movement" leaders were planning to celebrate the Allied victory over Nazism by organizing assemblies to put pressure on France and remind it to fulfill its promises to answer the demands of the Algerians and grant them independence. Those marches began on May 1, 1945, Labor Day, when leaders of the national movement organized peaceful rallies and

demonstrations in various parts of the country. The protestors were calling for the independence of Algeria, denouncing injustice and inhuman crimes committed by the French army against the Algerian people, as well as demanding the release of the political freedom fighter and the Algerian national movement leader Masali El Hadj—demanding the application of the principles of freedom raised by the Allies during the Second World War. Those marches lasted for a few days, and the demonstrators raised the Algerian national flag that appeared for the first time on this occasion on May 7, 1945.

The French response to these protests was violent, where the colonial authorities fired live bullets at unarmed demonstrators. Furthermore, it decided to dissolve the Algerian political movements and parties and issued sentences of life imprisonment, execution, and exile, and deprivation of the most basic civil rights with campaigns of chases, prosecutions, torture, mass arrests, and the destruction and burning of entire villages, especially in the cities of Setif, Guelma, and Khara. Moreover, those massacres extended to May 22, 1945. Algeria estimates the number of martyrs at 45,000. (Algérie Presse Service, 2019)

Algerian director Yasmina Oday says in her documentary film entitled *Another 8 May 45* in 2008 that we in Algeria are talking about 45,000 dead, and historians' numbers indicate that the number is between 6,000 and 25,000 dead. The French authorities today admit 7,000 dead. Only, according to the director, this evaluation has a very symbolic value that exposes an integral part of the effects of colonial oppression. Those horrific massacres committed against the defenseless civilians have imposed their presence and appearance in the French counter-cinema, where it was shown in the capital, Paris, which led to large demonstrations against the government's policy in the streets and suburbs by the French public sympathizing with the Algerian cause, especially the left-wing ones.

The French government quickly confiscated these footages and closed all the film theatres in which they were shown and searched for all those who displayed and screened them. It has sought in various ways to silence the counter-politics and its liberal voice. Through May 8, 1945 incidents, and the committed massacres, the Algerian case gained a strong appearance and was present on the cinema and

television screens in France. When the images and the scenes of those crimes left an impact and affected viewers' minds. That was one of the main causes of the conflict between the French left-wing party and the government before the Algerian revolution. Technically, this conflict reflected positively on the Algerian issue and served it in the media.

French filmmakers' support for the Algerian independence continued even after the outbreak of the liberation revolution, as many filmmakers filmed and produced documentaries and feature films about the Algerian war and the revolution of its people to gain their independence from colonial France. Some of them were co-productions in cooperation with the "Cinema Authority" of the National Liberation Front.

Among the contributions of the many French filmmakers, we find the documentary produced by the French Cecile de Cujis (Refugees) in 1956, a 15-minute black and white film, in the French and the English language. It was directed for screening on the sidelines of the United Nations General Assembly and is among the first supporting films of the Algerian case; it provides an image of the suffering caused by the French displacement policy to the Algerian people. (Bedjaoui, 2020)

### **3.4.3. The Algerian Cause and the Rest of the World**

Many countries contributed to helping Algerian cinema in its beginnings. For instance, the "Film Service" has chosen Tunisia as its headquarters for its activities. To produce footages and films that reflect the reality and suffering of refugees in the border regions and transfer the archives of the revolution to Italy And Yugoslavia to preserve them.

The F.L.N leadership was aware of the importance of the image and audio-visual means besides weapons in the battle. Among them, Aban Ramadan, the leader of this strategy. Muhammad Boudiaf as well with his role and his interest in cinema: between 1956-1957, he received the first group of television cameramen from the C.B.S. of the USA, to photograph and film the battles of the Liberation war. The TV

crew were brought into the mountains of Oran and broadcast their work before convening the General Assembly of United Nations. (Bedjaoui, 2020)

Gradually, the Algerian liberation war became the center of attention of many filmmakers and producers worldwide. Feature films were devoted to the revolution and what the Algerian people endure under French colonialism. The production of these films from European and Arab countries was compassionate and supportive of the Algerian cause.

The Egyptian Arab Republic was known for its support for the Algerian people, the government, and the people. Numerous television reports and films have appeared dealing with the issue of the liberation war, like the movie *Jameela the Algerian* in 1958 by the great Egyptian director Youssef Chahine, which is a feature film adapted from the true story of the Algerian combatant Jamila Bouhared, who joined the Algerian National Liberation Front in the struggle against the occupation at the age of 20. Then she was Among the first volunteers to plant bombs on the French colonial route.

French paratroopers arrested Jamila in 1957 after falling to the ground, bleeding after being shot by a bullet in the shoulder. She was tortured by the most horrific methods of torture. She was sentenced to death in 1957, and during the trial and soon after the verdict was pronounced, she repeated her famous sentence: "I know that you will sentence me to death, but do not forget that by killing me, you are assassinating the traditions of freedom in your country, but you will not prevent Algeria from becoming free and independent."

Jamila went out from the courtroom to international attention that extended beyond the Arab borders, where the whole world revolted for her and the suspension of her execution. Indeed, the execution of the sentence was postponed, then it was amended to life imprisonment. Finally, after the liberation of Algeria in 1962, Jamila Bouhared was released from prison. (Al-Wahaidy, 2018)

From Germany, for example, we find *La Fuite de l'enfer* (The escape from hell) by German director Hans Erick Korbschmitt. It is a six-hour-long film that tells the

story of a German soldier assigned to kill an entire Algerian family, but he refused to execute the order, so he transported that family to Tunisia and returned to the German Democratic Republic.

From the German Federal Republic in 1958, Wolfgang Staudte directed the film *Madeleine et le légionnaire*. The film tells the story of two German soldiers who escaped in Algeria through a French woman who gets arrested by the French police. (Stora, Hennebelle, & Berrah, 1997).

In 1962, from German films, we mention *Allons enfants pour l'Algérie* by the great German director, Karl Gass. A long film is dealing with Algerian revolution incidents and their beginnings in the first part. The second part dealt with the story of Aisha, a nurse in the refugee camps on the Tunisian-Algerian border. In the third part of the film, members of FLN soldiers appear in the ranks of the Liberation Army trying to break through the (Morice Line) on the border.

In addition to that film, in the same year 1962, we find a film by the director Franck Whisper under the title *Marche ou Crève*.

Belgium is also known for its support for the Algerian cause, as the Belgian television broadcasted special episodes and programs dealing with the war of liberation, and in particular, it shed light on the struggle of Algerians in France through the program "Algerians in Paris." Its episodes display interviews, investigations, and photos from the film archive of the filmed events. (Evans, 2004).

Many Bulgarian directors have joined with the cause, among which is the director, Christo Ganev, who produced a 40-minute film document on Algeria, entitled *La fête de l'espoir* in 1962 (The Party of Hope). It presented the overwhelming joy of the Algerian people during the first five days of the declaration of Algeria's independence; he recorded celebrations in the streets of the cities and the countryside of Algeria.

Even China produced a 20-minute film entitled *Intrépide Algérie*, a short documentary film that contains the testimony of a Chinese director in solidarity with the Algerian cause. As for the Soviet Union: it produced one documentary film

about the National Liberation Front in the borders of the Kingdom of Morocco, and the duration of the film is 25 minutes. (Boudjedra, 1971)

The revolution's leaders attributed great importance to television as well because of its significant influence on forming public opinion and its role in spreading opinions and ideas. Television was among the most popular and influential media at the time, attracting large audiences. That is why the National Liberation Front tried to spread the cause of the Algerian revolution to win the sympathy of the western people.

Thanks to the so-called picture hunters in Tunisia, such as Dr. Chaulet and Mohamed Yazid, the images began to appear in the news bulletins on the televisions of Western countries.

They covered the various events of the war and provided European and American television networks with documents and pictures on the activities of the National Liberation Front inside and outside Algeria so that the global media coverage doubled between 1956 and 1958.

The Algerian war of liberation entered the domestic political life the USA, especially with the rise and discussion about the liberation war in Algeria at the United Nations and the eight-day strike in 1957. Hence, the voices became very loud, especially with the US Senator Robert Kennedy who called on the Republican Administration to recognize the liberation movement. He said, "The Algerian National Liberation Front leads Algeria, and it is an inevitable reality". (Bedjaoui, 1992)

Pictures of the war in Algeria were also shown on Italian television channels, and they provoked a strong reaction.

The strategy of the media work, which was led by the National Liberation Front, in the visual field, is to collect photographs and video scenes to meet the increasing demand for photo magazines and television networks, in which news services occupy adequate space. In that period, from the mid- fifties of the last century. These efforts had succeeded since the first months of the armed struggle, mainly

when the films mentioned above and other investigations about the Algerian revolution were produced by American parties and distributed on major television channels in the United States and Latin America.

As a result, western public opinion has begun gradually to know what is happening in Algeria and discover the truth of the French media's fabricating fake reality. (Bedjaoui, 2014)

The raging war was fought between two unequal parties at all levels. After 1956, the image and footages gained a significant role in the media coverage of this war. The National Liberation Front incorporated Algerian and foreign militant filmmakers and television camera operators who were considered real soldiers by the front. It entrusted them with the task of providing journalists around the world with pictures and films. These two methods have absolute priority, whereas these scenes and pictures show unarmed people and civilians who went up to the mountains to join F.L.N to regain their freedom. Despite the power of French propaganda, which was superior in the media and cinematic fields of material and human capabilities because of its advanced gears, technical equipment, and experienced media professionals. However, the emergence of Algerian cinema, even with its limited and average capabilities, weakened and diminished the credibility of French propaganda, and this was part of the strategy of the National Liberation Front in confronting unilateralism employing counter-propaganda against the false image that colonial France presented to the public opinion inside and outside Algeria.

## CHAPTER IV

### FILM ANALYSIS

#### 4.1. The Algerian Film “L’Algérie en Flammes”

##### 4.1.1. Film Information

Title: *L'Algérie en flammes* (Algeria in flames) or (Algeria in flames) Date: 1958

Director: René Vautier Genre: Documentary Format: 16 mm

Type: Short film Duration: 22 min

Original Language: French

It is considered the first national film in Algeria. (Oberon Amsterdam, [www.oberon.nl](http://www.oberon.nl), n.d.)

##### 4.1.2. Film Synopsis

The documentary is produced with the German Democratic Republic (East Germany) DEFA's contribution, where the film developed. The film was shown in many countries of the world, including Egypt. In the film René Vautier presents the Algerian revolution's reality from an Algerian perspective and reveals France's crimes against the Algerian people. Vautier and many others from his generation helped in developing a politically engaged cinema. (Gavroche, 2018).

##### 4.1.3. The Contextual and Narrative Analysis of the Film

The documentary narrates the facts and events of the Algerian liberation revolution. It presents the National Liberation Front as it depicts the military operations carried out by the revolutionaries and shows the details of the FLN soldiers' daily life in the mountains. The film also described the events as an organized armed struggle which most Algerian people of all groups supported. It also provides pictures of the Algerian people's suffering under colonialism's authority, mainly the villages' defenseless civilians. The film depicts the poverty of the Algerian people and the

dreadful conditions imposed on them because of the presence of French colonialism on their land.

The documentary is focusing on four major topics:

- The National Liberation Front and soldiers daily life
- Civilians displacement and suffering
- The massacre of Sakiet Sidi Youssef
- Emphasizing that revolution and armed struggle must continue in order to obtain independence.

The documentary's opening is with a picture in which appears the film's title in the French language, *L'Algérie en flemmes*. Meaning (Algeria is burning) or (Algeria under fire). The title appears on a black background, a symbol of sadness and sorrow, while the letters of the title are in white, which symbolizes hope, victory, and freedom. A blazing fire appears to cover the writing and refers to many aspects such as the title of the film itself, Algeria's burning land because of the waging war, and its people's suffering under colonialism's oppression.

That picture is directly followed by another sequence, running order indicating that this film was filmed in challenging circumstances and cooperation with the National Liberation Front.

The first scene is a medium shot where two Algerian soldiers appear looking at the surrounding high mountains as the camera pans to the left to show the landscape of panoramic view from the heights. This scene is followed by other large shots showing the blue sky, the animals grazing on grass. Through these scenes, the viewer feels the isolation of armed struggle and the chosen territory located up in the mountains. Furthermore, it is a paradox to show such peaceable scenery, while the narrator is declaring, "Algeria burnt soil sprinkled with blood and tears."

The first part of the film introduces the National Liberation Front FLN to the viewer, presenting the soldiers, including details from their daily lives in the mountains. It also documents some operations against the enemy, such as attacking the supplies' train to cause the French heavy losses. However, the film also focuses

on their simple activities, such as the scenes where the soldiers are eating together. In a close-up shot on a round plate, a scene showing them sharing food laughing together as if they were family members, as eating together and on one plate has a religious connotation as well. Two successive medium shot scenes, revealing some of the soldiers drinking tea and laughing together. This kind of scene does not only display how human and simple these people are, but it also emphasizes how consolidated and unified they are.

The documentary introduces the FLN soldiers as individuals; for instance, in a close-up shot, the director is panning to the right showing three soldiers' faces as two of them are sleeping. The point that they are sleeping transmits to the viewer that these individuals are harmless; the human being appears so peaceful and angelic when he sleeps. It also implies that they are tired, which is a human attribute that all people share; therefore, the viewer can sympathize more with them.

Then another scene follows the previous one, as the camera moves slowly in a close-up shot on the same people placed next to each other, while the narrator describes that one is a student, one is a peasant, and the other a mason. This particular scene informs that the troop consists of all groups of society who believe in the revolution and who are fighting for a cause; their country's liberation and their people's dignity. These soldiers are coming from all over the country to participate in the armed struggle for independence.

These scenes are significant because they oppose the French claims that Algeria's incidents are nothing but riots and terrorism from a minority of ignorants and outside of the law. Although this film presents these incidents from an Algerian perspective, an organized popular liberation revolution aims to obtain independence from the French colonizer. In the news and propaganda films defused in the early years of the revolution, France claimed that these revolutionaries are ignorants, are killing randomly just to kill, stir up chaos, and frighten the citizens. Therefore, the French army is interfering in order to restore peace and security. These claims were declared repeatedly in the films such as *Autour du Drame Algérien*, (About the Algerian calamity).

Nevertheless, *L'Algérie en flammes* is presenting an opposite image about these revolutionaries. For instance, there are some scenes mostly (medium, close-up shots) in which the viewer sees how soldiers are learning, and a woman is writing on the board while two other men are listening carefully and writing on their notebooks. The narrative accompanies the scenes describing that "the soldiers are learning the arms' techniques to be stronger in battles." Here, one can clearly understand that the French claims about the ignorance and randomness of these revolutionaries are false. At the same time, the director does not deny that these fighters hold arms and learn about them.

Nonetheless, it is defining that it is for the sake of being better in battles; The battles with the French soldiers, and not using these guns against unarmed civilians. Thus, these revolutionaries are armed for a good cause: liberating their country, saving the land and the people from the exploitation of the colonizer. Furthermore, showing the scenes of FLN soldiers processing guns and arms is directly narratively explained: they want to build up their independent country and eliminate French allegations.

The documentary emphasizes that the FLN members are like one big family; there is no difference between an officer, or a simple soldier. This community consists of the academic and illiterate, the urban, and the villager alike. It is highlighted through several scenes where FLN soldiers are sitting in circles, playing together, eating together, listening to the radio, and engage many other group activities.

In this film, the woman is present in many scenes. It shed light on her role in different fields and praises her efforts and contribution in this war against the colonizer. Women's presence in the film increased its power and its influence. Thus, As it clearly showed that the Algerian fighting and resistance is not limited to the gender of men. The scenes where women are present vary between close-up shots and medium shots to display the details of these women's actions. As in one large shot scene, a woman teaching a group of soldiers sitting on the ground in an open space somewhere in the mountains, it is followed by a close up scene where one sees the face of the women as she writes on a chalk board while the others follow her and write down on their notebooks. This shot emphasizes women's role as

teachers and educators in an atmosphere of mutual respect and knowledge seeking. In another large shot scene, a woman is sitting on the floor with two other men wearing a military uniform and carrying a rifle. This particular scene emphasizes that the Algerian women's role is not restricted to teaching, nursing and cooking, but it also consists of holding up the arms and fighting with the men side by side. The narrator in this part says that France does not respect the "Geneva convention" and fight women and children as well. Therefore, the scene here demonstrates why these women took the responsibility to fight back, defend themselves, their honor, and this of their country.

In other parts of the film, the woman appears in a different role, where they serve as nurses who dress the wounds and look after the sick. These nurses check on the nearby villages as well in order to provide help and medical care for the villagers. These combatants women fight against poverty, hunger, and diseases. The narrator during these scenes mentions that many of these women have lost their lives. Therefore, women's presence reflects the reality that she played a fundamental role among the FLN troops.

The Algerian people supported the revolution since its outbreak on 1st November 1954; they kept joining the FLN troops from all over the country. Both urban and rural inhabitants embraced the liberation revolution and contributed each in their way.

Among the villagers' roles, for instance, were to provide shelters to the fighters when needed, provide food supplies, and helping them in the mountains to communicate with the outside world. The villagers were the coordinators between the dispersed units on mountains, as they conveyed important news to the soldiers. Nevertheless, the French authorities deny this fact of popular rallying around the revolution. It tries to suppress it by all means. Media Propaganda is one of the most important means for French authorities to oppress and deny the liberation war. Therefore, it was defusing horrific and misleading news accusing the revolutionaries and anyone who helps them of terrorism. Many propaganda films were made and displayed in the villages to frighten the inhabitants from helping these criminals -as French authorities describe them-. Posters were made and spread

around Algerian cities and villages to encourage inhabitants to tattle on and snitch on the revolutionaries for the sake of peace of French-Algeria, to be on the safe side and not be punished. These kinds of posters and media campaigns aimed to prevent inhabitants from helping revolutionaries by any means. Otherwise, they will be considered criminals and subjected to severe punishment.

The film documents the National Liberation Front's popular support, despite the threats and the difficulties. For instance, in a wide shot, peasants' wives from the nearby farms and villages bring food supplies like Kessra (a traditional bread) to the soldiers, who divide it equally between them.

In two other sequential close-up scenes, an elderly peasant, then a young man are watching with keen eyes in anticipation of any possible French move. The scenes relay to show the popular support, from scenes where villagers greet the FLN troops by shaking hands to other scenes in which soldiers and peasants happily share the diminutive amount of food and water while sitting together on the ground.

The previously mentioned scenes prove that both the civilians and the soldiers help each other in an atmosphere of solidarity and brotherhood since the combatants are fighting and risking their own lives in confrontations with the enemy for the sake of liberating the land and the people, the inhabitants on their turn support and help them with everything they can.

- Armed confrontations and battles with the enemy: The film documents many battles between the FLN soldiers and the French army and many critical military operations led by FLN troops. Most of these scenes are accompanied by exciting and spirited music or a touching commentary by the narrator. For instance, in the scenes when the FLN troops shot down a French airplane, there was the French flag on one of its broken wings. In one close-up shot, the narrator indicates that the tricolored flag that was once a symbol of "liberté, égalité, fraternité" is now a symbol of genocide and colonialism to Algerians. Referring to the French revolution's main principles and ideals, "Liberty! Equality! Fraternity!" the well-known revolutionary slogan. (Llewellyn, Thompson, 2020).

One of the vital military missions documented in this film is when an FLN battalion took over one of the French camp bases full of weapons. During the general and close-up scenes showing these weapons, the narrator explains that they will be used in further battles with the French army. This sentence emphasizes that Algerians fight against the army, unlike French forces who attack the unarmed civilians. That battle was fierce, in which Algerian soldiers used machine guns and hand-made grenades. Although the operation was successful and many weapons are added to FLN troops' gears, the French army has caused many human losses.

- The scene where even the camera is targeted: During that battle, scenes showing wounded soldiers, the narrator informs that one of the other photographers got shot, the soldiers tried to save him, but he died. As these words come to an end, the filming camera itself gets shot. It is the reason why there are no other footages of that battle. This particular scene adds credibility to the film. It proves that this documentary is displaying reality. It also shows the extent to which the French army's brutality is since even an unarmed man holding nothing else but a camera is targeted.

A medium shot scene follows, showing a soldier crying at a funeral. They are farewelling their comrades whom the French killed. The narrator here says that they hate this dirty war, but they know that liberation comes only with armed struggle. The funeral scenes show that the Algerian soldiers are human and sensitive people; after all, they are individuals who found themselves dragged into war tragedy just because they seek peace and justice.

The film mentions the inadequate capacities that the FLN has, the primitive tools and means it uses compared to the French army with more developed devices and weapons. The two parts are not proportionate at all levels. For instance, the close-up shot scene where a donkey is getting charged by a soldier. Accompanied narratively by saying: "Cependant ils sont vainqueur," (yet, they are the winners." Algerians use farm animals for loads and transportation, while France, on the other side, has all sorts of transportation means and advanced weapons; guns, bombs, tanks, warplanes, and more. The documentary shows that the Algerians are strong and

winner despite the challenging conditions because they are fighting for a cause, defending themselves and their country from unfair colonialism.

The film documents the joining of 4 deserters from the French army, among them 2 Algerians who were forced to serve in the French army. They join the FLN troops after they obtained a password from a coordinator responsible for communication. In a large shot still scene, this incident is documented, followed by a close-up scene showing the combatants greeting the deserters and welcoming them as brothers. These scenes emphasize the fact that the revolution is highly organized.

- Civilians displacement tragedy: One of this film's essential topics is the civilians' displacement, men, women, and children escaping poverty, hunger, thirst, and death. The human caravan passes through the different provinces on horses, donkeys, and on foot. Leaving their homes and stolen lands behind, heading towards Algerian-Tunisian borders seeking asylum. René Vautier's camera witnesses all this. The scenes are saddening, through which one can feel the heaviness of these peoples' load, traveling on foot in difficult war conditions on dangerous and rough roads. The film informs that more than 300,000 Algerians left their destroyed villages. The film documents a part of their misery, walking with heavy steps, holding their modest belongings, and carrying their children on hands and shoulders. They arrive tired and hungry near FLN soldiers' territory, and they have not eaten for days, so the combatants split their savings of wheat into the half with them. Many close-up shot scenes documented that.

Several scenes describe the misery of people who became refugees in their own country; large shots are established to show the crowds and give an overview of their situation.

Along with sad and confusing music, close-up scenes are employed, mostly on women, the elderly, and babies. As in one close-up scene, a baby's face in the frame, putting his head on his mother's shoulders. As the wind caresses his dark hair, his little face seems sad, although he did not probably know what is going on around him, as if the scene is mourning his innocence.

Tired, sad, and desperate faces continue to show up. These particular scenes help to introduce those people as individuals, as human beings who are just like the viewer. It helps to look at them closely rather than dealing with them as numbers.

- Sakiet Sidi Youcef Massacre: The film mentions and provides documentation of a historical event in Algeria, Sakiet Sidi Youcef's tragic massacre committed by French authorities and army on 8th February 1958 by bombing a small village between the Algerian-Tunisian borders.

In this particular part, the documentary transfers the violent incident's confusing and frightening feelings through many scenes. Scenes of terrified people followed several shots of noisy airplanes. This placement of sequences is repeated twice, highlighting the tragic human experience. The narrative describes these airplanes that appeared in the scene as "Porters of death". American airplanes with French colors). These scenes prove the ferocity of war as it reveals the brutality and injustice of French colonialism towards defenseless civilians. They also raise the question of how airstrikes could attack a small village and kill most of its inhabitants.

With close-up shots one after another, the camera is panning and tilting through the bloodied faces, showing the lifeless bodies of men and women of all ages, among which elderly and babies corps.

Those who survived appear carrying their dead children's bodies in other scenes, putting them in small shrouds and blankets, then placing the corpses one next to another.

These shots transferred to the rest of the world the reality of what was happening in Algeria. They forwarded a clear image of human rights abuses and violations by a country claiming justice and civilization.

The last part of the film focuses on the necessity of continuing the armed struggle until the Algerians gain independence. A close-up shot scene on the Algerian flag is fluttering with a battalion of FLN soldiers in the background,

signifying that this country will be free someday soon ,Followed by a peasant plowing the land diligently, it symbolizes that Algerian people are ready to harvest and plow the free land; they are ready to move forward and build up their country after liberating it.

With the previously mentioned scenes and many others carrying the same concepts of struggle and resistance ends the documentary film insisting that the people have the right to live in dignity and freedom in their land not subject to the colonization of a foreign state that exploits him and plunder the wealth of their country.

- Sound and music in the film: The sequences of scenes in an arranged order in the film expresses the revolution and the armed struggle; and this sequence and correlation between the scenes are attached to several forms of audio narration: the narrator's voice, music and songs, sound effects, and the ambient sound, in a few scenes there is even the voice of people singing.

The film's audio narration and sound contributed to creating an atmosphere of war and its transmission to the viewer, as the sound effects reinforced the film's central ideas about colonialism, resistance, revolution, armed struggle and liberation war. Sometimes, the film's background is a verbal narration by the narrator who describes what is happening precisely in the scenes and provides information, explanation, and interpretation. At other times, the scenes are accompanied by loud, enthusiastic music: Before and during the battles; or sad and confusing music during certain events, such as civilian tragedies and death scenes. The documentary also contained many sound effects from the surrounding, such as weapons, machine guns, and airplanes' sound. Some scenes are accompanied by actual Algerian patriotic songs in the Arabic language, sometimes broadcast on the radio. At other times, fighters chant these songs with their voices to stir up their motives and encourage themselves. These songs' lyrics carry the meanings and principles of the revolution and the Algerian people as brotherhood, urging the necessity of unity against the enemy and continuing the resistance. These verses also recite slogans about sacrifice for the sake of freedom.

In a large shot scene, soldiers are sitting on the ground around the radio. An Arabic song is heard. It symbolizes Arab nationalism, specifying that Algeria is not French; it is entirely separate and different from France. As if the scene says: Algeria is a country that has its characteristics, language and culture.

The Algerian national anthem's music is employed in particular moments. Such as in the scenes showing the soldiers receiving a new mission order from the National Liberation Front. Other national songs are used in some scenes, such as when the battalion is heading to the battle against the enemy; the leading soldier is holding up high the Algerian flag. The song here adds a sense of glory and grace.

- The presence of the Algerian National Flag in many scenes: The Algerian National Flag consists of white color that refers to peace and green represents the land, in the middle a red crescent and a star as the symbol of Islamic religion, and red symbolizes the martyrs' blood.

The Algerian flag has been altered several times. The flag in its current form as shown in the film was designed in 1934 by members of the North African Star Party and its founder Masali El-Hajj. However, the flag officially appeared in the well-known demonstrations of 8th May 1945. It was carried by the affiliate of the Algerian Islamic Scouts Bouzid Saâl, and he was killed by a policeman. That flag was prohibited by the French authorities. The young scout was the first martyr of the peaceful demonstrations in Setif, Guelma, and Kharata cities. It was the first murder committed by the French colonialist against the defenseless civilians.

With the Liberation Revolution outbreak in November 1954, the National Liberation Front used this flag between 1954 and 1962. It was officially adopted as a symbol of the Algerian state after independence.

French authorities were considering the incidents happening in French-Algeria an internal affair; it ultimately denied the fact that Algeria is a separate land from France. Therefore, the Algerian flag's appearance several times inside this film challenges France and its claims because it shows the world that Algeria is not part

of French. The scenes where the flag appeared demonstrate that Algerians have a flag representing them and their country seeking to liberate.

#### **4.1.4. Conclusion**

The film played an influential role in serving the revolution by providing vivid and realistic images of the battlefield that confirm what is happening in Algeria, as it concerns the fate of a people fighting a liberation war for their independence and dignity. It reveals the accurate picture of the popular revolution to achieve independence, denying the French claims that Algeria's events are riots and terrorism by an outlawed minority. These images also made it possible to show the oppressive practices of colonialism, which, contrary to its claims, waged a real war of attrition against the rebellious Algerians to oppress and eliminate their revolution.

## **4.2. The French Film “Autour du Drame Algérien” (About the Algerian Drama)**

### **4.2.1. Film Synopsis**

The documentary recounts the "Incidents of Algeria" from the perspective of colonial France. The film illustrates the French authorities' achievements and praises them by displaying how it developed cities by building modern buildings, constructed government departments, centers for administrative services, schools, and hospitals. The French authorities also maintained Algerian villages and developed them by providing irrigation channels for horticultural products and supporting the agricultural sector. They also built dams and dug wells where there was nothing but the desert.

The film praises the Algerian economy's development thanks to the French presence over the past 130 years, which stimulated the Algerian port commerce and commenced oil exploration.

Terrorism appears from a part of an ignorant minority that tries to impede progress and prosperity. Armed gangs seek to spread terror amongst the innocents; these brutal groups kill innocent people and disrupt trade by sabotaging railways and

attacking trains. But the French authorities and the French army are standing up to them. The army protects innocent citizens and their properties. It works relentlessly to eliminate terrorism and establish security and stability with the Algerian people's support. The French military seeks to protect all the citizens, Algerians and Europeans alike, under the French reign.

#### **4.2.2. The Contextual and Narrative Analysis of the Film Prosperity and Development Under the French Rule**

The film's beginning indicates that; the film is directed by using several outspread footages of "Incidents of Algeria."

The opening scene is an aerial shot from a helicopter showing Algiers city from above, revealing the beautiful white coastal city, a modern capital with contemporary organized buildings and vital ports. The first scene of the documentary aims to hook the viewer to discover the city and the country because this shot arouses the viewer's curiosity. Furthermore, it displays the French achievements in architecture and construction. The narrative voice-over is stating that Algeria transformed during 130 years of urban planning and rebuilding.

Afterward, large shot scenes exhibiting rural areas flourishing: irrigation channels and dams. A close-up shot exposes the fruits such as grapes to prove that France worked to fertilize huge surfaces of agricultural lands. The previous scenes are accompanied narratively by declaring that these lands were nothing but desert before French arrival, without mentioning that the outputs and products were not for Algerians, but for the French settlers and Europeans instead. Such as growing vines and producing wine in Algeria, and exporting it to France and then European countries. French colonists benefited from the profits and revenues from wine exports to the French market. (Venturini, 2017)

Large shot scenes of wheat fields in the harvest season, big sheep flocks referring to abundance and prosperity. A close-up scene on an Algerian peasant driving the tractor happily. However, one clearly notices that the Algerians were the workers,

the employers and landlords were Europeans and French. No explanation is proposed to clarify why an Algerian would be a laborer on his land receiving orders

from the European who became an owner of lands that are not his under the colonial authorities' protection.

Scenes of oil exploration, shots of the trading activities at ports all point to the Algerian economy's strength, how it now possesses great capacities thanks to French existence, neglecting hundreds of years of Algerian history, overlooking its flourishing during the Ottoman rule, for instance.

The previously mentioned scenes are praising France and its accomplished achievements on a land where there was nothing but desert. Exceptional and arduous work seems to be achieved for the welfare of both French and Algerians alike. Right after those peaceful scenes, confusing music begins to indicate that something wrong is occurring, something dangerous is about to happen, making the viewer puzzled and questioning what would happen to demolish all that?

- The chaos, disorder, and violence caused by the others:

Tracking shot scenes attest to the destruction of electric poles, followed by scenes of train derailments; close-up shots are used to concentrate on the amount of damage caused by the attacks, focusing narratively on the human souls' loss: Meaning it is unquestionably more important to the authorities than the substance damages. Considering the attacks targeting the trains and railways do not only cause material and merchandise damages, but they also cause insecurity, transportation difficulties, and victims.

The scenes continue to show cut trees and burning soils; referring that these attackers are destroying the environment and the ecology.

Large shot scenes showing killed cattle, close-up shots of slaughtered cows indicating that these terrorists are not only attacking innocent people in villages but also assault on their properties and kill their animals. These terrorists are the enemies of life, growth, and prosperity.

Scenes of survivor citizens (as described by the narrator) telling the tragedies of what happened to the French soldiers who came to the rescue and investigation. Intensive close-up shots of murdered animals spread everywhere continue to be displayed on the screen.

Along with clarifying that these incidents are continuing from the past two years, attacking passengers on buses and killing them without distinction, an extreme close-up shot scene on a murdered man's face appears abruptly, a shocking image of a bloodied and mutilated face.

Many medium and close-up scenes of appalling and shocking images continue to appear one after another, accompanied by a mournful music tone, the saddening voice, and the narrator's discourses create an atmosphere of horror and tragedy.

The scenes are highly graphic and shocking to the viewer; mutilated and cut corps are extensively used to describe how savage and fierce these armed bandits are. On the other side, appear French authorities, as the guardian angel of citizens. French rescuers and soldiers are coming to provide help even with helicopters to transport the wounded survivors to the hospitals and save their lives.

Many scenes demonstrate the French soldiers while providing assistance to the wounded and injured, covering and collecting the lifeless bodies in a saddening and tragic atmosphere.

Scenes of funerals follow to show the amount of damage and sorrow caused by the brutal and barbaric attacks, mourning soldiers and families in prestigious military funerals for the European and French victims. In parallel, scenes of Algerian funerals in the rural areas are considerably simple and modest. Although these scenes claimed that the European and Algerian victims are alike, one can clearly notice the difference in the funerals that prove that the Algerian victim is less important than the European to the French authorities. A large shot scene of a majestic view of rose-wreathed coffins and the priest praying. People are crying and mourning their deceased at a large funeral.

Even though the narrator provides the information of "1700 people died Muslims and Europeans, men, women, and children" during funeral scenes. Giving that information, the narrator didn't segregate European victims' numbers and Muslim victims' numbers. But the scenes are contradicting the verbal discourse. Visuals are raising questions about segregation and discrimination in how the French authorities are mourning their citizen victims.

- Life continues:

After focusing on the tragedy of the incidents, the violence, the destruction, riots, and the killings, the film shifts the tone right after funeral scenes to show ordinary life in French-Algeria. Describing that life did not stop as the others wanted to. Several large shot scenes showing the crowds in markets, close-up scenes showing people's everyday lives socializing and laughing under the French protection; for instance, there is a French soldier in the countryside's weekly market. As proof that life is continuing and everything is under French authorities' control, large shot scenes of tractors cultivating the land and close-up shots on the wheat bags are employed. The narrator adds the information that even the harvest of the year exceeds that of the previous years. By presenting this type of information according to this particular arrangement, the recipient's reached message is that France is in control, and despite the losses and chaos caused by terrorism, life continues, and production is abundant.

- The French army's image: Creating a positive impression on the French Soldiers:

Many scenes show soldiers while playing the role of architects, builders, and even teachers to the children in the villages. It shows how good-hearted they are. These men are doing their best to protect the citizens and serve the people.

According to the film's narration, these French soldiers quit their arms to construct proper Algerian inhabitants' accommodations. However, in most scenes, one can certainly notice that the Algerians in shabby clothes build with their bare hands and do the hard work, while these soldiers are doing nothing but supervising and controlling.

Furthermore, these soldiers save the state and the citizens' lives from horrific damages, such as discovering a bomb in Hamma's GAZ Factory before it exploded.

Nevertheless, the French army's military operations are never exposed in the film, for instance, even in the scenes of the arrest of 5 senior leadership of the FLN. They were handcuffed and surrounded by groups of French soldiers. In other scenes, these arrested leaders are walking alone by themselves without any soldier guarding them while considerable evidence and multiple footages of the French army's cruelty and savageness are documented with extensive use of power, violence, torture, and many war crimes against the French colonies people and Algerian people.

The film is demonizing the other; The other that we never see, just here about through horrific news and information implemented delicately in several shocking scenes. For instance, the French authority accuses the revolutionaries of terrorism, of ignorance, of fighting education and science, on one side by showing graphic images of murdered pupils and children, cut and slaughtered bodies to show the barbarity of the outlaws. On the other side, honoring French soldier's heroism perpetually runs to citizens' rescue, builds schools and accommodations, and provides education and medical care.

The last part of the film emphasizes the strict surveillance of Algerian borders by the French army to guard the country's frontiers and eliminate the entry of aid to the rebels. Soldiers confiscate weapons of all kinds, ammunition, and bombs smuggled from countries that, according to France, are supporting terrorism. The film contained clear and direct other countries' accusations of terrorism, such as Morocco and Egypt.

In this film, France does not deny that there is a problem in Algeria, yet it considers that problem as an internal affair, refusing any foreign interference to solve it. The narrator says: "Algeria today is a problem, but it is a French problem that requires French solution" these words accompanied the ending scenes, which differs between large - medium or close up shots to show the Algerian inhabitants crowd

and individuals saluting French soldiers, standing behind a banner that indicates (France is la kabylie) which means that this province of Algeria is French.

The last scene is a long shot; fixed camera angle, crowds of Algerian inhabitants following the French army, walking behind them and approaching progressively. These scenes are employed to prove the Algerian popular support and belief in French Algeria, which puts France in a stronger position as it seeks legitimacy to oppress the liberation revolution considering it terrorism.

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#### **4.2.3. Conclusion**

The documentary film aims to present "Algeria incidents" from a French perspective; the most significant part of the film is exhibiting France's achievements and projects in Algeria since its existence from 130 years. Another substantial portion of the film is designated to praise the French army's heroism on the one hand and showing the atrocities and barbarism of terrorists on the other hand. However, the subject of who are these rebellious groups is treated superficially in the film. Since French authorities- at the time- didn't recognize the Algerian National Liberation Front and refused to admit that it is leading an organized armed struggle to gain independence, the name of FLN is never mentioned in the film. Instead, the revolutionaries are referred to with different labels such as terrorists, outlaws, and criminals. The superficiality in treating the subject of resistance is to prove that the rebels are just a minority of individuals, that the majority of Algerian people do not support; they believe in French-Algeria instead.

#### **4.3. Results**

Although the Algerian and French films share the same era, which is the first years after the outbreak of the Algerian revolution in 1954, and despite their production in

the same year in 1958 and their treatment of the same topic, "Events of Algeria," they differ entirely in the presentation method and narration style. The two films

present two distinct narratives; each narrative interprets what happens differently of the same events in the same geographical area.

The difference between the two films lies in several points, starting with the filming technique itself. We find that the Algerian documentary filmed using a portable camera. This technology indeed served the film's goal in experiencing the details of the National Liberation Army soldiers' lives and civilians' conditions and conveying the atmosphere of war to the viewer. However, it remains a technique that indicates the inadequacy of production capabilities and the lack of photographic equipment. The Algerian documentary is filmed by one director and his camera, with which he travels between mountains and rough roads, while the French film is an assemblage of several film elements filmed for "Les actualités Française." Therefore, we find that the French film is of higher quality and has more advanced filming equipment; for instance, we find high-quality aerial shot scenes.

The Algerian film focused on introducing the National Liberation Front as an organized movement aiming at independence. It also focused on transmitting the lives of members and soldiers of the Liberation Army in the Algerian mountains. While the FLN is never mentioned in the French film, the revolutionaries are referred to as terrorists, bandits, and outlaws.

The Algerian film highlights the suffering of the Algerian people from poverty, marginalization, and injustice. It displays scenes of the inhabitants of villages and rural areas in miserable conditions and depicts the displacement of defenseless civilians upon mules and on foot, fleeing their destroyed villages and stolen lands. It also documents one of the worst crimes of French colonialism against civilians The massacre of Sakiet Sidi Youssef. It represents the victims and the dead, including babies, infants, the elderly, innocent men, and women. On the other hand, the French film does not mention any of these crimes and attacks on civilians. Instead, it glorifies and polishes the French army's image by portraying it as a hero

who protects civilians from terrorism, who even carries out building and education tasks for them.

The French film's paradox is that it celebrates France's achievements and its development and economy since its presence on Algerian territories over 130 years. Even though, at the same time, it shows the Algerians receiving medical and other aid from the French army and does not explain why the Algerians are still living in these difficult conditions of poverty and lack health and social facilities even though they are on their land and in their country? While the settlers who came from Europe and France live in luxury and richness and enjoy all civil rights on land that is not even theirs.

Those scenes are inconsistent with the French claims of its positive role in the civilization mission for which it came; The situation of Algerians in misery, awaiting assistance, contradicts the colonial ideology that France seeks to promote and broadcast through its political and media structures.

The French film aims to spread a positive image of colonialism, so colonialism appears necessary for the world's progress, moving the economy's wheel and stimulating trade. The film claims that France built and established Algerian cities that were nothing but an arid desert. Colonialism also appears as a savior to the poor, ignorant people steeped in disease, as it lags behind global progress and Western countries' civilization, and here is France that comes to help, providing health care, vaccinations, and limiting child mortality, for example. As for the Algerian film, it refutes the colonial ideology and denies its propaganda. It documents the displacement of civilians to escape the occupier's crimes and injustice and the Sakiet Sidi Youssef massacre victims. France does not mind bombing innocent civilians with planes and killing children to stay in Algeria, rejecting the will of the people calling for independence.

The Algerian film reveals that France's policy in Algeria is based on racism and discrimination. It despises the people, violates them, and makes them inferior to the Europeans. These issues are what encouraged the liberation revolution. The film

discourse from the images and verbal messages honors the National Liberation Army and its concern to achieve victory, so the film's sequence of events confirms that the FLN's actions are self-defense, not an attack. The members of its army are Algerians who are defending their land that France plundered by force.

The two films share the documentary genre, yet since the Algerian film is shot using portable camera technology, which gave it a realistic figure and increased the film's credibility, so the director was the photographer who lived with FLN soldiers and filmed the details of their daily lives. It also documented the battles and clashes between the French army and the National Liberation Front during their actual occurrence. Accordingly, the viewer sees and hears the shooting of bullets, the camera documents the soldiers' injuries from what provides the spectator with an accurate picture of what is happening. In contrast, the French film is separate footage assembled to build a film that serves French policy and claims that what is happening in Algeria is nothing but terrorism. Additionally, the film displays the events after their occurrence, depicting the devastation and the dead, not documenting the attacks.

Both films seek to spread a positive image of an army. On the Algerian side, scenes that include the Algerian flag's presence are used distinctively. The flag is present with the revolutionaries in the most influential shots. It appears when soldiers receive new orders from the FLN leadership and during their preparation to carry out new operations. In another scene, it is carried by a soldier heading a battalion on its way to the battlefield. The flag also flutters in the funeral, where combatants are farewelling their comrades of the struggle with their tears. Likewise, many other influential scenes are often accompanied by local music and patriotic songs, either recorded or sung by the soldiers. Placing the Algerian flag and linking it to the liberation movement accordingly and in conjunction with that chosen music creates an atmosphere of glory and heroism and the highest meanings of sacrifice for the sake of that flag, which symbolizes the homeland, the people, and the independent state for which they are fighting. The film delivers a message to the recipient that this army, which launches attacks on its French enemy, is merely forced to do so, as it defends the right of an entire people to self-determination, a people who do not

want to be dependent and colonized by France but instead wants freedom and independence.

As for the French film, there are no scenes of clashes or battles of the French army. Alternately, the French military is presented playing roles other than its primary role. In most scenes involving French soldiers, they were presented doing construction work, medicating, teaching Algerian children, and playing with them. It also plays the role of a paramedic who comes to help and rescue civilians after terrorist attacks have harmed them. The only scenes in which the soldiers were shown in one of their regular missions are the scenes in the last part of the film, where they were guarding the Algerian borders and thwarting the smuggling of weapons and supplies. Therefore, the general picture of the French army presented through this film is that; it is the hero and the protector. The heroic French soldier is the one who performs all the roles for the people and protects them from terrorism.

Both films share the same style of film narration, as they both depend on the voice-over audio commentary throughout the film. A powerful voice commentary in a narrative informing format in most of the scenes, where diverse information is presented; some situations are defined and explained in conjunction with the image's presentation. The narrator in the Algerian documentary is the film's director and photographer himself René Vautier. Therefore, his narration was natural and more realistic.

The French film, based on professional voice-over, the ideological and propaganda discourse was direct and straightforward with a sharp, experienced tone. The film discourse reflects the ideology and policy of the French authorities and their stance on the revolution. The narrator deliberately used strong linguistic vocabulary when referring to the revolutionaries, so they are described with various qualities to avoid mentioning whom they are or presenting them as combatants affiliated with the National Liberation Front. Instead, they are called gangs, terrorists, killers, saboteurs, and outlaws.

The French film's quality is higher than the Algerian film and the great contrast in terms of budget and photographic equipment. The French film is rich in scenes and

clips that appear to the viewer from many angles. While the scenes in the Algerian film are few, and usually from only one angle, the documentary was filmed in challenging and dangerous circumstances, where the photographer was facing the risk of death at every moment. In contrast to the French film, whose film material was filmed in much better conditions, the images were carefully selected according to a well- thought-out arrangement. The French authorities devote many capabilities and experts to the media and film sector to serve politics through propaganda.

The two films are contradictory on all levels, as each narrates a different version, even if it is for the same topic or event. The French film tries to prove the Algerian people's support for France in its fight against what it calls terrorism and confirms the people's support for the idea of French- Algeria through scenes that seem to be staged; they raise doubts and questions in the viewer whether the footage is realistic or the Algerians play roles imposed on them?

Whereas the Algerian film lists the reasons that led to the people's uprising, it highlights the fact that the liberation revolution emerged from the people themselves and is supported by the people who sustained it with all they could. This point is presented through many scenes documenting the social solidarity and cooperation between the Liberation Army soldiers and civilians. The film shows all the Algerian people segments as freedom fighters and resisters whose goal is one: liberation from oppression and colonialism. Here, the objectives behind this representation were different, France by claiming the support of Algerians, is trying to prove the legitimacy of its existence and its continuity on that land, and the French film passes a strongly worded message to express the rejection of any external interference in the issue, as Algeria is a French land. Therefore its events are considered a French affair. Therefore, the Algerian film seeks to refute that false allegation by showing the truth of what is happening and revealing the French tales with sound and image. The Algerian film aims to deliver the truth to the world and gain international public opinion's sympathy. This film and other Algerian films presented the events or the liberation revolution from an Algerian point of view, as France had a monopoly on covering those events according to its perspective for a long time.

The sequence of events in the two films is fully considered and intended to serve different purposes. We see that the French film has three main parts divided into presenting the merits of colonialism and admiring the French efforts in development and reconstruction, followed directly by acts of violence, sabotage, and terrorism by an outlawed minority, then the part of trying to control the situation and fight crimes to protect civilians with an emphasis on the idea of the Algerian people's support. Through this film construction, the French authorities highlight their achievements and praise them for justifying their existence by linking it to the civilizing mission for which it came. Immediately afterward, the scenes of destruction, killing, and demolition create a question among the viewers as what the Algerian people want more than this? The film here trivializes and indirectly diminishes the people's uprising. The film displayed all means of comfort, luxury, and development France had provided since its arrival, then why all these brutality and ingratitude of indigenous continue?

Then comes the stage of controlling the situation, emphasizing a strong France with its unbeatable army. They are assuredly able to overcome the ordeal and eliminate terrorism. All of the previously mentioned paves the way for the final stage by providing the reasons and justifications for staying in Algeria. All above is also considered justification for what France will pursue in terms of oppressive policy and war crimes in the future. According to the film construction of events, the French authorities here are just reacting since it is terrorism that pushed them to act in the sameway.

The sequencing of the photographs of the French victims was shocking and cruel. It aims to depict a brutal image of the National Liberation Front; Therefore, it used close-up shots to illustrate mutilated bodies to force the viewer to focus on the ugliness of details and abuse. Numerous scenes of many corpses, with successive and close-up shots, in conjunction with mournful music and a sad voice-over, profoundly affect the recipient and leave a dense and heavy impact on him. These scenes aim to dehumanize the Algerians and portray them as bloodthirsty monsters, thus ensuring that there will be no sympathy with them and justifying the motives for the French reaction against them later.

On the other hand, the Algerian film portrays the National Liberation Front as a defender of the nation and a representative of the people through the composition of the film's events and scenes. Whereas, the film does not deny that the Liberation Army carried out attacks on the French enemy, but rather it documents them. However, the film emphasizes that the soldiers' target material resources, such as derailing trains, for example, to cause material losses to the colonizer. The FLN's aim is not to target civilians but to harm the colonial state and its structures. The film also exposes an air bombardment of civilians by the French authorities on the Algerian-Tunisian border, explaining why the combatants insistence on fighting and armed struggle. Thus France is unjust and merciless, ready to commit the most heinous crimes and annihilate an entire people for the sake of perpetuity on the lands of its colonies and continue to exploit its wealth and enslave its inhabitants. Therefore, the Algerians must fight back despite the fierceness and cruelty of the war, but they are forced to resist in order to wrest independence and freedom by force.

#### **4.4. Conclusion**

The film discourse of both analyzed films is an extension of the political discourse, ideologies of the two countries, and their stances regarding the liberation war. The choice of terms, for example, was very different and varied, on the one hand; Liberation Revolution, National Liberation Army, National Liberation Front, People's Will, Self-determination, Independence, French colonialism in the Algerian film. On the other hand, terms such as acts of violence, sabotage, terrorists, French- Algeria in the French film. The film discourse in both films relied on these different terms, designations, and attributes to express what is happening in Algeria, each according to its perspective and political ideology.

The issue of the liberation revolution is the main topic addressed by both films. The National Liberation Front and its army appear positively in the Algerian film, which depicts it closely in a direct way and provides a clear definition of the FLN and what it is doing to achieve its goals. While the references to the front and the Algerian National Army appear negatively in the French film, the film refers to it indirectly and does not mention the National Liberation Army's name. Instead, The

film's narrative calls it terrorism, and it does not present the army's soldiers directly to the audience but willingly identifies them through the pictures of crimes attributed to them; images of victims who were killed and most violently abused, to form a negative mental image about the Algerian soldiers to recipient. With the deliberate use of graphic images, the French film relies on the method of "images shock". This approach is supposed to convince the viewer and make it sympathize with France and oppose the Algerian cause.

During wars and conflicts, the importance of films lies in defining and conducting a specific image of war and using it politically to promote and defend a particular drift. Most political films carry misleading and manipulating images and facts, turning the scales, so the colonial state, for instance, transforms into a benefactor whose goal is to bring civilization and establish security and peace, while the oppressed colonial people who reject foreign presence and defend their land turn to be brutal terrorists.

Nevertheless, this does not change the fact that both films carry ideological messages according to each country's politics, stance, and position in the war.

The Algerian film is distinguished by being more transparent, as it shows the battles and clashes with the French army as they are, but it also documents the attacks carried out by the National Liberation Army. It also documents the French colonial crimes of displacing the inhabitants and bombing civilians with airplanes. On the contrary, the French film does not show or mention any of the French army's operations but only shows the other side's attacks. The film deliberately ignored delivering what France is doing even though files such as the suppression of the people who demand freedom, genocide, and the bombing of civilians have caused widespread political and social controversies in France and Algeria alike.

To conclude, both films express the transition of war from the battlefield to the media and cinematic arena. The combat continued through various media and film materials, where each party seeks to prove its existence and the rightness of its positions and decisions through political propaganda and an intended film discourse

that targets a specific group of viewers. The film "L'Algérie en Flammes," along with the few other Algerian films, is also considered the Algerian cause's first representative from an Algerian perspective. Although, it remained a war without a name, without a feature, and without a clear definition for a long time: During which the French authorities alone monopolized uttering about these events in their way and according to their colonial perspective, for this, they used all media outlets, including the cinematic field and films.

Photographs and footages are of great importance due to their broad impact. Thus, for instance, Algerian films were able to determine the Algerian cause to other countries' peoples and gain the sympathy of world public opinion and convince it of the Algerian people's right to self-determination. Thus, for instance, the Algerian Films "Yasmina" directed by Lakhdar-Hamina" and "Les Fusils de la Liberté" or (Guns of Freedom) by "Lakhdar-Hamina" and "Djamel Chanderli" presented to the United Nations delegates on the fringes of the General Assembly in New York in December 1960. This presentation aimed to prepare diplomats to recognize the right of Algerians to self-determination. As "Yasmina" made people cry and showed the determination of an entire people. (Bedjaoui, 2020).

These films and others of the same type played a role in influencing the war and events. In one way or another, it affects the viewers who are members of communities and societies, on their turn, they influence their governments and their decisions, whether in supporting colonial countries or popular revolutions demanding the right of self-determination.

The battles that arose during the Algerian war continued after independence in the media field, especially in cinema. However, with a change in the propaganda style and the film discourse, the state's ideology and political orientation remained inherent in both countries' films.

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# CURRICULUM VITAE

## Personal Information:

Name - Surname: Roumaissa Ferdjani

## Education:

2014-2018 BA in New Media, Bahçeşehir University, Turkey.

2016-2018 Minor Degree in Photography-Videography and communication, Bahçeşehir University, Turkey.

2018-2021 MA in Radio, TV and Cinema, Ibn Haldun University, Turkey.

## Experience:

2015- 2018 Researcher/Assistant in the Civilizations Studies Center of Bahçeşehir University (PART-TIME STUDENT ASSISTANT).

2017 - Researcher in the Documentary: CLOSE-UP WW1  
[Produced by the Civilization Studies Center in collaboration with TRT, Republic of Turkey Promotion Fund and TTK].

19 MARCH 2018 – 11 MAY 2018 Trainee at al Alsouria.net (a mandatory internship for graduation).

I have Worked in:

- News department.
- Social Media department.

2018 – 2020 Research Fellow in communication faculty at Ibn Haldun University, Istanbul, Turkey

