



## *Acknowledgements*

Great appreciation and deepest gratitude for the help and support of our supervisor, Dr. Aissat Karima for sharing knowledge and providing guidance, support, advice, and encouragement to accomplish this research.

We would also like to thank the panel of examiners Dr.BENMECHICHE Hacene and Dr. BEN HAMIDA Faysal for their patience and efforts in examining this work.

## ***Dedications***

First and foremost, I thank God for everything. I dedicate this humble work to my beloved family for their unwavering support: my parents, siblings, uncles, aunties, and cousins. My sincere gratitude also goes to my close friends for their constant encouragement. To Celine, my dear binomial and friend, thank you for being by my side all along this adventure.

Lastly, this is especially for my grandmother. I know she would be here; she would have been incredibly proud if she were here today. May her beautiful soul rest in peace.

**Samira.**

All praise and thanks are due to God.

To the soul of my beloved mother, whose absence is deeply felt, to you who left this world but never left my heart. This was your dream long before it became mine. Today, I carry your hope with pride, and I dedicate this achievement to your memory. I know you are watching me with joy and pride.

My father, thank you for being my source of strength. Your steady support and belief gave me the courage to continue.

To my stepmother, thank you for your kindness and encouragement. I am grateful.

My brother Hakim and my sisters Houda and Marwa, your love and support and presence gave me the motivation I needed to keep going.

To my husband (Abd El Rahman) and his family, thank you for standing by my side with patience and care. Your support means the world to me.

My aunts, uncles and cousins, your prayers and warm hearts gave me comfort throughout this journey.

And finally, to my dear friend and companion on this journey Samira, thank you for walking beside me every step in the way.

***Celine.***

## *Abstract*

This thesis examines the psychological and ethical aspects of Dr. Hassid, the protagonist of Maurice Edelman's *The Fratricides*, during the Algerian War of Independence (1954-1962). At the beginning, Hassid shows a divided self that is torn between his identity as a French Algerian citizen, on the one hand, and his roots as a Jew, on the other side. He is a doctor committed to care yet trapped within a society that punishes compassion when it crosses political lines. It examines this internal division through the concept of the *doppelgänger*, not as a supernatural double, but as a metaphor for his fractured self. His quiet gestures, his hesitation, and even his attachment to classical music all reflect a struggle between moral conscience and political fear. At this early stage, Hassid avoids full engagement, remaining cautious, perhaps even passive, as he tries to survive in a polarized world. However, as the plot advances, a notable transformation happens, and the *doppelgänger* character starts to disappear eventually. Hassid starts to change from his symbolic and passive resistance to an active one. He treats wounded FLN members without fear despite mounting threats. This choice, to stand by the oppressed, helps to solve his internal split. Through his direct involvement with the struggle and facing the threats of the OAS organization, Hassid is now someone who refuses to betray his ethical and human principles, even at the cost of his life. Ultimately, this study concluded that the *doppelgänger* metaphor dissolved by the end of the novel, not because the conflict disappears, but because Hassid had made a choice. In tracing this transformation, the paper highlighted how Edelman uses fiction to show that resistance can take many forms through Vardoulakis's theory of the *Doppelgänger*.

**Keywords:** The *Doppelgänger*, The Algerian War, violence, *The Fratricides*, Maurice Edelman.

## *Table of contents*

<i>Acknowledgements</i> .....	<i>I</i>
<i>Dedications</i> .....	<i>II</i>
<i>Abstract</i> .....	<i>III</i>
<i>Table of contents</i> .....	<i>IV</i>
<b>General Introduction</b> .....	<b>01</b>
II. The Review of Literature .....	09
III. Issue and Working Hypotheses .....	10
IV. Methodology Outline .....	11
V. Methods and Materials .....	12
V.I. Methods .....	12
V.II Materials .....	15
a. Biography of the author .....	15
b. Summary of the novel .....	15
VI. Results .....	17
VII. Discussion .....	20

***Chapter One: Between Two Fires: Hassid's Moral Dilemma in a Divided***

***Algeria***

I.	Introduction .....	21
II.	A Self Divided Soul: Dr. Hassid and the Doppelgänger .....	22
III.	Conclusion.....	35

***Chapter Two: The Dissolution of the Doppelgänger in The Fratricides***

I.	Introduction .....	36
II.	Dr. Hassid's human political Engagement and the FLN.....	37
III.	Dr. Hassid's Final Stand: The End of the Doppelgänger .....	43
IV.	Conclusion.....	47

<b><i>General Conclusion</i></b>	.....	<b>48</b>
----------------------------------	-------	-----------

<b><i>Bibliography</i></b>	.....	<b>51</b>
----------------------------	-------	-----------

# *General Introduction*

## **I. General Introduction**

The history of the Algerian War of Independence, which occurred between 1954 and 1962, cannot be fully comprehended without examining the long and complex period prior to it, particularly between 1827 and 1954. This period reveals the profound impact of French colonialism, the thoughtful efforts to establish and consolidate its dominance, and the persistent means by which Algerians resisted, which ultimately paved the way for the brutal war for liberty. It started as a trivial diplomatic incident, the "fly whisk affair" in 1827. This latter served as a pretext for the French invasion and swift capture of Algiers in 1830, which put an end to Ottoman rule after centuries.

Subsequent to the military conquest, France soon took steps to secure its presence, integrating Algeria as three French départements by 1848, a privileged status among its colonies. This period, sometimes referred to as "pacification," was characterized by much violence and land appropriation. Vast to a highly divided society, in which native Algerians, predominantly Muslims, were subjected to the discriminatory and humiliating Code de l'Indigénat. It rendered them second-class citizens devoid of the fundamental rights enjoyed by the European people. French economic exploitation reshaped Algeria's resources for the interest of French benefits. Algerians had little to no access to education and healthcare, which left many extremely poor and hopeless (Fanon, 1963, p. 210).

As Benjamin Stora (2001) writes, despite the strong French army and control over the government, there was never any total cessation of Algerian resistance. Early uprisings, notably those under the charismatic Emir Abdelkader from 1832 to 1847, fought against

French rule and signaled the birth of an Algerian nation. Abdelkader capitulated in 1847, and later revolts, like the Kabylia revolt of 1871, were ruthlessly put down. Yet, the spirit of resistance did not die. The 1920s and 1930s were a key historical moment in the

emergence of Algerian nationalist organizations, although they were pursuing quite different aims. On one side were the Assimilationists, who were represented by Ferhat Abbas.

Assimilationists were initially hopeful for equal rights and an everyday place for Algerians in the French Republic, and they aspired to lift the indigenous population by 'using' French ideals of liberty and equality within the colonial framework. In contrast, the Reformist Ulama—led by their eminent religious scholar Sheikh Abdelhamid Ben Badis -- expressed their commitment to a cultural and religious revival. They understood that French assimilation posed a grave and insidious risk to any form of Algerian identity and therefore sought to reinforce the Arabic language and Islamic culture as bases of Algerian nationhood (Ruedy, 2005, pp.125- 128).

Significantly, World War II profoundly impacted Algerian nationalism. Despite France's efforts to suppress political activities during the war, the conflict exposed Algerians to global ideals of self-determination and the weakening of colonial powers. Many Algerians fought for France, returning home with a heightened awareness of their own subjugated status and a desire for change. Shepard (2006) and Horn (2005) confirm that the rhetoric of Allied powers, particularly the United States, promising a new world order after the war, further fueled these aspirations. This newfound hope, however, was brutally dashed by the events of May 1945.

The Sétif and Guelma massacres on May 8, 1945, proved to be a catastrophic turning point. What began as peaceful nationalist demonstrations celebrating Victory in Europe Day quickly escalated into violence, resulting in retaliatory attacks by Algerian demonstrators that killed around 100 Europeans. The French response was swift and merciless, with colonial forces and settler militias engaging in widespread massacres that claimed the lives of an estimated 15,000 to 45,000 Algerians. This brutal repression effectively extinguished any lingering hopes for peaceful reform or assimilation and solidified the conviction among

many Algerians that armed struggle was the only viable path to independence. The memory of Sétif and Guelma became a powerful rallying cry for the radical wing of the nationalist movement (Horne, 1977, pp.27-31)

In the aftermath of these massacres, the nationalist movement continued to evolve. While more moderate figures like Ferhat Abbas still sought some form of autonomy within the French framework, the momentum shifted decisively towards revolutionary action. Messali Hadj's Movement for the Triumph of Democratic Liberties (MTLD), which succeeded in his earlier banned party, continued to advocate for independence, though it too experienced internal divisions regarding the most effective means to achieve it. Within the MTLD, a clandestine paramilitary wing known as the Special Organization (OS) was formed in 1947, tasked with preparing for armed insurrection. Although the OS was eventually uncovered by French police in 1950, leading to the arrest of many of its leaders, the idea of armed struggle had taken firm root. The disillusionment with political stagnation, the brutal lessons of Sétif, and the perceived failures of existing nationalist parties to achieve tangible results led a new generation of radicalized nationalists, many of whom were former OS members, to take decisive action. In 1954, these young militants, including figures who would become the "historical leaders" of the Algerian Revolution, formed the Revolutionary Committee of Unity and Action (CRUA), which soon transformed into the National Liberation Front (FLN). Their aim was clear: to unify the fragmented nationalist movement and launch an armed struggle for a fully independent Algerian state. On November 1, 1954, known as "Toussaint Rouge" (Red All Saints' Day), the FLN launched a series of coordinated attacks across Algeria, marking the formal beginning of the Algerian War of Independence, a conflict that would last for nearly eight years and irrevocably alter the course of Algerian and French history (Horn, 1977, pp.83; 128-147).

The night of November 1, 1954, known as "Toussaint Rouge" (Red All Saints' Day),

marked a dramatic and definitive escalation, signifying the official outbreak of the Algerian War of Independence. The newly formed National Liberation Front (FLN) launched a series of coordinated attacks across Algeria, targeting French military installations, police stations, communications infrastructure, and other symbols of colonial authority. While these initial attacks did not cripple the French, they undeniably signaled to both Algerians and the metropolitan French that a determined armed struggle for independence had begun (Horne, 1977, pp. 93-94)

The French response was immediate and unyielding. The government in Paris, resolute in its commitment to “French Algeria,” swiftly dispatched military reinforcements and declared a state of emergency. Still reeling from their recent defeat in Indochina, France was unwilling to concede any ground in Algeria, which it considered an integral part of its national territory. This firm stance ensured a brutal and protracted conflict, with France deploying an increasingly massive military contingent that would swell to over 400,000 troops by 1956 (Horne, 1977, pp. 102- 105).

The war rapidly intensified, evolving into a complex and multifaceted conflict. The FLN, through its military arm, the National Liberation Army (ALN), primarily employed guerrilla warfare tactics, targeting French forces and individuals perceived as collaborators, while simultaneously striving to secure the support of the rural Algerian population. A critical turning point in the early years was the Philippeville massacre in August 1955, where FLN attacks on European civilians provoked horrific French reprisals, further alienating the Algerian populace and hardening their resolve for independence (Horne, 1977, pp. 110-115). As the conflict deepened, its reach extended beyond Algeria’s borders. The FLN established crucial bases in neighboring Tunisia and Morocco, both of which had recently gained independence, leveraging these territories for training, logistical support, and as platforms for international diplomacy. France, in turn, frequently pursued FLN fighters into these sovereign

nations, leading to international incidents and escalating regional tensions (Kahn, 1961, pp.10-12).

The war also had profound implications for French domestic politics. The immense human and financial cost, coupled with growing divisions within French society over the conflict, led to significant political instability. The perceived inability of the Fourth Republic to effectively resolve the Algerian crisis ultimately contributed to its collapse in May 1958, culminating in the dramatic return to power of General Charles de Gaulle, who subsequently established the Fifth Republic (Shennan, 1989, pp. 91-95). Initially viewed by many *colons* as the savior who would preserve French Algeria, de Gaulle eventually came to the realization that continued military occupation was unsustainable.

Under de Gaulle's leadership, France cautiously began to explore a path towards Algerian self-determination. This strategic shift, however, was vehemently opposed by many European settlers and elements within the French military, who felt profoundly betrayed. This opposition crystallized in the formation of the Secret Army Organization (OAS), a far-right paramilitary group that unleashed a ruthless campaign of terrorism and assassinations in both Algeria and mainland France. The OAS targeted Algerians, pro-independence French officials, and even de Gaulle himself, desperately seeking to prevent Algerian independence at all costs and adding another layer of brutal complexity to the already devastating conflict (Clayton, 1996, pp. 129- 132).

Despite the escalating violence from the OAS and ongoing military operations, negotiations between the French government and the FLN eventually gained momentum. These protracted discussions culminated in the signing of the Evian Accords on March 18, 1962, which formally ended the fighting and established the terms for Algerian independence. A ceasefire was declared the following day. The accords included provisions

for a nationwide referendum on self-determination, held on July 1, 1962, where an overwhelming majority (99.7%) of Algerians voted for independence (Roberts, 2003, pp. 195-200). On July 3, 1962, France officially recognized Algeria's independence, and on July 5, Algeria declared its Independence Day, commemorating the anniversary of the French arrival in Algiers. The end of the war, however, was tragically accompanied by further violence.

Hundreds of thousands of  *pieds-noirs*  (Europeans born in Algeria) fled to France, often in chaotic circumstances. More tragically, tens of thousands of Muslim Algerians who had sided with France (known as  *harkis* ) were brutally massacred in post-war reprisals by the FLN, despite promises of protection in the Evian Accords (Harbi & Meynier, 2005, pp. 243-245). The newly independent Algeria then embarked on the monumental task of rebuilding a nation profoundly scarred by over 130 years of colonial rule and eight years of a devastating war. After July 5, 1962, with independence officially declared, Algeria embarked on the daunting task of building a new nation from the ashes of over a century of colonial rule and a brutal eight-year war. The immediate aftermath was characterized by both euphoria and immense challenges, deeply shaping the country's political, economic, and social trajectory for decades to come.

One of the most pressing issues was the mass exodus of the  *pieds-noirs*  (European settlers). Within months of independence, nearly all of the approximately one million Europeans fled Algeria, largely for fear of retribution from the FLN. This mass departure, while a symbolic victory for decolonization, had devastating practical consequences.

The  *pieds-noirs*  constituted the vast majority of Algeria's administrative, managerial, technical, and skilled labor force. Their sudden departure left a severe void in almost every sector, from civil service and healthcare to education and industrial management, fundamentally crippling the nascent state's capacity to function (Horne, 1977, p. 531).

After presenting the historical background of the war, significantly, in literature, The Algerian War of Independence (1954–1962) also had a deep effect on English-speaking writers who followed the events closely. For many of them, Algeria became more than just a French colony; it became a symbol of a larger fight for justice, dignity, and freedom. One powerful example is Maurice Edelman, a British writer and Member of Parliament, whose novel *The Fratricides* reflects the moral and political tensions of the war. Edelman did not write from a distance, but he is engaged through his novel as he experiences living in Algeria during wartime, and the story of his protagonist, Dr. Hassid, “is based on Dr. Henri Aboulker, a distinguished Jewish doctor” at the Mustapha Hospital and his friend (Bencherif, 1977, p.247). In Edelman’s narrative, Dr. David Hassid is caught between two worlds, *trying to stay neutral* but slowly leaning toward the suffering of the Algerian colonized. Through him, Edelman explores questions that many writers were asking at the time: How can someone stay silent when they see injustice? Is neutrality even possible in a time of war?

Indeed, this thesis argues *that Edelman offers a distinctive perspective on the war by centering his narrative not on a transient visitor or an expatriate, but on a lifelong settler, a colonist deeply rooted in Algerian soil.* David Hassid, a third-generation European settler in Algeria, is not an outsider peering into a foreign conflict. On the contrary, he claims to speak Arabic better than Ben Khedda himself, underscoring his deep cultural entanglement and sense of belonging. As a doctor, Hassid occupies a unique observational position: he is both witness and participant in the war’s daily tragedies. His profession exposes him to the raw, unfiltered consequences of the conflict, the physical mutilation, psychological trauma, and emotional devastation suffered by the colonized Muslim population. These experiences confront him with profound moral and ethical dilemmas that destabilize his identity and allegiance.

The narrative situates Hassid at the heart of the final, most violent act of the Franco-Algerian tragedy. His internal turmoil gives rise to a psychological doubling, a

“doppelgänger” condition that reflects his fractured sense of self. No longer comfortably associated with the colonial order, he begins to sympathize with the Muslim Algerians, undergoing what might be called an apolitical transformation. The doppelgänger figure, originally from German literature, typically represents a split or repressed aspect of the self. In Hassid’s case, it symbolizes the emergence of a latent identity, one that no longer fits neatly within the binary of colonizer and colonized.

Examining Hassid’s political positioning or rather, his resistance to political classification, is essential to comprehending his double-ganger role. Hassid is aware of the National Liberation Front (FLN) and Secret Army Organization (OAS) forces, but he insists on remaining neutral because he believes that this war is fratricidal, as the title suggests. For him, this is an ethical decision rather than a passive one. He insists on his right to make his own decisions and will not be influenced by any ideology. This tension is eloquently captured in his conversation with Si Cada, a Muslim friend and colleague at the Mustapha Hospital captures this tension vividly: “Giraud sent me in chains to a concentration camp in the Sahara because I opposed Darlan—imagine that, because I opposed Darlan! *I’m sixty-seven now. At my age I’m not going to change either for the FLN or the OAS*” (Edelman, 1963, p. 27, italics added).

Yet, the narrative complicates this claim of neutrality. While Hassid distances himself from overt political affiliations, his actions increasingly align him with the Muslim Algerians, who are broadly associated with the FLN cause. His medical care, his emotional investment, and his growing moral disillusionment with colonial violence suggest that neutrality, in such a context, is neither sustainable nor fully credible. *His supposed impartiality thus becomes one more layer in his fractured identity because of the doppelganger factor; an identity caught between the ethical responsibilities of a doctor, the historical weight of settler colonialism, and the shifting moral stance of Algeria which is on*

*the brink of liberation.*

Edelman's decision to center his narrative on a Jewish settler like David Hassid rather than on the Algerians who are actively fighting for liberation reveals the novel's ideological limitations and Eurocentric bias. By privileging the perspective of a European-born protagonist, Edelman recenters the colonial gaze even at a moment when that gaze should be destabilized. The Algerians, who endure the war's most brutal consequences and fight to reclaim their land and dignity, remain largely voiceless and peripheral to the text's moral drama. Their collective struggle is filtered through the conscience of a single European observer, transforming a national revolution into a personal crisis of identity and ethics. This narrative choice risks reducing the Algerian War to an abstract moral dilemma rather than a concrete struggle for decolonization. In foregrounding Hassid's inner turmoil, Edelman effectively displaces the political agency of the colonized, reaffirming the dominance of European subjectivity even within a story ostensibly about Algeria's liberation. The result is a narrative that sympathizes with suffering but ultimately fails to imagine the Algerians as full historical agents—individuals fighting not only for their freedom but for the recovery of their humanity.

## **II. Review of Related Literature**

In the context of the Algerian War of Independence, while extensive historical scholarship has meticulously documented its political, military, and social complexities, and literary criticism has engaged with war narratives generally, there remains a notable lacuna in the study of English literature during the Algerian War of Independence. One exception is Osman Benchérif, the Algerian Ambassador and researchers in English literature. In his book *The Image of Algeria in Anglo-American Writings 1785-1962*, he writes:

Edelman suggests the physical sensation of the actual civil war, the atmosphere of violence, terror and anguish that lay beneath the brightlit

surface of things...the oppressive air of fear and tension, the sight and smell of the stricken city. (Benchérif, 1997, pp.246-247).

However, he does not analyse the novel deeply but describes its setting and plot. For the clear gap that exists in academic research, this thesis has the potential to fill in it by introducing this discussion. The analysis will integrate specific theoretical perspective of the *doppelgänger* phenomenon in Maurice Edelman's *The Fratricides* (1963), to illuminate the profound psychological and ethical fragmentation experienced by individuals caught within the impossible moral choices of this particular conflict.

Critically, existing literary analyses of Edelman's work have not thoroughly explored the *doppelgänger* as a central interpretive lens through which to understand Dr. Hassid's fractured identity as a physician, a Jewish-Algerian, and a reluctant observer of fratricidal violence, nor explicitly linked this symbolic representation of his divided self to the unique pressures exerted by the Algerian War's dynamics, including the clash of loyalties, the erosion of humanitarian principles, and the brutal realities faced by those striving for impartiality. This thesis aims to bridge this specific gap by conducting a focused literary analysis of the *doppelgänger* in *The Fratricides*, demonstrating how this phenomenon serves as a powerful metaphor for the deeply human cost of the Algerian War on individual belonging, identity, and moral fortitude within its historical.

### **III. Issue and Theme**

Many works and academic researchers have focused on the Algerian War of Independence, often as an issue. Historians, for instance, have focused on political events, violence, or the cost of the war. Literary scholars have examined how war was narrated in different texts after independence, but the ones about texts producing before it scarcely exists. But despite all this, there seems to be something missing. This is not a criticism of existing studies, but it opens a space for originality for the current thesis.

This work tries to focus on that forgotten side. In Maurice Edelman's *The Fratricides* (1963), the main character, Dr. David Hassid, experiences this kind of struggle. He is a man who wants to remain human in a world that is falling apart. The novel uses the idea of the doppelgänger, not in a supernatural way, but as a symbol of internal division to show how the war divides his identity. Hassid is a doctor, a French-Jewish and Algerian, and an individual who refuses to take a political stance. But his neutrality is temporary. Instead, it leaves him deeply conflicted, unsure of who he is or what he stands for. This kind of psychological division known as the "doubling," is one of the most painful effects of the Algerian War, one that many academic studies have overlooked.

#### **IV. Methodology Outlines**

This master's thesis follows the IMRAD methodology. It starts with an introduction that gives a general overview of the Algerian War of Independence (1954–1962), just enough to understand the background in which the story unfolds. The first chapter, called "Between Two Fires: Hassid's Moral Dilemma in a Divided Algeria," goes into the personal struggle of Dr. David Hassid. He is torn between his identity as a Jewish settler and his ethical instinct to help the Algerians around him. This tension lies at the center of his character, and the chapter looks closely at his doppelgänger character. Then, in Chapter Two, titled "The Dissolution of the Doppelgänger in *The Fratricides*," we look at the ways Hassid starts to break apart under pressure. His neutrality does not hold, and he starts siding with the greatest sufferers. The thesis ends with a general conclusion that tries to tie everything together. We reflect on how Edelman's novel helps us think differently about war, not just as something political or historical, but as something that destabilizes people from within, along with suggestions of topics for future research projects.

## V. Methods and Materials

This part explains the basic ideas we relied on to read *The Fratricides*, not just as a political novel, but as a personal story about someone falling apart. We turned to specific literary and philosophical concepts developed by Dimitris Vardoulakis that help to analyze the character of Dr. Hassid in the novel. Among them, the most important is the figure of the *doppelgänger*.

**1. The Doppelgänger:** At the heart of this thesis is the idea that Dr. Hassid is a character who is divided from within. The German word *doppelgänger* literally means “double,” but the concept is more complex than just someone having a twin. According to Dimitris Vardoulakis, the *doppelgänger* is a way of showing when identity stops being stable. He puts it this way: “The *doppelgänger* stages the moment when identity is put into crisis” (Vardoulakis, 2010, p. 9).

In the novel, Hassid is clearly a man in crisis. He is Jewish and French Algerian. He is a doctor and healthcare provider, but he ends up in a setting of violence and moral collapse. Though he tries to stay out of politics, he becomes, whether he likes it or not, a symbol of resistance. These contradictions do not just coexist in him; they conflict with each other. Vardoulakis also says that the *doppelgänger* “makes visible the failure of coherence between the subject’s private beliefs and their public actions” (p. 11). This fits Hassid perfectly. He believes in peace, neutrality, and care but the situation won’t allow those beliefs to exist without cost. He ends up doing things that betray parts of himself.

There is another important point from Vardoulakis that really resonated: “The political becomes personal when the self is no longer protected from history” (p. 14). That is what happens to Hassid. He does not choose to be involved in war. The war breaks into his life, his hospital, his inner world. In that sense, the *doppelgänger* is not some fantasy; it is a tool

Edelman uses to show a real internal split.

**2. The Uncanny:** Another idea we found helpful is Freud's concept of the uncanny.

Vardoulakis appropriates the term and describes it as a feeling that appears when something is both familiar and strange at the same time. It is commonplace in the novel, especially in normally safe places that turn out to be unsafe. The hospital is an example. Normally a place for providing health care, it becomes a source of fear and doubt. Hassid no longer feels at home there. Quoting Freud, he writes that the uncanny occurs when he describes the uncanny as the moment when "something that should have remained hidden has come to light" (p. 241), referring to the return of the repressed. And in this case, the return of his past and attachment to his Jewish origins. Even Hassid's own role becomes uncanny. Being a doctor is not simple anymore. It is loaded with expectations, partly political, partly cultural.

Feeding on the concept of the uncanny, he adds:

The "return of the repressed," which, according to Freud, is one of the characteristics of the Doppelgänger, may, then, be paraphrased as the "return of negation." The confrontations in consciousness of what the unconscious cannot deny. Negation does not merely signify an area of resistance where the conscious self is unable to exercise judgment, and it does not merely construct an excluded zone in the topography of the ego."(Vardoulakis, 2010, P 41)

Formulating his words, the doppelgänger shows how the parts of the self we try to hide or deny resurge to haunt us. This resurgence is not just a transient memory, but it is *a force that challenges the conscious self and exposes its limits.*

### **3. Violence and Rebellion**

Finally, to understand the background of the novel and why Hassid is so deeply affected by what is happening, I used some of Albert Camus's reflections from *The Rebel*. Camus was writing about how violence can sometimes be used to fight injustice but also about how it tends to spin out of control. In *The Fratricides*, it is conspicuous. Both the FLN and the OAS believe

they are right. They both use force. But Hassid does not agree with either side. He hopes for peace, for something more balanced. He even tries to create a political movement based on moderation, but it leads to his death because of the injustices practiced by the French.

Camus warns that rebellion emerges from such a condition of violence. He writes: “The rebel refuses to recognize the power that compels him to live in this condition.” (Camus, 2017, p.14). Consequently, Hassid sees that happening around him, and this adds to his internal conflict. He wants to do good, but he realizes that goodness alone is not enough in such a world. Camus defines Rebel as “what is a rebel? A man who says no, but whose refusal does not reply to renunciation.” (Camus, 2017, p.1), In the case of Hassid, as he is a doctor, he says no to injustice to affirm what is right and necessary, which is a kind of rebellion against the massacres and the injustice that is happening around him, who sticks to the obligation of taking a position turns him into a rebel who chooses his own way and his values and moral principles; “he opposes what is preferable to what is not. Not every value entail rebellion, but every act of rebellion tacitly invokes a value” (Camus ,2017, p4).

From another perspective, Vardoulakis (2010) complements this idea in his own way. He argues that the *doppelgänger* appears exactly “when the ethical foundations of the self-collapse under historical pressure” (p. 22). And that is the best way to understand Hassid, not as someone who is weak or indecisive, but as someone whose world no longer makes moral sense because of prevailing violence.

## V. B. Materials

### Biography of Maurice Edelman

Maurice Edelman isn't as widely known as some other post-war British writers, but his background makes him an interesting figure, especially when it comes to writing about colonial Algeria. He was born in Wales in 1911, and during his life, he did a bit of everything. He was a journalist, a politician, and a novelist. One important detail: during World War II, he worked as a war correspondent for *Picture Post*. That took him to North Africa, where he spent a few months. That experience clearly shaped *The Fratricides*. While there, he met Dr. Aboulker, a Jewish Algerian doctor. The main character in the novel, Dr. David Hassid, is strongly inspired by him. Edelman even became a regular guest at the Aboulkers' flat in Algiers—26 rue Michelet (Benchérif, 1997: p. 247). Edelman was also active in British politics, representing Coventry Northwest for many years. He cared deeply about foreign policy, human rights, and Jewish causes. Those concerns are visible in his fiction, which often mixes political themes with personal and ethical questions.

In fact, many of his novels explore what happens when people are forced to choose between their public roles and their personal beliefs, or between safety and conscience. *The Fratricides* is a perfect example of this. It depicts a man trying to do the right thing but caught in a situation where there are no simple answers. Therefore, his novel *The Fratricides* is a new English literary perspective about the evolution of the Algerian War of Independence by giving literature a political and historical aspect. In fact, literature is not only about fiction but also about events related to real life.

### Synopsis of *The Fratricides*

*The Fratricides* came out in 1963, but it is set a bit earlier, during the final, very tense months of the Algerian War. The story takes place in Algiers, mostly in Mustapha Hospital.

The main character, Dr. David Hassid, is Jewish and works as a doctor. He finds himself right in the middle of the violence between the FLN (the National Liberation Front) and the OAS (the Secret Armed Organization). What is striking is that Hassid doesn't fully support either side. He criticizes both for their use of violence. He hopes that the Evian peace talks will succeed and bring justice, especially for the Muslim Algerians. He even tries to start a political movement to unite moderate voices from both communities and support de Gaulle's peace efforts.

But in the end, this action gets him into trouble. He is arrested in what seems like a staged trial and is executed by a group of young extremists. What is even more tragic is the timing; it happens on the same day the peace agreement is signed. So, while the country moves toward peace, Hassid pays the price for trying to stand in the middle. The novel ends with independence in the offing. The final scene, in which Vinh and du Pré are standing as du Pré is leaving Algiers: Vinh: "Fifty days to independence." "Looking back from the heights of El Biar, they could see the glow over the warehouse lighting the sky like a bogus dawn" (282). It is about a sense of anticipation and perhaps the complex nature of the characters' pursuit of independence. It sets a tone of hope and potential, deluted with an element of uncertainty or hidden obstacles that may lie ahead.

## VI. Results

By telling this story through Dr. David Hassid—a French settler who doesn't shout his beliefs from the rooftops but lives them on the quiet—*The Fratricides* offers a rare look at colonial Algeria from the inside. Hassid isn't a revolutionary in the usual sense. He is a doctor trying to do his job in a world falling apart. At first, he believes he can keep away from the fight. But as violence grows, so does his discomfort. What begins as neutrality slowly becomes a crisis of conscience. He sees what others won't admit: that the system he lives in is collapsing—and that silence is no longer innocent.

Edelman's choice to center the story on a colonist who questions everything gives the novel its weight. Through Hassid, we do not just witness the fall of French colonialism; to feel it crack from within. His personal struggle mirrors the larger collapse of a regime built on control, exclusion, and fear. By the time Hassid finds the courage to act, it costs him everything. Yet his quiet resistance leaves a mark. By depicting a settler who becomes aware of the essence of colonialism, the novel challenges us to ask: What does it mean to wake up too late? And what kind of courage is needed simply to stay human at this very time?

The results of this dissertation are closely linked to the concept of the doppelgänger and deeply rooted in the principles of the uncanny, namely in the resilience and violence, as vividly exemplified by Maurice Edelman *The Fratricides*. Among the important results of this analysis is that Dr. Hassid, whose internal conflicts serve as a narrative embodiment of divided identity, a man split between his identity as a French citizen and a Jewish Algerian. Furthermore, Dr. Hassid functions as a literary doppelgänger, not in a literal or supernatural sense but as a fragmented consciousness caught between ideology and morality.

His trajectory through the political atmosphere of revolution, repression and fratricidal conflict underscores a profound psychological duality, as a Jewish Algerian doctor working

during the Algerian war, he lives in two different worlds; one is French, the other is Algerian. Because of this, he becomes a kind of double; he is part of both communities but rejected belatedly.. This conflict makes his life very difficult and strange. This can be explained by Freud the uncanny when something familiar becomes strange. Dr. Hassid feels both known and unknown, safe and dangerous.

This research also shows that Hassid's endangered dual identity is at the origine of his strength. He suffers threats and violence issued by the OAS members, especially from people who used to be his students at university. Out of escapism and despair, he creates a new organization to support peace that he calls the PPPP. His resilience is not something inborn; it is rather something he acquires through work, belief, and courage.

While Dr. Hassid claims neutrality throughout much of the novel, his actions gradually tell a different story. The way he quietly helps wounded Algerian Muslims betrays a deeper sympathy with the oppressed. What begins as detachment slowly turns into involvement, revealing that neutrality in a context of injustice is far from being neutral. His failure to bridge the divide, to offer a meaningful "cure" to the conflict, becomes more than personal and it becomes symbolic. The war does not allow for half-measures or quiet neutrality. In a time when staying inbetween is seen as betrayal by both sides, even the doctor.

There are elements in *The Fratricides* that indicate its engagement in the political context of the Algerian war. The different depictions of the French and Algerian political groups and leaders and government actions and policies related to the war reflect both the politicization of the literary texts' content and the influence of the FLN. The main political groups that the narrative is highlighting are the FLN and the OAS. Political figures as Ben Bella, Ben Khedda, de Gaulle, Henri Giraud, François Darlan, Massu, Mendés, Salan. French policies and actions like Crémieux Decree, Reggane Project, Mendès-France. General de Gaulle's

speech, Evian discussions, 1958 revolution, 26 March 1962 demonstration.

Also the newspapers like *Le Figaro* (it did provide coverage of the war and its aftermath, giving readers an understanding of the conflict from a French perspective. As a French-language newspaper, it was strongly in favor of the French position in the conflict, advocating for the government's actions and helping to shape public opinion back in France. It also provided analysis of the events and commentary from both sides of the conflict) and *La Depeche d'Algérie* (was a newspaper that had a generally pro-National Liberation Front (FLN) political orientation during the Algerian Revolution. It was established in 1957 and was the main newspaper of the FLN during the Revolution. *La Depeche d'Algérie* was used to broadcast the FLN's messages to the population and was a major source of information during the conflict. It was also used to rally support among the people for the revolution and to publicize the FLN's political agenda). Political slogans like “Algeria □ French Algeria”, “Salan to power”, “De Gaulle to the gallows” (221).

The last and most important result is the disappearance of the doppelgänger character of Hassid because of his murder. Hassid's death is both tragic and powerful; it shows how violence and resistance are closely linked, and how the figure of the doppelgänger can represent the deep struggles of identity and loyalty in times of conflict. It shows that following Hassid's ethical and humanist principles turns him into a hero who refuses to abandon his Algerian patients at the hospital or at his clinic and chooses to support the right cause of Algerian independence. In choosing compassion over safety, Hassid becomes unified and he is no longer split between fear for his life and human duty. His murder silences his voice, but it does not erase his courage; instead, it corroborates his transformation from a hesitant man into a symbol of moral clarity.

In the light of this, *The Fratricides* raises an anti-colonial voice of a colonist to reveal the failure of the French colonial project in Algeria. This voice has significant literary value

and influence because it reflects a unique perspective about French colonialism and its effects on both the colonizer and the colonized. By choosing David Hassid, a settler, as the protagonist, Edelman explores the complexities of colonialism and how it affects individuals in different ways. The settler may have benefited from the colonial system and may initially struggle with acknowledging the harm that it has caused. This can create a compelling internal conflict that drives the narrative forward. By this, *The Fratricides* can contribute to a broader understanding of the impact of colonialism on both individuals and societies. Moreover, it offers a critique of the colonial system of the French Fourth Republic and the ways in which it perpetuates oppression and inequality.

## **VII. Discussion**

This section presents the textual and theoretical analysis of Edelman's *The Fratricides* (1963) through two analytical chapters. It traces the evolution of Dr. Hassid from a doppelgänger figure torn between opposing identities to a unified self who supports the FLN and the Algerian War of Revolution, following his direct exposure to the realities of war and violence in his roles as both a doctor and a university teacher.

## ***Chapter One:***

*Between Two Fires: Hassid's Moral*

*Dilemma in a Divided Algeria*

## I. Introduction

Chapter One depicts what happens within a person when everything around him collapses during wartime. The focus is on Dr. David Hassid, a Jewish-Algerian doctor in *The Fratricides*. He does not stand outside of the war. He is involved, not as a fighter, but as someone is trying to keep people alive, but who ends up, somehow, in the middle of political violence anyway. Being both a Jew and born in Algeria puts Hassid in dilemma. His life is connected to French colonial history, but also to Algeria itself. The war between the FLN against the French system and the OAS forces people to choose their side. But Hassid does not really belong to either. He keeps working at the hospital and his clinic. He treats the injured in his clinic, no matter who they are. At first, this looked neutral. But it slowly turns into a kind of inner breakdown.

It is not just a political problem. What happens to him seems harder to define. He starts losing touch with the things that once gave him a sense of self. He no longer knows where he fits in or what position he should take. His identity, instead of being a clear fact, is put

Into Question, among other related questions. That confusion of being multifaceted, or being nothing at all, is where the idea of the doppelgänger fits in. Dimitris Vardoulakis writes about it in *The Doppelgänger: Literature's Philosophy*. For him, duality exists when someone's identity is unstable. He says it is when "the framing of the subject" begins to come apart and when the lines between presence and absence start to be blurred (Vardoulakis, 2010, p. 1).

Thus, Hassid does not find a new ego or self but a divided self, not physically, but within. He is a doctor, but also someone forced to take a position. He is French but also Algerian. He meant to help, but his help gets tangled in politics. That is what makes him feel like a double of himself: a second ego that is incompatible with the first. War does not only

destroy buildings or mutilate bodies but distorts conceptions and values like good and bad, or home and exile; they no longer belong to the Hassid's repertoire. What is left is uncertainty. In the way that he left his sense of identity. In this chapter this process of duality is not simply the story of a man caught in war, but a deeper exploration of how conflict can slowly, silently, divide a person from within.

## II. A Self Divided Soul: Dr. Hassid and the Doppelgänger:

In *The Fratricides*, Edelman situates his narrative in the city of Algiers, using as a symbolic terrain that reflects the broader disintegration of both colonial order and human values. Once the vibrant heart of Algeria, Algiers is now depicted as a city in decline.

Edelman writes:

Towards evening, the inhabitants of Maison Carrée had begun to burn the refuse which had accumulated in the streets since the garbage-collectors' strike, and an evil-smelling smoke drifted over the houses on the upper terraces of the city. Its stench suffocated the fragrance of the mimosa in the gardens, and its grey particles seeped through the closed shutters. (Edelman, 1963, p. 172)

This haunting image illustrates more than urban neglect. Algiers becomes a microcosm of colonial decay. Its crumbling infrastructure, poisoned air, and eroded sense of beauty, mirror the collapse of French colonial authority and moral contradictions it carries. Through the perspective of Dr. David Hassid, Edelman channels this decline not as distant observation but as lived experience, turning the protagonist into both a witness and a conscience of a dying colonial civilization. Yet, Dr. Hassid struggles with his identity in this atmosphere.

Despite the volatile political environment surrounding him, *Hassid initially strives to remain neutral*. Though fully aware of the violent struggle between the Secret Army Organization (OAS) and the National Liberation Front (FLN), he chooses not to take a political stance, aiming instead to preserve his personal ethics.

His neutrality is not rooted in indifference but in a desire to uphold a moral position above the chaos. As he tells his colleague Si Cada, a Muslim doctor at Mustapha Hospital:

Giraud sent me in chains to a concentration camp in the Sahara because I opposed Darlan. Imagine that, because I opposed Darlan! I'm sixty-seven now. At my age I'm not going to change either for the FLN or the OAS (p. 27, italics added).

Here, Hassid affirms his neutrality, as he dissociates himself from both factions.

The second reason for Hassid's claim of neutrality which prevents him from fully acknowledging his intellectual position and openly aligning with Algerian Muslims—is rooted in his Jewish identity. This aspect of his background introduces a deeper tension into his character and helps shape the figure of the doppelgänger within him. Hassid embodies two conflicting modes of thought: rationalism and spiritual heritage. As he confesses to du Pré, a

French *barbouze*<sup>1</sup> dispatched from Paris to fight the OAS, “I’m an *unpersuaded rationalist* [...] On the one hand, I belong to the scientists in search of proof—on the other, to the Jews who live by miracles. On balance, *I’m on the side of the Jews*” (Edelman, 1963, p. 63, italics added). This statement reveals the inner contradiction that defines Hassid: he identifies with empirical thinking and scientific detachment, yet also he sticks to his Jewish cultural and spiritual lineage. His neutrality is a product of his fractured identity. He seeks stability in Algeria not only for political reasons but because it ensures a future for the Jewish community to which he belongs. In this way, Hassid emerges as a *doppelgänger* figure, a man split between reason and belief, detachment and solidarity. His reluctance to fully express his views or take sides stems not from irresolution but from an internal conflict between the need to remain objective and the effect cultural loyalty. This internal duality complicates his ethical position and contributes to his evolving role in the novel as both an observer and a reluctant participant.

Sometimes, the unsaid speaks louder than the explicitly uttered statements. That seems to be the case with Dr. Hassid. His way of dealing with every little detail does not always involve confrontation or big declarations. Instead, he leans into small things that give him a sense of quiet, like *music*, notably Mozart’s. Whenever people start arguing, especially at his place, during gatherings, he plays classical music on purpose, presumably so that it won't get worse or breathe out. It becomes a kind of habit, almost like a personal response to the noise and pressure caused by the war.

This particular role, set during the final act of the Franco-Algerian tragedy, triggers Hassid’s internal split and duality. It creates a critical situation in which he experiences a

---

<sup>1</sup> *Barbouze*: A slang term used during the Algerian War to describe clandestine French agents operating

unofficially to combat the OAS, often through covert and extralegal means such as infiltration, sabotage, and assassination doppelgänger the dichotomy of Hassid's past experiences and his Jewish heritage can be linked to Freud's concept of the "return of the repressed," a core trait of the doppelgänger. As Vardoulakis (2010, p. 41) explains, this return may be understood as "the return of negation," referring to the internal conflict that arises when the unconscious forces itself into conscious awareness. Drawing on this notion of the uncanny, this analysis interprets Hassid's earlier interactions with figures like Darlan, along with his complex relationship to his Jewish identity, as factors that suppress his intellectual self. These elements prevent him from fully acknowledging the realities of the Franco-Algerian conflict and from openly denouncing the injustices around him.

Hassid, however, struggles to fully mobilize his political stance against the OAS's crimes against Muslim Algerians, due in part to the lingering trauma of his internment in the Saharan camp and the complex weight of his Jewish heritage. This internal division gives rise to the figure of the doppelgänger, which interrupts his progression toward becoming a fully involved person during wartime. Dimitris Vardoulakis (2010) defines the doppelgänger as "an operative or effective presence to the extent that it effects the undoing of the framing of the subject by the opposition between mere presence and absence," adding that it functions through *a principle of relationality* (p. 1, italics added). Crucially, this operation is historically situated (p. 2). Departing from Stephen King's interpretation of the doppelgänger as a symbol of "evil presence," Vardoulakis contends that it exists beyond the binaries of good and evil, instead serving as a structural component of subject formation and identity (p. 3). Drawing from Jean Paul's conception, Vardoulakis emphasizes that the doppelgänger is the relational force that defines the self's distinctiveness (p. 37). Within the broader historical framework of the Algerian War, and more specifically, the civil conflict between the FLN and the OAS as described in the novel, Hassid embodies this philosophical notion of the doppelgänger. His

inner conflict is not a moral failure but a manifestation of ontological conflict, one that transcends simplistic moral categories and reveals the instability of identity in times of war.

In the very first pages and without dilatory details, Edelman starts with tidings coming from the last French town, such as Blida, and with Peyron holding *La Dépêche d'Algérie*. The use of news and journals at the beginning signals a fast-moving, unfolding situation. They establish the setting and historical context, generating urgency and tension. Readers are quickly immersed in the atmosphere of war and instability, with media reports metaphorically reflecting broader themes of the Algerian Revolution, such as shifting power dynamics and the profound effects of war on daily life.

Tension escalates further through specific scenes. Dr. David Hassid repeatedly warns his daughter Eliane not to stand near the windows. "Come away from the window," he urges. "Move away, Eliane," and again, "Don't stand near the window" (Edelman, 1963, pp. 7–11). These early warnings help build a mood foreboding. The window, in this context, can be seen as a metaphor for vulnerability and danger: a threshold between private safety and public violence. Used as a form of catachresis, it symbolically generalizes the sense of tension and fear that marks the novel's depiction of wartime Algiers. Hassid himself links this atmosphere to French colonial presence, noting, "Wherever there are Frenchmen, there are events," and not the FLN-ers (p. 8).

From the outset, Hassid's claim of neutrality is met with skepticism. In a conversation involving his friend Si Cada and Madame Rollin, a French settler, the underlying tensions surface. When Si Cada mentions being used to a decent life, Madame Rollin retorts bitterly, "That's certainly the tragedy of us Europeans. It's disgusting!" She then leans toward Peyron and whispers, "All they think of is raping Frenchwomen" (p. 10). Hassid's subtle response is not confrontation but cultural resistance. He replies simply with, "The Quintet... Mozart's Quintet in A Major" (p. 10). In this moment, and in line with Edward Said's conception of the

intellectual, Hassid uses music not as escapism, but as a deliberate alternative to engaging in or legitimizing racist and colonial discourse. Here, he cannot say he is against what the French or the OAS are doing is illegal because he believes the Jews will leave Algeria in case of independence. This fear as he is a Jew lets him passive at the beginning of the struggle between the French, along with the OAS and the FLN.

Hassid does not associate himself with the French, especially in response to the inflammatory news and accusations aimed at Algerians. A clear example is Madame Rollin's hostile comment about the revolutionaries, whom she paints as barbaric. "I never sit near a window [...] It's a favourite dodge of theirs, you know. They just stick the stuff on the window-sill" (p. 11), she declares, implying that Algerians are indiscriminate and violent. Rather than challenging or endorsing her claim, Hassid redirects the conversation entirely. He interjects, "Let's hear the minuet" (P.11), using music not as entertainment, but as a deliberate act of deflection. In this context, music functions as a subtle but pointed interruption, an intentional refusal to dignify her rhetoric with a response. More critically, Hassid's choice to respond with music acts as a form of non-verbal resistance caused by his dual character. Yet, by steering the moment away from her accusatory tone, he silences her discourse without direct confrontation, revealing how art can serve as a quiet but firm rejection of oppressive speech.

Moreover, in a revealing conversation with Peyron, du Pré, and others, Walter de Croissillon, a pied-noir and Hassid's son-in-law, sheds light on the layered and often contradictory nature of patriotism, especially within the colonial context. This exchange also marks another moment where music is used to interrupt racially charged dialogue. De Croissillon remarks, "In North Africa, French Algeria means patriotism. It's the majority of self-interest" (p. 17), suggesting that in Algeria, patriotism is less about national loyalty and more about preserving personal and communal privileges under colonial rule. He contrasts this with the situation in metropolitan France, where even staunch patriots may support the FLN,

indicating the shifting meanings of patriotism depending on geographical and political context. Du Pré responds by emphasizing that patriotism should not only appeal to sentiment or poetry but must also have a rational, political dimension—one aimed at achieving concrete goals for common interests. When du Pré presses de Croissillon on what he sees as the alternative to politics, de Croissillon replies simply: “Authority” (P.17).

Neutrality in wartime is difficult for Hassid to maintain or even claim. One of the key factors preventing him from fully realizing this stance besides his internal division is the deep division surrounding him; a dichotomy of both space and perspective, that shapes the setting of the novel. In Fanon’s terms (1963), colonial power fractures the environment and, with it, the consciousness of its inhabitants within it. The city of Algiers becomes a physical and psychological battleground, dividing not only communities but also individuals. This fragmentation contributes directly to Hassid’s internal conflict and his eventual transformation.

The divided city manifests clearly through a conversation between Robert du Pré and Eliane. Du Pré reflects on what he calls the “two running worlds” in Algeria: the visible world that everyone sees and an invisible, underlying one. Eliane, however, disagrees with the idea of invisibility. She points to a piece of graffiti possibly written by the OAS on the pavement in Rue Michelet, symbolizing their presence, and gestures toward the Casbah, saying, “But the Secret Army is everywhere here—and the FLN there,” continuing, “The invisible level isn’t really invisible. It shows itself in symptoms—as Daddy says. They’re pretty malignant” (p. 21). Here, Eliane reveals how the supposed hidden divisions are in fact clearly marked by signs, symbols, and violence. The Rue Michelet and the Casbah represent not only separate spaces but the two political poles tearing the city apart.

These once vibrant areas of Algiers, once filled with life, have become haunted by fear and destruction. Rue Michelet and the Casbah, though geographically close, are like separate worlds, divided by barricades, surveillance, and mutual distrust. The city becomes a metaphor

for colonial rupture and it is within this fractured space that Hassid's own inner conflict is mirrored. His neutrality is not simply a moral position but a survival mechanism in a landscape where allegiances are dangerous and clarity is rare.

This inner tension reaches a turning point when Hassid learns from Si Cada about an explosion on Rue Ravigo. Si Cada hesitates to send an ambulance, fearing retaliation, which reflects the deep mistrust that war has embedded into the city's fabric. However, once Hassid hears that two men, two women, and a child have been injured by a grenade attack carried out by the OAS, he insists on accompanying Si Cada to the site. His decision to act, even amid fear and uncertainty, reveals the quiet courage that has started to shape his moral trajectory. As a doctor and human being, Hassid is increasingly compelled by human suffering rather than abstract neutrality. This episode illustrates how conflict not only reshapes cities but also forces individuals to confront who they truly are in the face of injustice.

This shift becomes clear when Hassid meets the wounded child, Salem. In that moment, the music stops. The noise of war replaces it. There is blood, dust, and fear. Hassid no longer watches from the side. He does not speak about values. He moves. He reaches for the boy, ready to carry him to safety. His hesitation disappears. The distance he once kept is gone. Now, he acts. The words are simple: "Then I will take him in a taxi," because "It is dangerous" hoping "He will survive." And adds, "I do not mean for him—I mean for you." Hassid coughed, putting his handkerchief to his mouth. "I hope I will survive as well" (pp. 32–33). That moment changes everything. The OAS now calls him a "traitor".

This moment, and what follows, brings into focus the divided self that has shaped Hassid's character throughout the novel. Dimitris Vardoulakis writes that "the doppelgänger is not the duplication of an identity, but the doubling of a conflict within identity" (2010, p. 3). Hassid is no longer simply choosing between two roles. He is living both at once, and they no longer fit together. His identity splits as a personal experience. The note calling him a

traitor becomes a kind of mirror. It reflects the part of him that chose to act, the part that cannot hide anymore. According to Vardoulakis, the doppelgänger “reveals the multiplicity that sustains subjectivity” and disrupts the illusion of a unified self (p. 9). Hassid’s effort to remain neutral breaks down the moment he chooses to save a child. His ethical choice tears through the protective layer of distance he had tried to keep. The doppelgänger, in this case, is not another person. It is the version of himself that emerges once his old self is no longer enough.

As Vardoulakis puts it, “The doppelgänger exposes the instability of the subject and the collapse of stable oppositions like self and other, friend and enemy, or reason and madness” (p. 14). The ruins in Tipaza that Dr. Hassid often visits illustrate this collapse, physically and symbolically, the things that were once home, familiar, truth, belonging becomes uncertain, unfamiliar. He belongs to nowhere and especially feels a stranger or an alien in his own home and environment, the ruins reflect a fractured self of Hassid that no longer fits anywhere.

Hassid stands in a place that mirrors his own broken sense of self. The pieces are still there, but they do not form a clear whole. That is what war does—it destroys not only buildings but also identities. In Hassid’s case, the damage is quiet but deep. His story shows that sometimes the most painful battles are not social or political, mainly psychological. A French or Algerian, a doctor or man of politics, this division creates within him the double and unstable self. Hassid does not know where to belong torn between being who he is as a doctor with Jewish roots and a wise man liable to respond to society's demands.

This moment comes in the lecture hall. There, Hassid is no longer surrounded by ruins or by personal memories. He is in front of others: students, colleagues, expectations. He is expected to perform stability, authority, and maybe even allegiance. But all of that is already fragile. Then Vedoni appears. He brings sharp certainty. One kind that leaves no room for doubt or nuance. He speaks for ideology. And now Hassid is forced to respond, not just

internally, but in public. This scene turns what Vardoulakis calls “the inner fracture of the subject” into something external, something seen and judged (Vardoulakis, 2010, p. 12). Until now, Hassid could change roles. He could be a doctor, a friend, a father without choosing one fixed position. But here, in front of the students, that movement stops. The room becomes a mirror. And in that mirror, the divided self can no longer hide.

Even the University of Algiers, where Dr. Hassid teaches, is war-torn. When he enters the lecture hall, his presence usually quiets the students. But on this day, he notices unfamiliar faces who do not react to him, and his usual greetings go unanswered. The atmosphere is tense and uneasy. Over time, Muslim and European students have started sitting separately, Muslims in the back, Europeans in the front rows. As Dr. Hassid observes, “Inside the laboratories and lecture-rooms there had always been a trace as if the neutrality of science superseded political passion” (Edelman, 1963, p. 79). But this neutrality is clearly breaking down, reflecting the larger political conflict between the FLN and the OAS. In this context at university, most of the European faculty members support the idea of a French Algeria. One student, Vedoni, leads the Students’ Association and organizes demonstrations against peace negotiations. He served in the French army and was once captured by the FLN, an experience that gives him authority among his peers. He has a scar that others believe is a wound of war, though it came from a bar fight during his first year as a student.

During a lecture on spinal injuries, Dr. Hassid explains the importance of removing foreign objects in cases of cerebrospinal fluid infection. He refers to a case three months earlier, but before he can continue, the class suddenly breaks apart. Muslim students at the back, under the gaze of Vedoni and his group, reluctantly rise and leave. In minutes, only Vedoni and his supporters remained. Hassid tells Vedoni he knows he organized the protest. Vedoni then confronts Dr. Hassid, accusing him of helping the FLN. He threatens him, saying, “We’re not going to let you put your skill as a doctor at the service of the FLN” (p. 82). Hassid calmly

replies, “I don’t ask the politics of my patients” (p. 82). When Vedoni demands the removal of an FLN wounded militant from the Mustapha hospital, Hassid refuses, explaining, “They can’t be moved” (p. 83). Vedoni warns that his group will remove them by force.

At that moment, Hassid remembers being sent in chains to a concentration camp in the Sahara, and the memory makes him hunch his shoulders. Still, he tells Vedoni, “But while I live, I shall live my life by my own standards of what is right” (p. 83). Here, Hassid refuses to be intimidated. He does not back down and chooses to defend his ethical beliefs but still wants peace.

Additionally, there are situations in which his character is interrupted by his colonist-doppelgänger attitude. As a matter of fact, Hassid has signed the petition of “I-m French” that professor Lecrets, a member in Algiers Medical Association and the leader of the movement of I-am French, asks him to join. Lecrets gives them lessons of history, mainly “a lecture on French Algeria since 1830 if we’re not careful—and the Crémieux decree “that gave you Israelites French citizenship,” as he addresses the Jews (Edelmn,1963, p.44). Hassid signs Lecrets’s petition although he finds it “absurd,” (p.44) yet connecting Lecrets with the Crémieux decree helps in rising Hassid’s colonist-doppelgänger by which he thinks of his Jewish community that is in a critical situation if Algeria will get its independence. This example shows how Hassid conspires, if it is an appropriate word, with French colonial establishment in Algeria.

In another case, Hassid forms a political group called the PPPP, Partisans of the Programme for the Policies of the President, that aims to gather both Moslem and European moderates in hope of restoring peace. Du Pré alarms him from forming this party and says, with a confirming tone, “*You know very well that every organized group in Algiers is pro-OAS*” (p.124, italics). Du Pré believes that all political groups in Algiers are sympathetic to the cause of the OAS, and newly formed PPPP party is one of them.

Eventually, the doppelganger is influenced by the injustice against the Algerians and extremist activities of the OAS. Hassid's quiet refusal, is his most honest moment and he asserts himself by announcing his rejection of the system.

'But that's just the point,' Hassid protested mildly. 'we want to try and organize support for general de Gaulle. After all, I'm not unknown in Algiers. I've lived here all my life; my father, my grandfather \_\_all of us were born here.' He fingered the rosette on yellow background in his buttonhole and said, 'I'm a commander of the Legion of Honour. I speak Arabic as well as Ben khedda\_\_better than Bourguiba. If any one can say he's French Algerian , I think I can say so. If you tell me I'm incompetent as politician, I must agree that time may prove you right. For the moment, his voice became firm 'I'm as valid a candidate anyone... I'm going to put the resolution to the meeting . All those in favour that I should serve as acting chairman?' (P 124)

The Partisans of the programme for Policies of the President is a political movement that Hassid creates or envisions to bridge the destructive gap between the FLN and the OAS. A man of medicine to become a president of a political movement.

Hassid is aware of the cost of his stance against the OAS and of the creation of his movement; even the idea puts him in a very bad position after helping Salem and refusing to comply with Vedoni politically, but this movement is a s s e r t i v e as to the position he takes, although Du Pré warns him that his commitment makes him a target for the OAS: ' I'm not thinking of you at this moment , professor Hassid. I know you've had threatening letters and telephone calls '( P. 214). He tries to convince him to take Eliane and go to France, but Hassid's inner conflict grows at him as he was in two-minds about leaving with his daughter or staying to be involved in the fratricidal conflict.

The voice of the OAS in *The Fratricides* is chillingly clear and unapologetically violent. Their idea of control is not based on justice or negotiation, but on fear—deliberate, calculated fear. They were in favour of executing anyone they label a “traitor,” which was a vague term used to attribute to anyone who puts into question their authority (p.92). For them, intimidation is not a last resort. Their mission is brutal and singular: to tear Algeria away from de Gaulle, to unmask what they see as the FLN’s false civility during peace talks, and to reignite hatred by reminding everyone of past horrors. The enemy, in their eyes, has never changed—only the tactics have. Whether sitting at negotiation tables or fighting in the shadows, the FLN remains, to them, the same monstrous figure blamed for bloodshed and terror.

Finally, the spreading violence is affecting everyone including Dr. Hassid who is struggling to maintain his neutrality because of his double feeling. But because of the OAS, everyone becomes their target as Vedoni, a strong voice for the OAS, puts it:

There comes a time” “when fear becomes a condition of life, and as with all conditions of life, men and women accommodate themselves to it—at any rate, till they die. They go mad, they become neurotic, they endure it—but they live with it. We’ve created fear in Algiers—we’ve been ready to be hated as long as we’ve been feared. But now the fear has become chronic. People are living with it. We need a new psychological shock which will transform the situation politically. (p.95).

### **III. Conclusion**

In this approach, Chapter One investigates not just the apparent factors of war, but also the hidden breakdown of identity that takes place under the surface. Hassid's narrative is about more than just surviving; it's about the cost of ambiguity in a world that expects definite positions. Through his progressive inner split, we observe how conflict transforms oneself into a battlefield where reason, memory, and belonging no longer coexist. The chapter uses the concept of the doppelgänger to show how identity may become unstable not through transformation, but rather through a gradual eclipse of the self and confusion as to choices. What emerges is a depiction of a man stuck between history, loyalties, and personalities, attempting to keep together what the world seems to be keen on tearing apart as it is marked by two opposing forces: the FLN and the OAS.

***Chapter Two:***

*The Dissolution of the Doppelgänger in*

*The Fratricides*

## **I. Introduction**

The Algerian War was not only a battle of weapons but a battle of values. It exposed the contradictions of French republican ideals: liberty, equality, fraternity, when applied to colonized populations. Dr. Hassid stands at the crossroads of these contradictions. Though born into the privileged settler class, he becomes increasingly aligned with the Algerian struggle for freedom. His open treatment of wounded FLN fighters, his public critiques of colonial violence, and his refusal to abandon Algeria despite threats to his life all testify to a transformation that is as personal as it is political. Dr Hassid chooses to follow his conscience rather than keeping silent. He believes that doing the right thing is more important than remaining safe. His actions show that even in times of war, one person can stand for justice and humanity. His journey is not just about politics, but also about dissolving his double character.

Yet, this transformation is not immediate. At the beginning of the novel, Chapter One argues, Hassid is torn he is both healer and witness, French citizen and Algerian native, rationalist and emotional human being. His identity fractures under pressure, mirroring what literary theorist Dimitris Vardoulakis (2010) describes as the condition of the *doppelgänger*, a self-divided soul against itself. Hassid's early hesitation, his retreat into music, and his cautious neutrality reflect a man split between incompatible allegiances. He tries to remain neutral, but the war makes that impossible.

The more violence he sees, the harder it becomes for him to keep silent. He hides in music because it brings him peace, but even that cannot protect him from reality. Inside, he is fighting a quiet war with himself between duty and fear, between justice and safety. This inner conflict is what makes him a *doppelgänger*, he is one person, but feels like two souls living in the same body.

However, Chapter Two argues that the *doppelgänger* structure, this internal doubling, does not persist. As Hassid becomes more engaged with the FLN cause, his divided self

gradually gives way to *a unified moral position*. His actions become less about balancing identities and more about ethical clarity. In other words, *his split identity collapses the moment he chooses to act, rather than hesitate*. The doppelgänger vanishes not because he resolves his inner contradictions, but because the urgency of violence, injustice, and human suffering forces him to choose one side. By choosing solidarity and sympathy for the Algerians, he reclaims wholeness.

This chapter, then, explores how Edelman constructs Dr. Hassid as a figure of ethical resistance and how his political engagement transforms him from a man haunted by contradiction into one defined by action, by examining key moments in the narrative, mainly, his medical support for FLN fighters and his confrontation with the OAS, his moral debates, and his final act of defiance; it argues that Hassid's death is not merely a personal tragedy but a form of political martyrdom. In doing so, the chapter also highlights how literature can reveal not only the human cost of colonial conflict, but also the rare courage it takes to reject silence and act in the name of justice.

## **II. Dr. Hassid's human political Engagement and the FLN**

The idea of a doppelgänger that someone living as two versions of themselves helps us understand Dr. Hassid. The word comes from German and means “double-walker.” In books, it is used to show a person with two sides: a public self and a private one. It often reveals inner problems, especially in times of moral or political stress (Vardoulakis, 2010, pp. 9–14). Dr. Hassid is a perfect example, yet his role as a doctor gives him purpose, but his identity as a French Jew in Algeria keeps him in a conflict that eventually dissolved once he decides to help the Algerians, regardless of the threats from the OAS members.

He once says to Vedoni after the latter accused him of helping their “enemy” he replies: “I do not ask my patients if they are FLN or OAS or neither” (Edelman, 1963, p. 83). This tells us that, to him, human life matters more than politics. As a doctor, he refuses to judge people

according to their political affiliation. For him, it is universal and human regardless of the sufferer. By helping everyone, even those who are considered enemies, he starts to free himself from the rules and adopt a free identity. Society tells him to remain loyal to the French, but his heart tells him to stand with the wounded and the poor. This is when his transformation begins. He stops living in fear or according to others' expectations. He starts living with his own values. Even though this choice makes his life harder, it gives him a strong sense of purpose. He becomes a symbol of justice and compassion in a divided world.

Dr. Hassid does not remain neutral forever. As the war grows more violent, his actions begin to show which side he truly supports. In *Identity and Violence* (2006), Amartya Sen writes that “central to leading a human life...are the responsibilities of choice and reasoning. In contrast, violence is promoted by the cultivation of a sense of inevitability” (p.xiii). In fact, violence is a way of constructing the world as divided and unchangeable. Hassid’s gradual rejection of neutrality reflects his refusal to accept that inevitability. Through conscious acts of compassion, he chooses reason over fear, responsibility over silence. Consequently, he reclaims his agency as both a doctor and an ethical person who is no longer divided. First, he treats wounded FLN fighters, despite the warnings. When Vidoni tells him, “We object to your preserving the lives of men who are killers” (Edelman,1963, p. 82), Hassid acts fearlessly. He keeps on helping, because to him, a wounded person is person, not an enemy. “ I don’t ask the politics of my patients,’ Hassid said firmly . ‘I do what I can God knows it can’t be much for everyone brought into my wards (p.82).

*The Fratricide's* use of dialogues and conversations as its primary narrative method is significant for several reasons. For example, it creates a sense of immediacy and realism, allowing readers to witness Dr. Hassid’ thoughts, tensions, and ideologies unfold in real time. In one of the scenes between Hassid and his OAS student, Vedoni starts:

‘ We believe you harbour them.’ ‘No.’

‘That you have given them medical supplies and care.’

‘Noit isn’t true.’ ‘That you given sanctuary to Fellouze at your clinic at Bel Air.’ ‘I only receive men and women who are sick’ ( P,82)

This makes his clinic a target. His medical assistance had political significance. Helping others now means taking a stand, even if quietly. His belief in kindness becomes an act of resistance. It shows how in time of war no one remains neutral. Even doctors must take a side. Later, he shows even more courage.

Dr Hassid now is politically involved because he refuses to keep silent before the suffering and injustice he sees every day. Even though he is not always outspoken, his actions and his words show that he no longer believes in the current system around him. He sees how innocent people, even children, are victims of purposeless war. This makes his role as a doctor not just medical, but also deeply political Faith”, said Hassid . “I sometimes find it hard to have faith. For the last few days. I’ve been caring for a child blown up by grenade. The child will probably die. Its death will have been arbitrary and purposeless- a microcosm of all our experience. Why should I have faith? (p.63)

In this quote, Dr Hassid is talking about a terrible experience, he is taking care of a young child who was hurt by a grenade. The child is dying, and he knows there is nothing he can do to save them. In this context, Hassid no longer believes the war has any sense. He is tired, heartbroken, and full of doubt. He even says he finds it hard to have faith not just in God, but in people, in justice, and in life.

This moment is very important because it shows that Dr. Hassid is not blind. He sees the truth, that the war is destroying lives, especially innocent ones. Even though he is a doctor and should remain neutral, he cannot help feeling pain and anger towards what is happening. He does not run away from the pain caused by division. He stays. He keeps caring for the wounded. He is not out speaker, but he chooses a side through his actions,. By helping the victims of war, especially the ones who are poor and helpless, he is clearly standing against

the violence of the French army and the OAS. This means that his job as a doctor becomes a political choice. He is resisting in his own quiet way.

When he is convinced that peace will not occur during all that violence, Dr. Hassid becomes more involved with the FLN and the community around him, *his double self begins to fade. The two sides: the one that feared and the one that cared, start to merge*. Vardoulakis notes that the doppelgänger often disappears when a person takes clear, ethical action in a world full of violence (Vardoulakis, 2010, pp. 21–25). These means that when someone clearly chooses what is right, even when it is dangerous, they stop feeling lost and divided. It shows how a person becomes unified when they act according to their convictions. Dr. Hassid takes steps quickly. He is no longer complaisant for the sake of safety. He decides to act. He helps people, speaks out, and supports his community even when it puts his life at stake.

He becomes a unified person. He chooses to help. He becomes brave after he was passive, honest and sure of himself. The fight inside him stops because his feelings and his actions now go together. These shows us that even when the world is full of violence, choosing to do the right thing can appease your heart and eases off worries like the ones caused by the doppelgänger. A clear example that shows his sympathy is during a trial. The kangaroo court of the OAS kidnaps him and accuses him of disloyalty.

Dr. Hassid decides to face them doubtlessly,

‘ If i am accused of crying out my duties as a doctor of trying to heal whoever came to me, irrespective to their origin, then i must accept the charge... Yes I have treated Arabs, Kabyls, Negroes, Frenchmen, Spaniards, Jews everyone who came to me or

was brought to me or I went to see. You say that some of the Moslems were members of the FLN? That may be. I never asked nor sought to know. I treat them because they were suffering men and women. I make no apology. I have no regrets ... now, what is the next charge?. (P .257)

In this context, Hassid is far from being divided. He becomes unified, not through peace, but

through action. In this way, his doppelgänger is about to disappear, and what remains is a man of conscience in a time of war. In his trial, Hassid is accused of treason—merely for doing his duty as a doctor. The OAS charges him with treating wounded FLN fighters, but from his viewpoint, they were just people in pain.

The cruelest twist, his prosecutor is Vedoni, a former student. This is the same young man Hassid once protected when no other professor would give him a chance. Now, that student spews hatred at him in court, but Hassid remains placid and justifies his acts, as he is a doctor and saving lives is his duty, the two Hassid's are speaking at the same time; the cautious survivor and the principled doctor. Not with grand speeches, but with the quiet stubbornness of a man who knows certain things are simple: suffering is suffering, and mercy is not a crime:

you have established” said Hassid, “ that I consorted with Si Cada. That is true. He was a friend and a colleague. Often acted in consultation when treating patients. “that is true, ... and it is true I have no wish to deny it that after the explosion at the

cafe de la Victoire, I helped to treat some Moslems who were injured”  
“Did you treat any Europeans? (p.257)

The last question was to confirm that Dr. Hassid is caring about the FLN-ers. He immediately replies:

“ No they were otherwise cared for ... but the Moslems were afraid to be taken to our hospitals. And isn't that a reproach to our civilization ” Hassid angrily stuck the chair in front of him “ To you who are its representatives, isn't it a reproach that these “underdeveloped” Moslems were afraid to enter a hospital founded on charity the Christian charity which you claim to be defending?” “ But I will say this now, as I couldn't say it to them. They were right to be afraid. They were right not to throw themselves on the mercy of people like you who have persuaded wounded men into hospitals and killed them in their beds who have followed ambulances and killed the dying on their stretchers” (p. 258)

Here, Dr. Hassid challenges them by exposing their violent acts. The acts of the OAS members. He no longer thinks of his Jewish identity or being a settler in French Algeria during that wartime, he thinks of telling the truth, even to the threatening side.

Edelman highlights the image of the French civilization as dying because of the French who are keener on economic interests, and because of the newly emerged OAS's violence. Eliane, Hassid's daughter, is another critical voice to the French government. She presents a somber reflection on the deteriorating state of the city and its impact on the broader French civilization in Algeria. She tells her father:

But I've got the feeling it can't go on for very long. It isn't just the city that's dying [...] the post breaking down because postmen are killed, or trains stopping because they shoot at the drivers. It isn't just the city dying. It's a whole civilization that's dying. What would Victor Hugo have said of all this? (p.21, italics added)

The story focuses on this aspect that civilization is collapsing because of the OAS and the crimes it commits against civilians.

For instance, the OAS visa which is illegitimate that obliges anyone who wants to leave Algeria to take this visa first (Edelman, 1963, p.161). The OAS's arbitrary murders to provoke the FLN like killing Fatima, the children, the story-teller and other innocent people in the Palace du Gouvernement (p.22). Another instance, the narrator tells the reader, "On such a day the OAS had lined up the social workers of El Biar against the wall at the rear of the villa, and murdered them with sub-machine-guns" (p.149). Du Pre is reading the report to Vinh to type it (p.168-170). It is about crimes and victims committed by the OAS.

Therefore, the spread of violence and the arbitrary murders whose victims are both the Algerians and the Europeans who are suspected to support the FLN lead Dr. Hassid to adopt an identity that is rather linked to the oppressed, from his perspective.

### **III. Dr. Hassid's Final Stand: The End of the Doppelgänger**

Starting with challenging the OAS at their claimed court, Hassid's inner self is having peace. As Fanon (2007) writes, "but from the moment that the rebel finds his voice, even though he says nothing but 'no' he begins to desire and to judge" (p. 4). He no longer believes in the empire. In one of his dialogues, he questions whether any empire has a right to rule forever: "There are no absolute rights to Empire, you know. Empires have to be deserved as well as won." (p. 61). This shows that Hassid understands how power works. He sees colonialism not as strength, but as temporary control built on injustice.

He also notices a change in the world—a deficiency values: "France's chief ambition today is to build nuclear weapons. We live in an age of nihilism, it's an age without faith." (p.62). This comment contrasts the present with the past. He believes that people once built cathedrals and cared about faith. Now, they build weapons. Moral disorientation is another kind of violence—one that distorts ideas, not just misleads people. It doesn't hurt the body like war, but it hurts the soul. For Hassid, this is very serious. Valueless and faithless world is meaningless altogether. That is why he keeps on advocating for justice, even when it is dangerous because violence is visible.

One clear sign of the failure of the French in Algeria is violence. French colonialism does not bring peace. It creates deeper problems. Like the civil war between native Algerians and French settlers. In a conversation with du Pré, Hassid reflects, "Civil wars are the worst of wars... Do you know why Cain and Abel fought? [...] they fought [...] 'about where to build the Temple'" (p. 216). This reference draws on the ancient story of Cain and Abel, brothers who became enemies. The story shows how minor disputes can degenerate into deep hatred and lead to tragedy (Kelleghan, 2008, p. 420). The same idea applies to Algeria. What begins as a tension becomes a violent conflict. Ideologies clash. Trust breaks down. Lives are

Changed forever. The Temple becomes a symbol. It stands for land, power, belief, and identity. In Algeria, as in the story, both sides believe they are right. This makes peace out of reach. The war becomes more than a fight for territory. It becomes a struggle for meaning and control. The novel uses this image to show how deep the conflict is. French colonialism pushes this conflict to the extreme. It turns neighbors into enemies.

Another example in the novel is the opera *Aida*. Edelman refers to it to evoke on the war. *Aida* is an opera in four acts by Giuseppe Verdi. It premiered in 1871 in Cairo, Egypt. The story is set in ancient Egypt during a time of war. Aida, an Ethiopian princess, is captured and becomes a servant to the Egyptian princess Amneris. Aida loves Radamès, an Egyptian commander. He must lead a war against Ethiopia, Aida's homeland, which puts him in a difficult position. He must choose between his duty towards Egypt and his love for Aida. The opera deals with war, loyalty, betrayal, and the cost of love. The characters are torn between their desires and their duty. Secrets are revealed. Loyalties are tested. In the end, Radamès is accused of treason. Aida must decide where she stands. The opera shows how political conflict affects personal lives. Edelman uses this intertext to highlight similar themes in Algeria. Love, identity, and loyalty all become complicated in times of war. Through this reference, the novel shows how war affects every part of human life, from public duty to private feeling.

Yet, Hassid feels that the colonizer's time is over in Algeria. He states, "Perhaps they will go. Perhaps," said Hassid. "I wonder if I'll see them go" (p. 63). His words reflect not only a political forecast but a personal reckoning of the end of an era. Like many North African Jews of his generation, Hassid occupies a fragile space between belonging and expulsion. His tentative hope that he might witness the French departure is laced with melancholy—he knows that with their retreat, communities like his own will also vanish. The Jewish community in Algeria, long associated with French citizenship after the Crémieux Decree of 1870, became

increasingly isolated during the war. The violent polarization between the FLN and colonial authorities, combined with growing Arab nationalism, led many Jews—once caught between identification with France and cultural ties to Algeria—to feel unwelcome or threatened on both fronts.

As Benjamin Stora explains, Jews who had once seen themselves as mediators or neutral professionals in Algerian society were eventually swept up in the broader tide of decolonization, and many left not out of political conviction but out of fear and disillusionment (Stora, 2001, pp. 118– 121). Hassid’s hesitation, his quiet “perhaps,” captures this moment of tragic ambiguity—he belongs everywhere and nowhere. His dual loyalty has become a burden. What remains is a yearning to stay human in a place that no longer makes space for people like him. So Hassid’s struggle is not only a mental one. It becomes a place where moral action is still possible. Not through slogans or politics, but through small choices that protect a fragile sense of humanity in a world that is falling apart (Vardoulakis, 2010, pp. 21–25). Even as he doubts he will live to see Algeria free, he holds on to hope. His faith in justice stays strong.

After presenting Dr. Hassid to the kangaroo court of the OAS (Organisation de l'Armée Secrète), Chatelain accuses him of being a traitor. The charge is based on his treatment of injured members of the FLN (Front de Libération Nationale) and AMN (Armée de la Mission Nationale) at Mustapha Hospital and at his clinic in Bel Air. Hassid defends himself, insisting that as a doctor, it is his duty to care for any patient, regardless of political affiliation. He explains that he never inquires about a patient’s political affiliation. But his defense does not matter. The court has already decided to execute him.

Before his execution, Hassid makes one final request: to see his patients at the clinic. The OAS members agree. He speaks his truth without fear. “The OAS is a criminal organization, and I am not prepared to plead in front of it” (p. 248). Hassid tells Chatelain why

he treated Muslim victims. “The Moslems were afraid to be taken to our hospitals. And isn’t that a reproach to our civilization?” he says (p. 258). In this moment, Hassid speaks clearly and powerfully. His moral stance is beyond question.

He does not plead to see his daughter. Instead, he visits his Muslim patients before his death. He speaks again with Salem, talking once more about football. When he finishes, the OAS orders him outside to carry out the sentence. The scene is described with sharp clarity:

The leader signalled, and from five feet the sub-machine-guns brayed. The second burst was accompanied by a despairing wail from the paralysed patients in the wheelchairs. Within twenty seconds the gunmen were roaring towards the checking point at Ben Aknoun through which the OAS had already been given free passage, and the weeping paraplegics were pushing their chairs frenziedly towards the overthrown target. (p. 272).

The murder of Dr. Hassid is the most powerful moment in *The Fratricides*. It marks the *death of his doppelgänger character* as he dies for a humanist cause and does not remain neutral as he claims at the beginning.

#### **IV. Conclusion**

Dr. Hassid begins the story as a man torn between different segments of his identity. He is a doctor who wants to remain neutral, but the world around him is falling apart. He is a French Jew living in Algeria, caught between the privileges of the colonizer and the suffering of the colonized. He tries to do his job and stay out of politics, but the war pulls him in. His identity is split as if he took different directions at once. That is what makes him a *doppelgänger*: a man divided inside.

As violence grows, so does his clarity. He provides healthcare to those in need, speaks out when others remain silent, and chooses to stick to his values rather than gain advantage from caregiving acts. Every act of care becomes an act of resistance. With each choice, he reconciles the segments of his identity. Gradually, he starts to act as one man to overcome his inner division, a man who stands for dignity and justice.

His Jewish heritage, which once made him feel isolated, now gives him deeper empathy. He knows what it means to be excluded. That pain helps him understand the fear of those around him. In the end, he neither hides nor begs. He speaks with honesty and courage. The man who was once in two minds dies with a unified heart. His inner conflict ends. The *doppelgänger* fades. What is left is a man who chose to remain human, even when the world around him is hostile. And yet, even as Hassid reconciled with himself, violence around is inexorable. His role as a doctor, as a health care provider, becomes almost tragic. He can stitch wounds and ease pain, but he cannot save a country falling apart. His attempts to help are discreet, careful, and risky.

# *General Conclusion*

## General Conclusion

Maurice Edelman's *The Fratricides* offers more than a tale of conflict; it tells the deeply human story of a man torn by identity and conscience. Through the character of Dr. Hassid, the novel explores what it means to live with an inner division; how a person can feel split between duty, heritage, and what is right in a world marked by violence.

Chapter One looks closely at what happens to a person's sense of self when they are caught in the middle of war. Dr. David Hassid lives in the heart of the violence during the Algerian War. He is Jewish, born in Algeria, and shaped by French culture. That mix makes his position incredibly complicated. He does not fully belong to the French colonial world, nor does he entirely fit into the Algerian independence movement. He tries to remain neutral by focusing on his work: providing healthcare for patients, no matter who they are. At first, that seems the right decision. But in a country being torn apart, even silence becomes a revealing.

Hassid's identity starts to be established. This state is argued to be the phenomenon of the doppelgänger. He is a man made up of opposites. That confusion doesn't just make him conflict, it divides his heart, his mind, and even his soul. That's the essence of the doppelgänger: a person torn from within. War does not just destroy streets and buildings; it also leads to misunderstandings even with the very own self. Throughout the chapter, we see how these internal divisions Hassid's choices. He avoids political arguments, deflects tension with Mozart's music, and leans on routine to hold himself together. But the more violence escalates, the harder it becomes to stay quiet. The turning point comes when he helps a wounded child. In that moment, the doctor who wanted to remain neutral is gone. Even when he tries to create a peaceful political group, it is clear that Hassid is being pulled out of his comfort zone. He's no longer just a doctor or a professor but he is becoming a symbol. His choices, even when quiet, speak volumes. By the end of the chapter, Hassid is still divided but

something is shifting. His double is slowly fading. The real Hassid, the one who stands for human dignity, is beginning to emerge.

Chapter Two examines the inner transformation of Dr. Hassid as he moves from a conflicted, divided man into a unified figure of moral clarity. At the beginning, Hassid lives as a doppelgänger, but the aggravation of hostilities forces him to be involved. Through his medical care for wounded FLN fighters, his refusal to abandon his patients, and his resistance to the OAS's brutal tactics, Hassid gradually reconciles his divided self. His actions, not grand speeches, reflect his deep belief in human dignity. He becomes unified when he stops hesitating and stands by his values. His execution by the OAS marks not only his physical death, but also the death of his divided self. What remains is a man who chose to be human in a time of hate. In the end, Edelman reminds us that war does not only change borders, but also people. And sometimes, the most discreet forms of resistance are the most powerful.

Yet, while Edelman crafts a compelling psychological journey for Dr. Hassid, his narrative choice also creates a significant blind spot: the profound sacrifice of the Algerian people in their struggle for independence. *The Fratricides* pays meticulous attention to the inner turmoil of a single character, but in doing so, it sidelines the collective suffering, courage, and resistance of millions of Algerians who fought, bled, and died for their land and dignity. Their voices appear only at the margins, as background noise to Hassid's moral awakening. This narrative imbalance risks presenting the war as an individual drama rather than a national liberation movement grounded in sacrifice and solidarity. By overlooking the Algerians' agency and resilience, Edelman unintentionally diminishes the historical weight of their struggle, treating it almost as an atmospheric setting instead of the central story it truly is. A fuller, more equitable portrayal would acknowledge that the war's greatest cost and its greatest heroism belonged not to one conflicted doctor, but to the people who carried the fight for freedom on their shoulders.

This work centered on Dr. Hassid's personal struggle, but *The Fratricides* opens the door to many untold stories. Future readers and researchers could explore how the war affected people from the inside and how it left them feeling afraid, torn, or even numb. The emotional scars often go unnoticed in history books. Another path would be to listen to the stories of French settlers who remained loyal to Algeria but had to leave. Many felt like homeless everywhere. These overlooked voices are important. Studying their memories could help us understand how deeply war shapes not just nations, but human lives.

## Bibliography

- Ageron, C.-R. (1991). *Modern Algeria: A History from 1830 to the Present*. Africa World Press.
- Branagh, K. (Director). (1966). *The Battle of Algiers* [Film]. Casbah Films. (Though a fictionalized account, it is widely regarded for its historical portrayal of the events).
- Camus, A. (2017). *The Rebel*. Books Corner Publishing Clayton, A. (1996). *France, Soldiers and Africa*. Brassey's.
- Evans, M. (2012). *Algeria: France's Undeclared War*. Oxford University Press.
- Evans, M., & Phillips, J. (2007). *Algeria: Anger of the Dispossessed*. Yale University Press. Fanon, F. (1963). *The Wretched of the Earth* (C. Farrington, Trans.). New York: Grove Press. (Original work published 1961).
- Freud, S. (1919). *The uncanny* (D. McLintock, Trans.). In H. Haughton (Ed.), *The uncanny* (pp. 123–162). Penguin Books, 2003. (Original work published 1919).
- Harbi, M., & Meynier, G. (2005). *Le FLN: Documents et histoire, 1954-1962*. Fayard.
- Horne, A. (1977). *A savage war of peace: Algeria 1954–1962*. New York: Viking Press. Horne, A. (1977). *A Savage War of Peace: Algeria 1954-1962*. Viking Press.
- Kahn, A. (1961). *The Algerian Problem*. Free French Press & Information Service.
- Kelleghan, F. (2008). *Cain and Abel*. In *Critical Companion to Kurt Vonnegut: A Literary Reference to His Life and Work* (p. 420). Facts On File.
- Roberts, H. (2003). *The Battle for Algeria: A History of the Front de Libération Nationale*. Verso.
- Ruedy, J. (2005). *Modern Algeria: The Origins and Development of a Nation*. Indiana University Press.

- Ruedy, J. (2005). *Modern Algeria: The Origins and Development of a Nation*. Indiana University Press.
- Sen, A. (2006). *Identity and violence: The illusion of destiny*. W. W. Norton & Company.
- Shennan, M. (1989). *The French Colonial Empire and Its Collapse*. Routledge.
- Shepard, T. (2006). *The Invention of Decolonization: The Algerian War and the Remaking of France*. Cornell University Press.
- Shepard, T. (2006). *The Invention of Decolonization: The Algerian War and the Remaking of France*. Cornell University Press.
- Stora, B. (2001). *Algeria, 1830-2000: A Short History*. Cornell University Press.
- Stora, B. (2001). *Algeria, 1830-2000: A Short History*. Cornell University Press.
- Vardoulakis, D. (2010). *The Doppelgänger: Literature's Philosophy*. New York: Fordham University Press.
- Verdi, G., & Ghislanzoni, A. (1871). *Aida* [Opera]. Premiered at the Khedivial Opera House, Cairo, Egypt.