

Mohamed Nedali'nin La Maison de Cicine'deki disiplin alanı ve olmayan yer

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Öz

Çalışmamız, Mohamed Nedali'nin cicine evindeki mekana odaklanıyor. Hikayede köy, mutluluk ve sakinlik yerleri olarak, idilic güzelliğin bir manzarası olarak kendini ortaya koymuştur. Ancak, hikaye daha sonra, protagonistin evinin yıkıldığı ve bütün köyün apokaliptik bir manzaraya dönüştüğü bir sel felaketinin yaşandığı şekilde ters yüz olur. Şehir de köyde yaşanan lanetin aynı kaderine maruz kalmış görünmektedir. Çünkü Idar'ın konakladığı yerde, protagonist Charybdis'ten Scylla'ya geçerken birçok zorlukla karşılaşır. Yaşamaz ve apokaliptik olan köy, insanları oradan ayrılmaya zorlar, şehir de aynı durumdadır ve protagonist neredeyse aynı sorunlarla karşı karşıyadır. Ayrıca mekanın, hikayenin protagonistine doğanın sırlarını öğrenme ve bu sırlara inisiye olma imkanı vererek anlam verici bir özellik kazandığı söylenebilir. Yer, özgürlük ve güvenliğin nadir bulunan para olduğu, düşmanlık ve fundamentalizmin egemen olduğu bir yer haline gelmiştir. Şeyhin müdahalesi, yerin fundamentalizm tarafından yönetildiği bir yer haline getirir. Dar Louriki'nin diğer sakinleri tarafından kontrol edilir ve yönetilir, Idar dış dünya ile ilgili verimli deneyimlerden yoksun kalır. Bu nedenle, Michel Foucault'nun "güç makinesi" olarak adlandırdığı şeye bir şekilde kontrol edildiği ve yönetildiği söylenebilir. Bu, Dar Louriki'nin bir disiplin mekanı gibi olduğu fikrini güçlendirir. Hikayenin çoğu Dar Louriki evinde geçer, bu "otel" gibi bir yer, bütün hikayenin ifade edildiği bir yer olarak ortaya çıkar. Bu bir geçiş yeri veya bir konaklama yeri gibi bir şeydir.

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Disciplinary space and non-place in La Maison de Cicine by Mohamed Nedali

Abstract

Our study targets the space in Mohamed Nedali's cicine house. The village has imposed itself in this story as a place of happiness and calm, a landscape of idyllic beauty. However, the story later testifies that this is turned upside down in that there will be a deluge destroying the protagonist's house and transforming the whole village into an apocalyptic landscape. As for the city, it seems that it is subject to the same curse as that experienced in the village. In that the stay of Idar is well strewn with pitfalls in that the protagonist passes there from Charybdis to Scylla. Unlivable and apocalyptic, the village forces you to leave, this is also the case for the city, and the protagonist finds himself confronted with almost the same problems. We can also say that the space sets itself up as a giver of meaning in that it grants the protagonist of the story the possibility of learning and being initiated into the secrets of nature. The place has become one of hostility, of fundamentalism, a place where freedom and security become scarce currency. The intrusion of the sheikh transforms the place into a place dominated by fundamentalism. Controlled and dominated by the other roommates of Dar Louriki, Idar finds himself deprived of fruitful experiences linked to life on the outside. From there, to say that it is in a certain way controlled and dominated by what Michel Foucault calls "the machinery of power". This therefore reinforces the idea that Dar Louriki is akin to a disciplinary space. Most of the story takes place in the house of Dar Louriki, this "kind of hotel" stands as a place of enunciation of the whole story. It is a place of passage or a kind of stopover.

Keywords: Space, disciplinary space, non-place, Nedali

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Introduction

Mohamed Nedali is a leading French-speaking author writing about Morocco today. He has made his mark on Moroccan literature in the French-speaking world through the humanist themes that underlie the messages in his works. He is also a man of culture, a fine connoisseur of Moroccan society and culture, a man who dares to denounce the faults of contemporary society. His works reflect the same values and belief system as humanist authors writing in the West today. He is best known for his novel which was awarded the prize La Mamounia Triste Jeunesse, in 2010. Other novels also testifying the same talent such as *Le jardin des pleurs* in 2014, *Evelyne ou le djihad* in 2016 and *La Maison de Cicine* in 2010. This last novel stands out as a novel of a disciplinary society where the links between character and space are very problematic. It is also the story of the hero's passage from the village to the city, the story of a flood that made the village a hostile place to live for Idar and his brother and caused the parents to disappear. Homelessness caused the two brothers to leave the village for the city of Marrakech. It was a painful passage that led them to Dar Louriki, an old house in the Medina of Marrakech described as a place of miserable proletarians. Nedali's work is problematic when it comes to a study of space. The heterogeneity of the places described by the narrator is worthy of study. The village, the town, the road and the alleys of the medina as well as the house are all places with specific characteristics.

It is important to highlight the space in relation to the action of the characters. The novel is indeed about the mobility of the characters, about the action. Starting from the idea that the journey brings together places that are not similar and disrupts the appearance of things, we will highlight this relationship between space and the action of the characters. Thus, it makes us highlight the space of the village as the place of departure and how it bears witness to ambivalent connotations. In other words, as the protagonist of the novel goes from Charybdis to Scylla. It is also interesting to clarify the passage from the village to the city. This chapter will also reveal the actantial relationship that the character has with the space and the dramatic spring that underlies it. It will be necessary to make explicit the interactions and power relations that govern the relationship between the subject and his space. It is also interesting to make explicit how the house in Dar Louriki is a real non-place. Thus, we will see if this place of passage presents the characteristics of the non-place as highlighted in the terminology of Marc Augé. In the rest of our study of Nedali's *La Maison de Cicine*, we will see if the dwelling of Dar Louriki presents the characteristics of the disciplinary society as defined by Michel Foucault.

1. The quest for a home between city and village

From the point of view of the action, Mohamed Nedali makes extensive use in "*La Maison de Cicine*" of the possibilities afforded by the character's mobility. This novel can be seen as a novel of itinerary in that the life of the characters is marked by movements or displacements that make them mutate. It is true that these displacements can be understood as trials that cause the meaning of life to change. The literary critic George Poulet stipulates in this sense that the possibilities of movement offered by travel in the experience of spatiality are important: "Travel brings places without similarity into proximity. It connects sites that belong to different planes of existence. (...) travel disrupts the appearance of things. More precisely, it seriously alters the situation in which they existed in relation to each other" (Poulet, 1982, p. 92). Indeed, the character's movement in the novelistic space can be apprehended in what the semiotician and philosopher Umberto Eco calls the narrative macro-propositions. For him, this is one of the constituents of the famous *Fabula* (Eco, 2014). Moreover, the movement from one site to another offers great vitality for the narrative. It appears as a real "hinge of the diegesis" in that it forms what Roland Barthes calls "a cardinal function", having as its definition "moment of

risk of the narrative” (Barthes, 1966, p. 22). If we think differently, we could link this function to the “great articulations of praxis” (Barthes, 1966, p. 35) as defined in the semiotics of A.J. Greimas, namely: desire, communication, struggle (quest and test).

The Nedalian story is built around the duality between city and village. The departure for the city is the basis of the narration, a motif that is amply represented in Nedali’s stories. The hero’s passage from the village to the city is clearly determined by the socio-cultural targets of the text. This journey leads the protagonist to discover the urban space. It can be said that the movement incarnated by Idar in the story represents for the author a personal experience in that he himself had to leave his village Tahanaoute to study in the city.

The motif of leaving for the city has thus become a real novelistic topos in this work, emphasising the socio-cultural meanings of the work. This novel itinerary thus makes the character strongly conditioned by a certain narrative programme. It also highlights the socio-cultural circumstances that forced the protagonist to leave and that marked his presence in the city. In this respect, it is interesting to note that the novel explicitly highlights the difficulties experienced in the village and the hardships endured in the city of Marrakech.

Several elements in the novel testify to the fact that the native village has wide ambivalent connotations. An obvious example is the fact that a happy cohabitation exists in this “small hamlet in the upper Ourika valley” (Nedali, 2010, p. 35) between the inhabitants of “about fifty hovels”. This is clearly seen when Idar lost his house after the deluge that hit the village. Thus, the people of the douar: “promised Idar to help him rebuild his house as soon as the waters receded from the shore, some even started to collect money to buy the materials needed for the reconstruction, others offered him and his brother shelter until their house was rebuilt...” (Nedali, 2010, p. 56). Moreover, positive marks appear in the description of the place, such as the narrator’s reference to the fact that it is an ‘idyllically beautiful landscape’ or in ‘lush vegetation, pure and invigorating air, fresh and crystal clear water, the calm of primeval forests’ (Nedali, 2010, p. 51). This panoramic landscape is transformed over the course of the narrative into an apocalyptic landscape that the narrator describes as follows:

Objects and beings, which only a surrealist canvas could bring together, littered the banks in singular postures: trees stripped, gnawed, branches broken, covered with mud; others, roots in the air like a crazy wig, branches in the mud; gigantic rocks, the day before still perched on the surrounding mountains, were now lying on the bank, frozen in curious positions; corpses of animals bloated, their necks inverted, their legs in the air; vehicles compressed, crushed as if by caterpillar engines; furniture completely dislocated, mattresses torn open... An apocalyptic scene, grandiose and terrifying. (Nedali, 2010, p. 69).

At first glance, the village appears to be a place of happiness and calm, a landscape of idyllic beauty. However, the narrative will later show that this will soon be turned upside down in that there will be a deluge destroying the protagonist’s house and transforming the whole village into an apocalyptic landscape. In order to pinpoint the reasons for the departure, the negative connotations in the village space also need to be illuminated. These include the flood that transforms the village into a devastated place, and the death of the protagonist’s parents.

In addition to the death of the parents, the protagonist is left homeless in the village after the disaster. It is clear that “no one was as cruelly affected by the disaster as Idar and his little brother.” (Nedali, 2010, p. 56). Idar becomes not only destitute but also homeless, which is the reason why the hero leaves for the city. Apocalyptic and hostile, the space of the village leaves Idar no choice but to go elsewhere. Despite this, Idar and his brother decide to leave only after it has become impossible to rebuild the house again: “The Makhzen says that the riverbank is now a dangerous area” and that it is forbidden to live there.

If Idar has left the village, it is because the constraints are too heavy. As for the town, it seems that it is subject to the same curse as the one experienced in the village. In this way, the

stay is full of pitfalls in that the protagonist goes from Charybdis to Scylla. Uninhabitable and apocalyptic, the village forces the protagonist to leave, as does the town, where he faces almost the same problems.

In Dar Louriki, everything contributes to the protagonist's downfall, the cramped conditions of the house and the hostility of the people living there. Left to misery and religious fundamentalism, Idar understands that the city is in no way a possible solution to his problem. The world of Dar Louriki in which the protagonist moves is particularly brutal: in search of a home or a "better life" in the city, Idar could only go from the hell of the apocalypse experienced in the village to the hell of the city, that of poverty and religious fundamentalism. As a result, intimacy is difficult to achieve in Dar Louriki. This was highlighted by Abdelmjid Aboutarik and Hafid Abouelkacem : "the space of Dar Louriki can be understood as a space where religious prohibition triumphs over freedom, an essential value in any home. Thus, the house, this closed universe, being also a symbol of protection and well-being, becomes in Nedali's narrative a house/prison, a place of all hostilities" (Aboutarik and Abouelkacem, 2022, p. 11). In other words, the protagonist's itinerary can be understood as a passage from one tragedy to another, that of the disappearance of his parents and that of his ashes (his death). It is obvious that both the village and the city are places of decay, of tragic events.

Nedali's narrative is thus built around the pattern of departure, which is an important stage in the "diegesis" because it is a capital experience that founds the narrative. This marks the protagonist's itinerary to the point of generating a real metamorphosis, resulting in the inflection of his vision of the world. Moreover, the work is certainly based on the pattern of departure. However, the pattern of the quest is also represented in the novel. The village appears as the place of origin and the city as the place of search. In the story, therefore, there is a joint presence of village life and city life. The result is a fruitful confrontation that highlights the transformations undergone by the protagonist and his environment.

In this story, it is clear to us that the mobility from the village to the city leads Idar not to success but rather to degradation, disappointment and failure. The originality of Nedali's narrative can be said to lie in its ambiguity in that it admits of several possible explanations. The itinerary of Idar, this Amazigh from the Atlas, suggests that the city is an important stage in the story. His departure from the village to the ochre city is hardly the result of a free choice: he only flees the village because he is forced to.

2. Subjected, coveted, and dominated space

In the same vein, A. Moles and E. Rohmer have highlighted the interactions and power relations that govern the relationship between the subject and his space:

One of the essential factors of the environment is the degree of involvement of the individual in it, that is to say, among other things, his place on a vector of active/passive opposition (...) To act on the environment or to suffer from its attacks against which one must react, these two attitudes define two lifestyles, two colours of the phenomenological sphere" (Moles, Rohmer, 1978, p, 175).

Several facts attest to the protagonist's relationship with space. He is at the same time subjected, coveted and dominated. To think of this relationship in aesthetic terms seems contradictory and biased, which is why it is necessary to think of it in terms of power. Thus, a few pages later in the narrative, the major figure of the novel finds herself in a situation of conflict with her living space, the village. This living space is so threatening that it takes away her parents. In particular, it is the place of apocalypse, of death, of drought. As the story progresses, the space becomes an unlivable place for the hero. From there, it can be said that the character has to choose between two options, namely to passively endure space or to flee the oppression of space elsewhere, to go in search of a place where he can flourish. Idar opts to leave for the ochre city.

However, it should be noted that the character's actantial relationship to space and the dramatic spring that underlies it is not always one of conflict. From this point of view, it is important to emphasise that the relationship can also be one of euphoria, with space becoming a source of meaning, i.e. of a certain knowledge or power. This is notably the case in the universe narrated by Nedali, the protagonist of the novel maintains a deep connivance with the space of the village. In that he begins his quest for knowledge in this place until he obtains an unexpected power. The interaction with this place allows Idar to learn and to apprehend the secrets of nature, a discovery that the narrator describes as fortuitous 'due to a fact of chance'. This is how he discovered 'a vocation as a sculptor of animal figures'. This is a concrete example of the interaction between subject and space and the fact that this relationship is not only conflictual, but also euphoric. It is particularly in the episode of the walk along the river that Idar is inspired: "Idar walked along the river, occasionally dipping a foot into the lazily flowing water. Sometimes he would bend down and watch for a moment the little aquatic creatures playing in the ochre coloured mud that had gathered at the sides" (Nedali, 2010, p. 38). It can be said that the space is a giver of meaning in that it gives the protagonist of the story the opportunity to learn and be initiated into the secrets of nature. It is easy to see that by leaning, observing and playing in the ochre mud, Idar learns the secrets of nature. Later on, nature not only gives him inspiration but also material: "The pieces of wood inspired him to create shapes: the stretched or oblong ones oblong shapes lent themselves to reptilian species: caterpillars, snakes turtles, lizards... Trunks, small round and massive blocks were more suitable for trunks, small round and massive blocks were better suited to species of similar shape, to bovinds such as" (Nedali, 2010, p. 40). We can thus understand that this episode in which Idar is initiated into sculpture is highly significant in that it allows us to grasp how space constitutes itself as a donor of knowledge. What it shows is that Idar has grasped the meaning of nature, and that he sculpts figures inspired by nature, by the earth of his native village. In many ways, his craft is akin to the mastery of space: in sculpture, Idar exploits the resources of natural space, as well as manipulating its raw materials. The hero of the novel thus becomes a true *Homo Faber* who is inspired by nature and the assets it provides.

It should be noted here that the natural space of the village is the most important factor in the character's positive development. This is later reversed in that the village space is shunned by the sculptor. Because it has become so destructive and threatening. He thus leaves the village, his quest was not in vain. He finds a place of refuge in the city, but this new space soon becomes oppressive for the hero of the story. Dar Louriki, the house where most of the story takes place, becomes a macabre place. It is clear that the hero is greeted by the hostility of the other tenants right from the start. We can quote in this sense: 'And the welcome given to Idar was all the more hostile' (Nedali, 2010, p. 93). This was particularly true of the two students of Islamic studies who classified him as unholy: "Having noticed that their new roommate did not observe the five recommended prayers, they immediately classified him as unholy, an engeance with whom all trade, all exchange, was strongly contraindicated." (Nedali, 2010, p. 93). His love affair with Laila, one of the tenants of Dar Louriki, gets him into a lot of trouble. In particular, she is behind his being burned by the fire of radical Islam. The Sheikh broke into the house with the help of two Islamist students.

It is easy to understand that the place becomes one of hostility, of fundamentalism where freedom and security become rare currency. The intrusion of the sheikh transforms the place into a place dominated by fundamentalism. The protagonist chooses to passively endure this space without wanting to, as he finds death there the day before the move: "Idar and Leïla agreed to a last night of love in Dar Louriki. To tell the truth, it was Idar's idea. It was the night they were burned to the ground. This is how we can say that this space becomes a real actor in the story. That said, the protagonist is not free there. From there, we can say that he is dominated, oppressed, not being able to draw knowledge, he is under power.

The Nedalian narrative also shows that the protagonist, like all the others, has a tendency to covet more space. If Idar arrives in Dar Louriki, it is because he is in search of a home. The home he has in the ochre city is shared before many others. The dream of his life is to have a home of his own. Unable to rent a whole house, Idar ended up in Dar Louriki with the idea that it would be temporary. The narrator describes this as: “a kind of stopover on the thorny and slippery path of life, a forced stop.” (Nedali, 2010, p. 7). This shows that Idar is only thinking of leaving one day, buying a proper home to create privacy for himself.

3. Dar Louriki, a disciplinary space

Dar Louriki, the protagonist’s space of passage, constitutes a “non-place” in the sense given to it by Augé. As noted, there are no fruitful social relationships, which is what makes it a non-place. This remark testifies to the problematic social relations within Dar Louriki. It is clear to us that the house should not only be considered a “non-place”. Moreover, one can perceive in the house of “Dar Louriki” the marks of a “disciplinary society” (Foucault, 1975) as conceptualised in Foucaultian thought. It is therefore in the spirit of Foucault’s work that we will first attempt to clarify the conflicts that develop within Dar Louriki, as represented by Nedali in the narrative. Idar witnesses hostility firstly from the two Islamist students, who, after realising that Idar was not doing his daily prayers, then from the Sheikh. In front of whom Idar shows resistance to his attempts at indoctrination. It is clear that their identities are often irreconcilable: the Sheikh’s hysterical identity does not attract the protagonist because Idar has a strong link with his Amazigh identity, that of his village and his ancestors. His arrival in the city has caused Idar to lose or break all ties with his native land. That said, the shift from an anthropological place to a non-place has caused the protagonist to suffer from problematic social relations. In other words, Idar first experienced uprooting and then difficulty in adapting to the non-place where social relations are disrupted. As a result, Idar can be said to be not only uprooted but also unable to form a rich relationship with the other housemates. As Nedali (2010, p. 178) “This generalized hostility caused the two lovers of Dar Louriki to reconsider their behaviour inside the house. Leïla now hid in her room, rarely leaving it, to go to her work, to go to the latrine or, around midnight, when all the lights were off in the neighbouring rooms, to join her beloved. She hardly ever set foot in the kitchen again.” Also he (Nedali, p. 93) stated that “the noose was tightening around Idar and Leïla. Their relations with the other tenants were getting smaller and colder by the day. Soon, no one in Dar Louriki dared speak to them. Some people managed not to bump into them, others ignored them altogether. A quarantine.”

Because he wants to be free, Idar is put in a ‘real quarantine’. This suggests that the house is not a real home for Idar. The cold atmosphere characterising the relations between the tenants seems to be clearly described in several passages. Non-submission to the strict norms set by the Sheikh has led to hostility towards the rebellious. Thus, the vice tightened around Idar and Laila. Withdrawing and avoiding contact with others fundamentalist puts forward the idea of confinement to the room. This is particularly the case with Laila, with whom Idar has sexual relations, and who will be targeted by the hostility of others. She chooses to lock herself up in her room and to leave only when necessary, in particular to go to work.

There is therefore a loss of contact and lack of social relations between Idar and others. Although cramped and cluttered, the house becomes a place where there is a lack of relationships. Idar, with the values of freedom and love in him, avoids submitting to the will of the Sheikh. The norms established by the latter are foreign and unacceptable to him. Indeed, they are completely different from the one Idar knew in the village.

We therefore believe that the space of Dar Louriki presents several characteristics of the disciplinary space conceptualised by Michel Foucault in his book *Surveiller et punir* (Foucault, 1975). We observe in this collocation on the level of control: we can mention the fact that Idar and Laila become over the course of the story in a situation of confinement, and also of the

difficulty of transgression, if not the impossibility. Indeed, it is with great difficulty that Idar and Laila live their true identity. They only make love to each other in the bedroom with great difficulty. This has led them to lock themselves away and avoid contact with other housemates.

In the same vein, it can be said that 'enclosure' being one of the characteristics of the 'disciplinary society' as conceptualised in the work of Michel Foucault. The case of Laila is amply significant in that it explicitly reflects the idea of enclosure. Once in Dar Louriki, she locks herself in her room to avoid all contact with others. We can therefore say that she locks herself up physically. If we compare the village and the city, we could say that in the village communication as well as social and friendly relationships were promoted and very essential for the people. Whereas in the city, in Dar Louriki, we can see the opposite, we can see that the only relationship Idar had was with Laila and her little brother H'cine. It's only family relationships. It is easy to see that the tensions between the housemates give rise to a discontent in Idar which, it is obvious, is in an almost unbearable situation. It is about being locked up and not being able to enjoy his freedom in the room. This makes life both difficult and impossible, which is why, towards the end, Idar thinks about moving.

In the same vein, the difficulty of transgression, or even the impossibility of it, is clearly evident in Idar's case. This is an important element in that it sheds light on the 'disciplinary society'. At the beginning, Idar and Laila are careful to have relationships in secret, he avoids the gaze of others. This shows that they are not free in the space of the house. They are well aware that sexual relations between single people are prohibited, which is why they meet in secret. Transgression seems difficult to achieve, but towards the end it becomes impossible because their meetings are no longer a secret. It thus becomes a space where transgression is severely punished (Idar and Laila are burnt to a crisp in their room). The triumph of the forbidden and the norm over people's freedom makes any transgression impossible. Thus, there are no fruitful experiences after their relationship is no longer secret. In the case of Idar and Laila, we can therefore speak about control. Idar and Laila are explicitly locked into their own territory, namely the room that will later be invaded by the fire of radical Islam.

Controlled and dominated by the other housemates of Dar Louriki, Idar finds himself deprived of the fertile experiences of life outside. From there, to say that he is in some way controlled and dominated by what Michel Foucault calls 'the machinery of power', the human body enters, and subsequently, this machinery 'excavates, disarticulates and recomposes it' (Foucault, 1975, p. 139). In that they are transformed by this machinery into a 'docile' body, or a 'submissive and exercised body' (Foucault, 1975, p. 139-140) if we use Foucauldian terminology.

4. Dar Louriki as a non-place according to Augé

Our analysis is also presented as an attempt at literary appropriation of an anthropological notion. This fiction is built around a place of passage such as Dar Louriki, which means that it joins the notion of "non-place". It will therefore be necessary to discern the itinerary of Idar, the protagonist of the novel. By bringing him to light, one could not only question and grasp the inhabitation, but also question the link to the native land. Typologically, since the village, as explained, is an anthropological place, the road to the city, however painful it may be for the protagonist, and the house in Dar Louriki, this shared flat, appear as places of transit, of passage. Thus, we can say that "La Maison de Cicine" is a novel of both place and non-place.

Its transition from village to city and the journey (Appadurai, 2009, p. 263) marks the passage from place to non-place as defined in the terminology of Marc Augé. The movement from the village to the city has thus meant that 'boundaries never fade, they are redefined' (Augé, 2009, p. 16). Indeed, Idar leaves the village because he is forced to, the loss of his parents and his home has meant that he is no longer in a secure place. His existence is disrupted despite

the fact that it has allowed him to develop relationships, an identity and a history. One might think that there has been a rupture, but this is hardly the case with Idar, since he retains an immanent meaning, which means that he still has ‘an authenticated relationship with his place of origin’ (Urry, 2005, p. 75). It was after nature showed its hostility that Idar left the village with his brother. The centre of his existence has become his little brother H’cine, whom he must now preserve. It is therefore clear to us that the literary space in question is embedded in a topicality of urbanity.

From his very first days in Dar Louriki, the space of passage that the protagonist does not intend to inhabit strictly, the hostility of the housemates is present. His Amazigh identity separates him from the others. He has a difficulty in communicating in that he only understands a few words in dialectal Arabic, which sets him apart from the others. His relationship with the others seems difficult to imagine. As he only speaks Berber, it is difficult for him to communicate with the two Islamist students: “The students were discussing in an old-fashioned Arabic, that of the Holy Book and the Hadith; their voices had old inflections, a little singing, as in Mohammad, the messenger of Allah. The latter also avoided contact with him: ‘As soon as Idar appeared in the doorway, they stopped their discussion.’ (Nedali, 2010, p. 116).

From this, it seems that despite the fact that they are in a flat share, there is no contact between them. This can be explained by the fact that both students are explicitly fundamentalist and refuse all contact with Idar. The latter speaks only Berber and Arabic is unrecognisable to him. This is how he expresses his lack of interest in the house of Dar Louriki: “I don’t like the city. People live there in cramped conditions and speak only Arabic...” (Nedali, 2010, p. 190). It is also in the spirit of Fischer’s work that we place our approach to the space of the house in the novel, for him, man’s relationship to space constitutes an indicator of man’s relationship to social reality. And the psychologist adds: “The notion of space expresses the fact that all social reality occurs and unfolds in a particular place with which we act and which, therefore, is not merely a purely external setting.” (Fisher, 1981, p. 24). The analysis of the protagonist’s relationship with space will therefore shed light on the relationship with the rest of the people.

As many people as there are in the house, there are problems. Idar is aware of this, which is why he avoids them. He does not share their value system. Living in Dar Louriki for Idar means first of all avoiding the other in that they present a danger. This is well expressed in the text: “Their relations with the other tenants were getting smaller, colder day by day”. (Nedali, 2010, p. 178). From there, we can consider that this place of passage that the protagonist only aspires to leave has made Idar isolate himself. He locks himself in his room and moves his workshop there. “Idar had moved his small workshop into his room, working on his animal figures away from the cold, unfriendly eyes of his neighbours. The place thus changes to “a monastery silence, cold and dreary.” (Nedali, 2010, p. 179). As a result, there is evidence to suggest that an absence of contact with others characterises Idar’s life in the house of Dar Louriki. Similarly, we note that this is also the case for Laila, who also finds herself “already very much at odds with most of her neighbours, would find herself completely isolated and would thus leave on her own”. (Nedali, 2010, p. 129). And here we can say that there is no fruitful contact with the society itself. And as it is this place that is transformed into a ‘kind of hotel’ by its owner, it passes for a non-place because it is only a place of passage: ‘Transforming the vast residence into a kind of hotel where destitute households would each come to rent a room, a frequent and very profitable mode of renting in those days. (Nedali, 2010, p. 129). The house is therefore predisposed to isolate and make one solitary through its atmosphere. By being a place of isolation, the house of Dar Louriki passes for a place. It is not even a relational place, although it is agreed that it is indeed a “non-place”. From this it is easy to deduce that the house described as a “kind of hotel” can be understood as an individualising spatial figure. Added to this is the idea that the protagonist discovers that society is different to him in that the identity of the people is not that of the people of Tiouli.

The main part of the story takes place in the house of Dar Louriki, and this “kind of hotel” becomes the place where the whole story is told. We can therefore draw from this fact that this house is a particular place of enunciation because it has a weak and slow transitivity. Thus, Dar Louriki clearly fulfils the primary contract of the non-place in that it is a figure of passage. Dar Louriki, transformed into a kind of hotel, consists of two floors, with two rooms on the ground floor and four upstairs. By transforming the pantry and the granary, the house has eight rooms. Thus, we see that it is described as a place of passage or a kind of stopover: “These men and women had all ended up there with the idea that it would be temporary, a kind of stopover on the thorny and slippery path of life, a forced stop.” (Nedali, 2010, p. 129). Similarly, so much is true of a liquid topography made of spatial mobility, ephemerality and even the rhizome. The journey undertaken by Idar makes him mutate in that he has experienced a journey in which he constructs himself.

It is interesting to note that all these elements are in many ways reminiscent of the theory of ‘places’ and ‘non-places’. Moreover, the anthropologist points out that places and non-places are clearly ‘elusive polarities’ (Augé, 1992, p. 101). And the anthropologist explains that a ‘place’ is defined by the fact that it constitutes a space where mechanisms explicitly linked to history, identity and the relationship between people are displayed. What was perceived in Idar’s journey was that the village, this ancient place, with which Idar has an affective and historical relationship, meant for him through the memory shared with the people of the village. It is an identity that develops in the relationship that the man undertakes with the place. One would readily believe what the village meant to Idar and that his transition to the city introduces him to a non-place that is no longer meaningful to him.

It is a space of passage and not a space of encounter. Hence Dar Louriki is first and foremost a non-place because it is a space where one remains in solitude. However, if we think backwards and agree with Marc Augé’s theory, we must subscribe to the fact that a space can be grasped by one person as a “place” and by another as a “non-place”. This is one of Marc Augé’s own conclusions, and he explains this by the fact that each person’s personal background, as well as the dimension linked to social interactions. As a result, we understand from the narrative that all the tenants arrived at Dar Louriki in the hope of leaving one day because it is difficult to invest in this place. One remains as if solitary in one’s room, separated from the others. All the rooms seem empty of furniture. There is no real social interaction between the tenants - the only real contact is between Idar and Laila, which happens outside the house.

It is therefore true that no history or tradition is discernible in the House of Dar Louriki. Idar’s room is devoid of any traces of the past or even of elements that could highlight the character’s background. From there, we can say that the village of Tiouli constitutes, in contrast to Dar Louriki in Marrakech, a place according to Augé in that the native land is defined by the fact that it is identity-based, relational and historical (Augé, 1992, p. 100). These dimensions are important, and their absence in the house of Dar Louriki leads us to say that it is a non-place (lack of fertile social relations, no history and fertile identity). This is what the protagonist has left behind in the village.

It is important to emphasise that this place and non-place appear to be subjective and deeply linked to one’s own experience. Dar Louriki is located in the medina of Marrakech, a neighbourhood with a rich identity and history. This means that it is a vast terrain of social interaction, and thus it is seen as having an important role in the creation of the identity of the inhabitants. We can talk about the fact that the medina, for the people who live there, seems to be a place that gives them an identity, a history, and allows them to develop relationships that are very obvious, as it is not for Idar, who does not share the identity and language of the people, nor even their culture. One would readily believe, therefore, that there is a rupture in Idar’s journey due to the fact that he comes from an anthropological place. A rupture resulting from

the fact that displacement problematises being in the world because it tends towards the ephemeral and the simulacrum. This place, which has the characteristics of a non-place in the eyes of the protagonist, has no teleonomy to concede.

If there is one fact that should be remembered, it is that Idar comes from an anthropological place where Amazigh culture dominates, this being evident first of all from the name he bears. In Dar Louriki, only dialectal Arabic is spoken. The lack of communication and exchange between Idar and the other housemates is obvious. Thus, the feeling of belonging is absent, and it is well known that it is important in any place because it gives rise to a fruitful relationship between space and man. If place is achieved through speech in the terminology granted by Augé, it is clear that there is a lack of communication in this place. Similarly, it is clear to us that the only place the protagonist occupies in Dar Louriki is his room and not the common space of the house, which is dominated by the other characters. He is content to pass by without making any noise so as not to be seen by them. This topicality of urbanity, around which the novel is built, has meant that the protagonist's life is marked by solitude and anonymity.

We realise that the city is also alien to Idar. Its customs and society are exotic to him. He is a person who lives in a place that is not his own, who only wants to leave it. He is isolated and unable to make fruitful contacts. Indeed, if Idar decides to set himself apart in the space of the house of Dar Louriki, it is also because the others want to indoctrinate him. He knows that the other is dangerous to him because he is different from him and the values he defends. It is therefore to be assumed that the places in the novel have the attributes of mobility and ephemerality. These places of transit appear to be explicitly dynamic. The analysis of Dar Louriki, "a kind of hotel" as a place or non-place of a new literary spatiality makes it burst first as a statement and then as a place of enunciation of non-place.

Conclusion

From our analysis results that the village appears to be a place of happiness and calm, a landscape of idyllic beauty. However, the story later shows that this is disrupted when a flood destroys the protagonist's house and turns the whole village into an apocalyptic landscape. If Idar has left the village, it is because the constraints there are too heavy. As for the city, it seems that it is subject to the same curse as the one experienced in the village. In this way, Idar's stay is full of pitfalls in that the protagonist goes from Charybdis to Scylla. Uninhabitable and apocalyptic, the village forces the protagonist to leave, as does the city, where he faces almost the same problems. It can also be said that the space becomes a source of meaning in that it gives the protagonist of the story the opportunity to learn and be initiated into the secrets of nature. In particular, it is by leaning, observing and playing in the ochre mud that Idar acquires the secrets of nature. We also understand that the place becomes one of hostility, of fundamentalism, a place where freedom and security become rare currency. The intrusion of the sheikh transforms the place into a place dominated by fundamentalism.

The place also has the characteristics of a disciplinary society. We observe in this roommate in terms of the control that Idar and Laila become over the course of the story in a situation of confinement, and also of the difficulty of transgression, if not the impossibility. Indeed, it is with great difficulty that Idar and Laila live their true identity. They only make love to each other in the bedroom with great difficulty. This has led them to lock themselves up and avoid contact with the other housemates. Controlled and dominated by the other housemates of Dar Louriki, Idar finds himself deprived of the fruitful experiences of life outside. From there, it can be said that he is in a way controlled and dominated by what Michel Foucault calls "the machinery of power".

The main part of the story takes place in the house of Dar Louriki, this "kind of hotel" becomes the place of enunciation of the whole story. It is described as a place of passage or a

kind of stopover. In contrast to the village, this ancient place, with which Idar had an emotional and historical relationship, meant for him through the memory shared with the people of the village. It is an identity that develops in the relationship that the man undertakes with the place. It follows from this fact that all the tenants arrived at Dar Louriki in the hope of leaving it one day because it is difficult to invest in this place. One remains as if solitary in one's room, separated from the others. All the rooms seem empty of furniture. There is no real social interaction between the tenants.

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