

Ministry of Higher Education and Scientific Research



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Colonial Trauma in Movies:
A Postcolonial Analysis of the Movie:
«The Dawn of the Damned»..1965

A Dissertation Submitted to the Faculty of Letters and Languages, Department

of English, in Partial Fulfillment of the Requirements for the Degree of

Master in Culture and Languages

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2024/2025

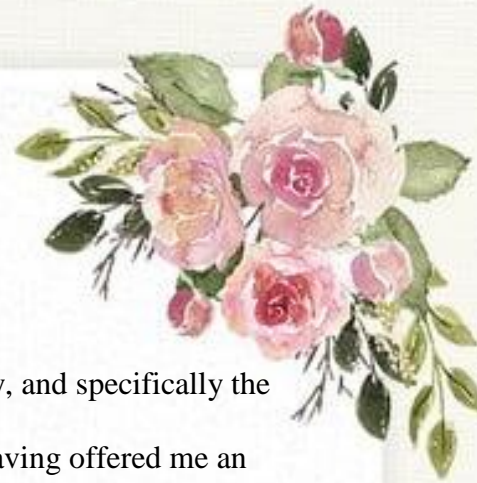
Acknowledgments

I would like to offer my sincerest thanks to Abbes Laghrour University, and specifically the Faculty of Letters and Languages and the English Department, for having offered me an encouraging academic climate during my course of study and research.

I am especially thankful to my supervisor, Dr: " Oueld Ahmed Fatima" whose technical guidance, encouragement, and support have contributed in no small way at each juncture of this research. Your patience and encouragement made it hard but rewarding.

I would like to thank everyone who contributed to the completion of this work.

My heartfelt appreciation is extended to the members of the viva voce jury for taking the time to offer their time, thoughtful comments, and positive criticism, which have enriched this work immensely.



“He, whose face gives no light, shall never become a star.”

William Blake

***To the brave souls
The Algerian students who traded ink for resistance
Who left their books behind to write a new chapter in history
with courage, blood, and unyielding hope
your stand against colonialism echoes through time
and this work bows to your memory***

Abstract:

This dissertation examined the psychological impact of colonialism through postcolonial lenses, focusing on Frantz Fanon's seminal work "*The wretched of the earth*" (1961). It aimed to reveal how colonial regimes inflicted profound mental trauma, manifesting as alienation, identity fragmentation, internalized inferiority, and psychological disorders, and their effects on both; the colonizers and the colonized. Drawing on Fanon's psychiatric case studies and theoretical critiques, along with insights from thinkers such as Albert Memmi, the study investigated how colonial power extended beyond physical control to include psychological domination and epistemic violence. Employing qualitative methods through content and thematic analysis, the research is based on close readings of Fanon's texts and the 1965 Algerian film *Dawn of the Damned*, which offered a compelling visual portrayal of colonial trauma and resistance. The film's depiction of mental illness, guilt, memory, and rebellion serves to further illustrate Fanon's theoretical claims. Ultimately, this study contributed to the colonial discourse by underscoring the importance of psychological recovery, cultural revival, and the reclamation of agency as essential steps in the postcolonial path toward liberation and self-realization. This research combined psychology, and cultural studies to delve into the complex connections between history, identity, and resistance within Algerian communities. Through a detailed examination of personal stories, and the lasting impact of colonialism in modern Algeria. Furthermore, this research analyzed the movie "*dawn of the damned*" as a captivating cultural reflection that not only mirrors but also questioned the current sociopolitical environment of Algeria. By delving into the movie's themes, characters, and storyline alongside Fanon's theoretical perspective, It aimed to uncover deep insights into the shared challenges that shape Algerian society, and offered a new and insightful view on diverse layers of Algerian society. This study demonstrated that colonialism created deep

psychological traumas on both the colonizers and the colonized, such as identity fragmentation, internalized inferiority, and madness. The psychoanalytic insights of Fanon, combined with the analysis of *Dawn of the Damned*, demonstrated how colonial power was not only applied through physical domination but also epistemic and psychological domination. The film supported Fanon's arguments and emphasized the ongoing need for psychological healing and cultural renewal within Algeria's postcolonial reality.

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General Introduction:

This research aims to explore and understand colonial trauma in movies ,through a postcolonial analysis using Frantz Fanon's postcolonial theories and his framework outlined in "*The wretched of the earth*" (1961).This study seeks to unravel the layers of trauma, colonialism, the psychological impacts of colonial oppression on individuals ,resistance, and identity negotiation that shape individual and collective psyches in the post-colonial era . Through this analysis, we seek to contribute to the discourse on psychology, and social change in Algerian contexts. This research aims to connect the gap between academic theory and lived experiences .It takes a cognitive compassionate to understanding the psychological roots of Algerian societies through the lens of Frantz Fanon's psychological perspective.

1- Background of the study:

The research study focuses on exploring colonial trauma on the part of the colonizer and the colonized people within colonial contexts examining how cinematic narratives can provide insights into the complexities of colonial trauma and the relationship between colonialism, and the construction of power dynamics within historical and contemporary colonial settings. Drawing on the seminal works of scholars such as Frantz Fanon (1961), Albert Camus (1989) and other notable thinkers like Albert Memmi in "The Colonizer and the Colonized"(1957) and the revolutionary voice of *The wretched of the earth* (1961), this study seeks to unravel the ways in which colonial legacies have shaped and continue to influence power dynamics, identity, and cultural representations of the Fabric of Algerian Society through a postcolonial framework.

Frantz Fanon, renowned for his groundbreaking works such as "Black Skin, White Masks" (1952) and "*The wretched of the earth*,"(1961) offers profound insights into the psychological effects of colonialism on individual and collective identities. In "*The wretched of the earth*," Fanon delves into the complexities of colonial violence and the struggle for liberation, shedding light on the intersectionality of race, and power in colonial contexts. Through a psychoanalytic lens, Fanon's analyses uncover the deep-seated trauma, alienation, and resistance experienced by colonized populations, providing a critical perspective on the impact of colonialism on of colonizer and colonized people .Also some articles and research papers like "Impact of colonialism: Where Are Our Stories"(2024) explores the multifaceted dimensions of colonial impact (Blazer,2024)

Albert Camus in his book "The Stranger" (1989), he explores how the historical context of French colonialism in Algeria influences the character's emotional state and behavior and people's sense of self and values, shedding light on the ways in which the justice system in a

colonial setting may reinforce power differentials and perpetuate injustices, *The Stranger* prompts deeper reflections on the enduring impact of colonial histories on human psyche

Furthermore, the study draws on the insightful works of Albert Memmi, particularly "The Colonizer and the Colonized," to unpack the power dynamics, cultural hierarchies in colonial encounters. Memmi's interrogation of the dehumanizing effects of colonization on both the colonized and the colonizer provides additional layers of understanding to the complexities of gender dynamics in colonial contexts. (Memmi, 1957)

By integrating perspectives from Frantz Fanon's works, Albert Camus, Albert Memmi's analysis of colonial power structures, and the revolutionary spirit of *The wretched of the earth*, this research aims to offer a deep comprehensive examination of human nature and identity formation in colonial settings through a psychoanalytic lens. Through this interdisciplinary approach, the study seeks to contribute to the ongoing discourse on colonialism, and the intricate relationship between history, culture, and individual psyche.

2- Statement of the problem:

This research aims to link the ideas and concepts written by Fanon in academic theory with how people actually experience those ideas in real life as depicted in the movie. The goal is to see how Fanon's theories play out in the experiences portrayed in the film.

It specifically focuses on understanding the impact of colonialism on both the colonized and the colonizer people to delve into how historical colonial practices have influenced perceptions, behaviors, sense of self, and values. Through a postcolonial lens, the study seeks to uncover the underlying psychological and societal factors that shape human nature and self formation in colonial settings using Frantz Fanon's works, Alberta Memmi, Albert Camus.

3-Research Objectives:

1. To analyze the representation of post-colonial trauma and agency in Algerian film ,drawing on Fanon’s postcolonial theory.
2. To examine how cinematic representations of trauma in Algerian culture can be enhanced by considering Fanon’s theories on how personal psychology is influenced by historical factors.
3. To explore the embodied experiences of violence, in Algerian communities through a post-colonial lens informed by Fanon’s theories of trauma, effect.

4- Research questions:

- 1- How is colonial trauma depicted in Algerian films?
- 2- How is colonial trauma manifested in the movie ‘*The Dawn of the Damned*’
3. To what extent does the colonial trauma in the movie fit «*The Dawn of the Damned*»..
Frantz Fanon’s postcolonial analysis?

5- Methodology:

Definition

We opted for a qualitative research approach that is defined as “...an inquiry process of understanding a social or human problem based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting” (Creswell, 1994, pp. 1-2) Qualitative research methodology is chosen for this research because it allows for a deep exploration and understanding of complex social phenomena. Qualitative methods are well-suited for studying subjective experiences, perspectives, and meanings attributed to the colonial history. By using qualitative approaches such as in-depth literature

reviews, document analysis employing “thematic analysis”;”Content analysis” to explore the themes of trauma , gender powers, and identity in Fanon's works.

By using thematic analysis as defined by Braun and Clarke (2021), I dove into "*The Dawn of the Damned*" to understand its core messages. I didn't just look at the individual instances of colonial violence, torture, and resistance; instead, I identified recurring themes like systemic oppression, the dehumanization of colonized peoples, and the resilience of national identity. Examining how the film used narration, archival footage, and dramatization to present these cases allowed me to see beyond the facts and grasp the film's powerful condemnation of colonialism and its urgent plea to reclaim historical truth. This approach helped me understand the film's deeper political and emotional resonance.

6- Aims and Significance of the Study

This research aims to explore the interrelation between Algerian societies, Fanon’s postcolonial perspective, and the insightful analysis of the documentary film the “Dawn of the Damned “.By delving into a deeper insights into the psychological consequences of colonialism, the complexities of identity formation in both colonizer and colonized people and cultural struggles, and the ways in which cinematic narratives can reflect and challenge societal norms. This research also offers a nuanced perspective on historical trauma, cultural resistance, Algerian history, identity struggles, enriching the discourse on post-colonial narratives.

Chapter One

_____ THE REVIEW OF LITERATURE

Several studies about "colonialism ", and "trauma" had carried out by researchers and scholars. Within the framework of this research, the first chapter is an attempt to present a general overview of the consequences of colonialism, power dynamics, and violence in colonized communities .Therefore, the review of literature sheds light on colonial trauma and its impact on the people.

Among the most spread concepts of the contemporary world, the phrase "postcolonial theory"; an academic discipline which burst onto the scene in the second half of the twentieth century, it analyzes, explains and responds to the cultural legacy of colonialism and imperialism. In brief, the postcolonial theory, from the 1970's, focuses on the reading and writing of literature written in formerly or presently colonized countries. In addition, it tries to find a critical investigation to what happened between two clash cultures, one of which fashions itself as superior. "Ashcroft et al (1989) also define postcolonial theory as a discussion of migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe (...) and the fundamental experiences of speaking and writing by which all these come into being «Although, it is uphill to formulate a single theory that deals with all forms of the blasts or winds of changers (social, political, academic,, military and economic) .It further focuses on the atrocious actions of Europeans before their decolonization such as race, power, leadership, segregation, identity, but the most noticeable definition for this notion is the theory that examines the ways in which writers from colonized countries attempt to enunciate and even glorify their cultural identities. The term postcolonial has been used for the period before independence and has since become a term indicating a national writing (Ashcroft et al, 2002). In sum, such theory is presented as a field which arouses a great deal of excitement and confusion as well as skepticism (Sharmin, 2010).

Speaking from a general perspective," Colonialism": refers to the subduing of one country by another on the basis of state power being in the hands of a foreign power, like for instance the

direct and overall domination of Algeria by France between 1954-1962. In simpler words, the concept of Colonialism revolves around obtaining political and strategic superiority over the subdued. In literature, however, Colonialism is seen as more than just a mere movement; in her book "Colonial and Postcolonial Literature", Elleke Boehmer, (1995) a prominent professor and specialist in world literature, defines colonialism as "a settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands" (p.2). Thus, it can be deduced from the aforementioned statement that whenever the word Colonialism is brought up to debate, the patrimonial identity (Land, Culture and Resources)

1-1-Key concepts:

Concepts	definition
Trauma	<p>It is a shock to the body or spirit.</p> <p>Pavlov instead considered the trauma only as an innate defensive reaction in response to environmental threats, which presented lasting physiological alterations over time.</p> <p>Scaer’s (2005:p71) description of trauma as “a disorder of the perception of time, of the body, and of the self”</p>
Historical trauma	<p>It refers to a complex and collective trauma experienced over time and across generations by a group of people who share an identity, affiliation, or circumstance</p> <p>Citation:(Brave Heart & DeBruyn, 1998; Crawford, 2013; Evans-Campbell, 2008; Gone, 2013).</p>
Colonial trauma	<p>It is a path-breaking account of the psychosocial effects of colonial domination</p>

<p>Psychological trauma</p>	<p>widely accepted by the scientific community, is undoubtedly the one provided by Janet's French psychodynamic school, which identifies it as one or more events that, due to their characteristics, can alter the subject's psychic system, threatening to fragment mental cohesion. Charcot agreed, but he concentrated more on the diagnostic hypothesis of "traumatic hysteria", caused by a sharp shock.</p>
<p>Psychopolitics</p>	<p>It is the critical awareness of the role that political factors (i.e. relations of power) play within the domain of the psychology. An understanding of both how politics impacts upon the psychological, and how personal psychology may be the level at which politics is internalized, individually entrenched.</p>

Table 1: Definition of concepts

Frantz Fanon illuminates the intricate relationship between trauma and colonialism by elucidating how the oppressive mechanisms of colonial domination inflict deep psychological wounds on the colonized. In his poignant analysis, Fanon delves into the existential and emotional toll of colonial violence, highlighting the dehumanizing effects of systemic subjugation, cultural erasure, and racial discrimination. He articulates how the trauma of colonialism manifests in profound feelings of alienation, inferiority, and internalized oppression among those subjected to colonial rule. Fanon's keen insights underscore the enduring scars left on individuals' psyches by the brutalities of colonization, emphasizing the intersection of power dynamics, identity fragmentation, and collective trauma in colonial contexts. Through his work, Fanon emphasizes the urgent need for decolonization, resistance, and the restoration of agency as pathways to healing and liberation from the psychological legacies of colonial trauma (Fanon, 1961)

_The effects of colonialism on people, Colonialism has had profound and wide-ranging effects on societies, economies, and cultures across the globe, each Colony and each Empire was different-even in the same time period. These effects can be categorized into several key areas. Fanon writes "colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content".(Fanon, 1963, pp.210) By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it. This work of a devaluing pre-colonial history takes on a dialectical significance today; however, such notions can hardly be measured in a comparative way. According to other authors, the social impact of colonialism depended on the number of colonially-induced labor migration and the level of colonial investment in the health and education sector. Related to that were different practices of ethnic and/or religious discrimination or privileges. Also Colonial mentality, a product of colonialism, is a broad multidimensional construct that refers to personal feelings or beliefs of ethnic or cultural infe-priority, Colonial mentality can manifest in the following ways: (1)

denigration of the self, (2) denigration of the culture or body, (3) and tolerating historical and contemporary oppression (Nadal, 2011). This form of internalized oppression has a deleterious effect on ethnic identity and mental health and is associated with bullying, acculturative stress, and other maladaptive behaviors. (Blazer, 2024)

the devastating consequences of colonization on personal and societal psyches and For the purpose of psychoanalysis in examining colonialism is to explore how it psychologically affects both the colonized and the colonizers, often leaving deep emotional and mental trauma. In his 1961 book *The wretched of the earth*, Frantz Fanon offers a powerful and incisive analysis of colonization as a fundamentally violent process. His study reveals the profound impact of colonialism on mental health, highlighting how the oppressive structures of colonial rule contribute to psychological disorders among the colonized. While Fanon's ultimate aim was to envision the creation of a new, humane society free from discrimination, he also acknowledged the inevitability of violence as a means of achieving liberation. His work emphasizes both the destructive psychological legacy of colonization and the necessity of decolonization as a therapeutic and liberating act.

Furthermore, "Black Skins, White Masks" by Fanon, lies in its profound exploration of the psychological impact of colonization on the colonized individual's identity and consciousness, Fanon delves into the internalized self-alienation experienced by black individuals living in a colonial context, he says "I am not a prisoner of history, I should not seek there for the meaning of my destiny"(Fanon p.229) ,this quote challenges the idea that one's identity is solely defined by their history and background, urging individuals to look beyond societal experiences.

In another study "Algeria and France: From Colonialism to Cooperation"(1963), Dorothy Pickles delve into the complexities of identity formation in a colonized society, exploring how colonialism can disrupt individual's sense of belonging and self -worth .By examining the lived

experiences of both Algerians and French colonizers, shedding light on the trauma ,resentment ,and psychological scars carried by generations affected by colonial rule .

Furthermore, "Abduction by Anouar Benmalek (2011) tells a story about how colonialism affects people's minds and emotions, he delves into the complexities of identity formation under colonial oppression, sense of displacement, the internal struggles, and existential crises, sense of self agency. Benmalek think about the long-lasting effects of colonialism on people's mental well-being and how it shapes their experiences and interactions in society.

This chapter presents a study that attempts to analyze the effect of colonialism on colonized and colonizer people through a psychoanalytic perspective.

The key concern is with the writings of Frantz Fanon, especially *The wretched of the earth* and *Black Skin, White Masks*, "Algeria and France: From Colonialism to Cooperation"

which present rich and seminal ideas regarding the psychological and social effects of colonization.

The project seeks to examine how colonial structure not only took power from outside but also had an influence on the lives of the people colonized, informing how colonized and colonizers view themselves.

The research also draws on ideas from other researchers in postcolonial theory and psychology, including Albert Memmi, whose publications allow us to understand how colonialism affects, mind. behavior, culture.

The study aims at analyzing how colonial structures developed, warped, identity, sense of self or completely altered them within colonized societies. It aims at asking how colonized and colonizer adopted colonial ideas, and how these ideas affected their behavior, social expectations, and how they viewed themselves. It attempts to describe how race, gender, and identity are intertwined under colonial conditions. It acknowledges that colonialism was not only

an external thing, but also a powerful internal system of control within individuals that transformed the way they viewed themselves and their position in society.

The research is based on pertinent questions: In what ways the colonial system changing or reshaping people's mind in colonized societies?

How do the dynamics of colonialism influence the roles that individuals assume within society, and in what ways do race and colonialism intersect to shape identities and social relations under colonial rule? as suggested in Fanon's book?

These are questions that allow us to look at the deeper impacts of colonialism on psychology and sense of self, and specifically behavior. This project employs a qualitative research approach since it assists in profoundly investigating the subject.

The research will read closely Fanon's key writings, examining sections that reveal experiences under colonial occupation. It will employ thematic and content analysis to identify and describe key concepts regarding power, identity, and resistance.

The qualitative approach is appropriately designed for the study of personal experience. It allows for the utilization of flexibility in understanding the intricately complex issues of psychological trauma, cultural identity, and gender relations of colonized people.

The study relies on a collection of scholarly literature. It talks about postcolonial theory, specifically how it emerged in the 1970s. The theory deals with the cultural effects of colonialism and how literary production and identity are forged in colonial histories. The literature review gives us major thinkers like Homi Bhabha (1994), who contribute to the scholarly discussion on migration, resistance, race, in the postcolonial situation.

They contextualize Fanon's writing and that of others in a broader framework of thought.

These definitions stress the ways in which trauma transforms the way we perceive, remember, view ourselves. and manage emotion. All these aspects are significant in making sense of colonial rule's lasting mental impact. Historically-trauma and colonial-trauma forms of collective

suffering experienced by entire communities through the course of time are examined by the study as well. Such concepts are especially significant when examining how the oppression of colonialism continues to shape identity today. Frantz Fanon's research is significant to this study because it vigorously condemns the psychological damage induced by colonialism. In his book, Fanon examines the manner in which the colonized and colonizer individual internalizes sentiments of inferiority as well as alienation, which gives rise to fractured identities and an intense feeling of powerlessness.

He points out that decolonization is not only important as a political process, but also as a way of freeing the mind from the intellectual shackles that colonial rule represents. His contemplation on the violence of colonization and the violence necessary to gain freedom captures the depth of emotional and life struggle that living under colonial rule presents (Fanon, 1961)

Fanon's work demonstrates the means by which colonial powers granted and transformed gender roles to support the goals of the empire.

Memmi's perspectives regarding the context of the relationship between the colonizers and colonized strengthen the analysis of power and cultural levels in colonial societies even further. This research proposal wants to make a valuable contribution to postcolonial studies, and psychoanalysis by looking at how colonialism affects people's mind. It aims to help us understand how colonial ideas still influence how people express, negotiate, and experience in societies that have been affected by colonialism. This research indicates the ways in which colonialism impacts the mental and social existence of colonizer and colonized people in a persistent manner. This makes us think more in terms of healing and liberation from earlier injustices.

Conclusion:

This research uses a qualitative approach to delve into the profound psychological and emotional impacts of colonial trauma, particularly in Algeria. By analyzing literary works, and films, the study employs thematic and content analysis to understand how colonialism molded identity, power dynamics, and cultural memory. This method allows for a rich, interpretive understanding of how individual and collective trauma is portrayed and internalized, especially through the framework of Frantz Fanon's psychoanalytic theories.

This chapter laid out the research's core idea and objectives: to explore how colonialism affected the minds and identities of both colonizers and the colonized, with a specific focus on Algeria. Drawing on key thinkers like Frantz Fanon, Albert Memmi, and Albert Camus, it highlighted the deep psychological wounds inflicted by colonial rule and its impact on self-perception. The chapter also justified the importance of a psychoanalytic lens for examining how trauma manifests in culture and cinema. By outlining the research questions, aims, and methods, this chapter sets the stage for a deeper investigation into colonialism's ongoing emotional and cultural influence on Algerian society, emphasizing the need to understand these lasting effects for healing and increased awareness.

Chapter two

Analysis and discussion

1- Introduction:

This chapter explores the psychological illnesses and mental disturbances resulting from colonialism, drawing upon Frantz Fanon's seminal work "*The wretched of the earth*" and Ahmed Rachedi's film "*Dawn of the Damned*". Colonial domination, as both a political and psychological process, leaves enduring scars on the minds of the oppressed. Fanon, through his clinical and revolutionary lens, delves deeply into the internalized trauma, alienation, and identity fragmentation experienced by colonized individuals, emphasizing how violence, dehumanization, and cultural erasure manifest in severe psychological disorders. Rachedi's *Dawn of the Damned* visually echoes and dramatizes these theoretical insights by portraying characters haunted—both literally and metaphorically—by the specters of colonial violence. The film's depiction of ancestral possession, trauma-induced madness, and social disintegration is reminiscent of Fanon's assertion that colonialism shatters not only the structure of societies but also the interior worlds of its victims. The chapter will contrast and compare some examples from the film and the text to examine how colonial oppression leads to a multitude of mental illnesses, and ponder the necessity of mental and cultural decolonization in post-colonial healing.

2- Frantz Fanon: the Voice of Anti-Colonial Resistance and Revolutionary

Frantz Fanon (1925-1961) was a psychiatrist, philosopher, revolutionary, and writer best remembered for his classic works on colonialism, racism, and decolonization. Born on July 20, 1925, in Fort-de-France, Martinique, a French colony in the Caribbean, Fanon served with the Free French Army during World War II before studying medicine and psychiatry in Lyon, France. While in France, he was fascinated by Marxist and existentialist philosophy, particularly the works of Jean-Paul Sartre and Karl Marx. In the 1950s, Fanon was a chief psychiatrist at Blida-Joinville Hospital in colonial Algeria, where he witnessed first-hand the psychological effect of colonial violence. These experiences led him to resign in 1956 and devote himself fully to the Algerian

struggle for independence, becoming a writer, diplomat, and revolutionary for the National Liberation Front (FLN). Some of his best works include *Black Skin, White Masks* (1952), where he condemns the internalization of racism by the colonized, and *The wretched of the earth* (1961), a foundational text of postcolonial theory where he supports violent resistance as a means of decolonization. Fanon died of leukemia on December 6, 1961, at Bethesda, Maryland, aged 36. His work, although brief, has had a long-lasting impact on postcolonial studies, liberation movements, and critical theory across the world

3- "Decolonization, Violence, and the Psychological Impact of Colonialism: An Analysis of Frantz Fanon's 'The wretched of the earth'"

The wretched of the earth by Frantz Fanon(1961), a postcolonial book, written in the context of the Algerian War and struggle for independence, It delves in his book into the psychological and social consequences of colonization and the complexities of decolonization. It explores the dehumanizing effects of colonization on both the colonized and the colonizers .It also highlights the violence, trauma, and oppression experienced by those living under colonial rule and the psychological toll it takes. Fanon stresses the importance of reclaiming cultural heritage, pride, and independence in the shadow of colonialism impact.

Fanon started with the complexity of the decolonization, resistance, and liberation process. He opens with an axiom quote:"Decolonization is always violent(Fanon,p35)"."Decolonization is the process by which a colony attains independence and becomes its own sovereign nation". Fanon presents a nuanced analysis of the role of violence by criticizing the previous violence inherent in colonial structures, highlighting how the oppressive practices of the colonizers conserve physical, psychological, and structural violence on the colonized population through vivid examples of colonial dehumanization, such as the brutality of French colonial rule in Algeria. He argues that oppressed people have the right to use violence to defend themselves and fight back against injustice. Then, he explores the concept of"spontaneity" he discussed the

power and limitations of spontaneous movements in overthrowing colonial rules, he also examines into the strength of these movements and how they can lead to successful revolution as he says «Each generation must, out of relative obscurity, discover its mission, fulfill it, or betray it». Furthermore, The author explored the complexity of the post-colonial struggle for Independence, focusing on the challenges faced by newly independent nations, He warns against creating division or treating people unfairly based on past colonial attitudes as he stated" we have seen that if the native had not been described in a dehumanization way, if no effort had been made to compare him with the animal, if his structure had not been hammered

Into his head from infancy, perhaps there would be no conflict (Fanon, p 42)", Fanon emphasizes the importance of building a shared national identity that values and includes all members of the society.

Then he provides a compelling analysis of the significance of national culture in shaping post-colonial societies, he talks about the importance of developing a national culture that Reflects the experiences and aspirations of people. He believes that this culture should not just imitate foreign tradition or folklore, but also includes literature and art that contribute to shaping the identity of nation (Fanon, 1961)

A national culture is a set of buildings and roads, it is a sum of creations, materialized through books and theatrical works. (Fanon, 1961)

Then, he ends with the psychological complexities and the trauma that arise from the violence and oppressive nature of colonialism on both Colonized and colonizer, And how these factors manifest in various forms of mental disorders and contribute to a cycle of dehumanization. Fanon with all 4 series has given us a classification and a very clear view of what colonial resistance and this colonial violence does to people, individually or on a psychological level. He elucidates how the internalization of colonial ideologies and stereotypes perpetuates divisions and conflicts within Colonized and colonizer communities. (Fanon, 1961)

4- The Case Study: 'Dawn of the Damned' 1965

Fanon offers a profound analysis of the psychological and social consequences of colonialism, the decolonization process and the true liberation and self-determination for oppressed peoples, highlighting power, identity, and resistance in the modern world.

By utilizing Fanon's postcolonial theory as presented in his book "*The wretched of the earth*" «We will analyze a film titled "Dawn of the Damned" 1965. Through the film we will explore themes related to colonialism, including identity, belonging, power dynamics, and violence. We will examine how colonialism and war impact the mental health of both the colonized and the colonizers, as well as how the trauma of colonization and violence can lead to various mental disorders. Our analysis aims to provide a deeper understanding of the psychological complexities and challenges of living in a post-colonial world. This exploration will guide us in reviewing the characters' journeys of self-discovery and societal transformation within the context of colonial legacies, cultural dynamics, and the authentic process of decolonization depicted in the film.

5- Summary of the movie:

The movie revolves around Algerians who are fighting against the French colonial forces. It shows the personal and collective efforts of people who are tortured, oppressed, and killed because of the harsh behavior of the French forces.

The film illustrates the actions of a band of resistance fighters, more so their emotional and psychological struggles. The main characters are women and men who undergo terrible suffering, but they never abandon the Algerian cause of independence.

In addition to the physical violence, *The Dawn of the Damned* depicts the tormenting effects of psychological trauma on the individuals involved, showing how their lives are forever marked by the horrors of war and colonial brutality. The characters' resilience and determination reflect the broader struggle of the Algerian people to free themselves

from the shackles of colonialism.

6- Ahmed Rachedi: A Cinematic Voice for Algerian Identity:

"Ahmed Rachedi" is an Algerian director and filmmaker, best known for his contributions to the Algerian film sector, particularly to the post-independence Algerian cinema. Ahmed Rachedi was born on April 8, 1939, in Algiers, Algeria, during the French colonial domination era. His life is marked by the focus on social themes, Algerian identity, and the impact of colonialism on Algerian society.

Rachedi began working in films during the 1960s, after Algeria gained independence from France in 1962. He was deeply affected at a young age by the political and cultural climate of the time, in which there was a sense of national identity and a desire for the country to assert its sovereignty after a long and protracted struggle for independence. His films often explore issues related to Algerian nationalism, revolutionary ideology, and the maladies of post-colonial development.

One of his most famous films is "Le Vent des Aurès" (The Wind of Aurès), which he directed in 1966.

Rachedi's work often reflects his commitment to documenting Algeria's complex history, exploring the struggles faced by ordinary people in the aftermath of independence, and addressing issues of social justice and reconciliation. His contributions to Algerian cinema made him an important figure in the development of postcolonial Algerian film, alongside other directors such as "Mohammed Lakhdar-Hamina " and "Rachid Bouchareb ".

Aside from his work as a director, Rachedi has also done cinema education and cultural advocacy. He has been instrumental in the Algerian film industry, educating and guiding the younger generations of filmmakers in the country. Over the years, Rachedi has gained a reputation for being committed to exploring Algeria's multifaceted identity and the powerful impacts of its colonial history.

His legacy is not just important in Algeria but also within the international context of North African cinema as he is considered among the pioneering figures in creating a distinctive and autonomous cinematic voice for the country. His films remain celebrated for their artistic, cultural, as well as political value. <https://africultures.com/personnes/?no=7225>

7- Technical card of the movie :

“Dawn of the damned” is a 1965 Algerian documentary film and the first documentary produced in independent Algeria. It was directed by “Ahmed Rached” with the assistance of the French filmmaker “René Vautier” narrated by the Algerian writer “Mouloud Maamri”.

It explores the history of French colonialism in Algeria, exposing the brutal oppression and suffering of the Algerian people, using archival footage and first hand testimonies; it strongly opposes colonial propaganda and is still an important part of Algeria’s revolutionary films.

Original title: فجر المعذبين

English title: Dawn of damned

Release year: 1965

Country: Algeria

Language: Arabic and French

Genre: documentary

Runtime: 80 minutes

Director: Ahmed Rachedi

Assistant: René Vautier

Narration: Mouloud Maamri

Cinematography: René Vautier

Editing: Ahmed Rachedi

Production: offices des actualités Algériens

Music: Mohamed Iguebouchene

8- The postcolonial features explored via the movie:

The “Dawn of the Damned” explores the lingering impact of colonialism through a postcolonial horror setting where the “damned” represent the colonized, forgotten, oppressed and haunted by the violence of the past. The movie reflects:

8-1. Colonial Legacy

"colonialism has left a persistent legacy, influencing contemporary outcomes in former colonies through the transmission of institutions, borders, and economic structures."(Nunn, p. 65)

The Dawn of the Damned reflects the colonial legacy by describing ruined systems and continued exploitation. The enduring damage of colonialism is brought to light in dilapidated infrastructure, such as a battered school once run by colonial powers—and in an indigenous economy still controlled by foreign mining corporations. These photos portray how former colonies remain economically and structurally dependent, years after the colonizers depart. (*The Dawn of the Damned*, 1956)

8-2. Cultural Dislocation

"Cultural dislocation occurs when colonized peoples are cut off from their traditional culture and social structures, leading to identity crises, alienation, and a fractured sense of self."(Ashcroft, Griffiths, and Tiffin, 2003 p 54).

Cultural dislocation is observable in characters split between indigenous tradition and colonial domination. For instance, the hero might find himself between

identity, speak his native tongue as well as French, and disconnected from both cultures. Scenes in the film could depict elders attempting to restore old traditions, while educated youth, schooled in colonial institutions, deem them superstition—highlighting the internal conflict that results from colonial assimilation.

8-3. Othering

"The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences.

... The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the other."(Said, p 01)

In *Dawn of the Damned* by Ahmed Rachedi, the zombie-like beings first appear as terrifying, mindless figures, reflecting the colonial portrayal of indigenous people as savage, irrational, and a justification for oppression. However, these creatures are not truly monstrous; rather, they are victims of colonial violence, buried in mass graves to erase their identities and histories. The film flips the typical horror narrative by showing that what was initially perceived as monstrosity is actually the result of systemic dehumanization and colonial violence, transforming the creatures into symbols of historical trauma and injustice. Their emergence from the graves represents more than just a literal resurrection—it is a confrontation with a buried past, demanding recognition and justice for the silenced histories of colonized peoples. In doing so, Rachedi criticizes the colonial system that created such "monsters," drawing on Fanon's ideas about the psychological and societal damage inflicted upon both the colonizer and the colonized.

8-4. Hybridity

"Hybridity is the sign of the productivity of colonial power, its shifting forces and

fixities; it is the name for the strategic reversal of the process of domination through disavowal"(Bhabha,p112).

Hybridity is achieved through characters bearing both colonized and colonizer identities. A principal character could be of mixed ancestry or raised under both systems, leading to an identity crisis on a personal level. Cultural hybridity is also achieved through ritual settings blending Catholic prayers with native spirituality, demonstrating how colonized societies had adapted and blended opposing traditions to survive. *The Dawn of the Damned*1965)

8-5. Resistance and Reclamation

"Any act or ideology that challenges or subverts the dominant colonial discourse or its legacies"(Ashcroft, B., Griffiths, G., & Tiffin, p1981)

Resistance and reclaim themes are significant because the characters try to reclaim their cultural sovereignty and identity from the long-lasting shadow of colonialism. These themes are actualized through the villagers' struggle against both the supernatural threat posed by the returned zombie-like beings and the symbolic accoutrements of colonial occupation, such as mission structures and the leftovers of foreign powers. The reclaiming of the old shield ceremonies by the people is a fundamental act of cultural resistance, because not only are they reclaiming the past ways that they had lost, but they are also asserting their independence and defiance over colonizers who had attempted to erase their history and practices. Through these performative acts of cultural retrieval, the characters are asserting their right to self-definition and self-determination, overstepping the colonial systems that were meant to dominate them. Postcolonial thinkers like Frantz Fanon and Homi K. Bhabha provide insightful paradigms for analyzing such acts of resistance.

Fanon's theory of decolonization emphasizes the necessity of the colonized

people to regain their subjectivity and history, and acknowledge the violence done to them and refuse the forced colonizer's identity. In *Dawn of the Damned*, the villagers' return to their traditional ways symbolizes this recovery of identity because they recover a culture heritage that colonialism had tried to erase. The shield ceremonies are a powerful rejection of colonial erasure, affirming the identity, autonomy, and spiritual strength of the community, in opposition to the dehumanizing effect of colonial domination. Homi K. Bhabha, however, analyzes the concept of hybridity and the space of resistance created through the "third space," where the colonized rework colonial discourses and practices to create new forms of identity.

The recuperation of the traditional can thus be seen as an expression of this hybrid resistance, in which the villagers make use of old cultural forms within their present struggle against colonial inheritances. The incorporation allows them to reclaim power over their narrative and challenge the colonial forms that initially repressed them, illustrating how cultural forms, in being remade, can be redirected as vehicles for resistance and empowerment. By the resurgence of their cultural practices against supernatural and colonial intrusions, the villagers reaffirm their cultural heritage and sovereignty in a postcolonial world.

Their resistance is a powerful articulation of agency, echoing Fanon's exhortations of the colonized reclaiming their identity and Bhabha's notions of cultural transformation as resistance. Lastly, *Dawn of the Damned* illustrates how cultural reclamation takes on a resistance against the lingering influence of colonialism and asserting the right to identity and self-determination. (*The Dawn of the Damned*, Ahmed Rachedi ,1965)

8-6. Horror as Metaphor

In *Dawn of the Damned*, horror is employed as a powerful metaphor for unresolved trauma and repressed memories of colonial brutality. The resurrection of the dead from

shallow graves is a metaphor for the unseen and unaddressed violence of colonial massacres that continue to haunt both the land and the people. This supernatural occurrence is not only a figment of imagination but also a materialization of the underground historical wounds, literally and symbolically. The earth, once wounded by the viciousness of colonialism, is a stage where the dead, victims of the viciousness, come back to demand recognition and justice, substantiating the fact that the colonial past cannot be buried in peace.

The paranormal occurrences in the film, particularly the haunting of the characters by ancestral spirits, also reiterate this theme of inherited psycho trauma. The spirits are carriers of the colonial past, encapsulating the unhealed psychological and emotional scars passed on from earlier generations. The ancestor spirits are not ghostly figures, but metaphorical representatives of inherited trauma during colonialism, showing how violence and dehumanization by the colonizers affect comprehensively the lives of their offspring. Possession scenes illustrate how the past never really goes away—it becomes present and haunts the living, dictating their lives.

This idea aligns with postcolonial colonial trauma theory that the psychological effects of colonialism extend much farther than the immediate violence but rather impact numerous generations to come. Colonialism, as theorists like Frantz Fanon and Achille Mbembe argue, leaves colonized individuals deeply, long-term psychological wounds as well as transferring a communal trauma that is passed on through hidden memories and residual grief. Fanon's colonized mind theory describes how the legacy of violence and dehumanization creates internalized inferiority and mental instability. Haunting and possession in *Dawn of the Damned* symbolize the ongoing struggle with these mental and emotional injuries, illustrating that colonial violence is not only an event in history but also a sustained process which continues to impact the colonized's sense of self.

The use of horror as a metaphor for colonial trauma by the film is to reveal the fact that past and present can never be disconnected. It signifies that the memory of colonialism, with its association with violence and domination, still haunts the modern-day descendants of the colonized, articulated in terms of psychological, cultural, and spiritual haunting. The supernatural elements in the film then also serve as a somber reminder that the trauma of colonial occupation runs deep and cannot so easily be escaped or overwritten. It's a grim picture of the way that the past continues to shape the collective unconscious, and an indication of the need for acknowledgment and closure (*The Dawn of the Damned*, Ahmed Rachedi, 1965)

9-Themes:

9-1- Colonial Oppression: The film is a strong condemnation of the colonial regime. It shows how the people of Algeria were treated badly and exploited under French colonization.

9-2-Resistance and Sacrifice: The movie showcases the courage of the individuals who resisted colonialism, even at a great cost. Psychological and Emotional Trauma: It takes into account the impact of war and violence on people's minds and emotions, especially for those who have been tortured and subjected to other harsh treatment.

9-3-Struggle for Independence: The film is essentially homage to the Algerian struggle for independence and the strength and courageousness of its people (The

The Dawn of the Damned is a compelling story of the Algerian War for Independence. It weaves together individual stories with broader political and historical events. It shows just how strong the human spirit can be in the face of torment and injustice.

10- The personal information of the five clinical cases in Frantz Fanon's "The wretched of the earth ":

The case	Gender	Age	Occupation
Case 01	Male	26	Militant FLN
Case02	Male	37	Farmer
Case 03	Male	19	Student
Case 04	Male	28	Former policeman
Case 05	Male	30	French police inspector

The table presents a summary of the personal details / information of the five cases that Fanon analyzes in his book: names, age, and occupation are not detailed enough.

We can arrange the age of people based on their activities, the cases reflect a wide range of the Algerian society. Adolescents, young adults. The common between them is the trauma and the psychological effects that the colonial caused.

The professional backgrounds are also varied / some were militant activists, civilians or even former colonial officers, emphasizing the extensive reach of colonialism's effects on both: colonized and colonizers as well.

Male and female subjects are also represented to highlight the gendered nature of colonial trauma where both genders experience different but equal disastrous psychological effects.

Despite the ambiguity surrounding ages, names and occupations, the table above helps to convey that these victims were mostly young adults in the prime of their lives were affected by the violence and brutality of colonialism.

11-The psychological symptoms and their triggers in Fanon's five clinical cases:

	Psychological issue	Cause/ trigger
Case 01	Insomnia, anxiety, guilt, nightmares	-Killed a French soldier in a bombing Haunted by the act -The raping of his wife
Case02	Violence, depression, outbursts	Saw his village destroyed and family members killed by the French army
Case 03	Muteness, regression, catatonia, emotional withdrawal	Witnessed parents killed in front of him by the colonial forces
Case 04	Aggression, disturbed sleep, fits of madness	Experienced guilt and inner conflict after participating in torture
Case 05	Guilt, recurring dreams, identity conflict	Had tortured Algerians while working for the french

The table presents a structured overview of the psychological symptoms and their immediate triggers in the five clinical cases discussed by Fanon. It highlights the mental toll of colonial violence, not only on the colonized Algerians, but also on the colonial agents themselves:

11-1- Case A1:

This case highlights a key tension in Fanon's postcolonial theory: the psychological consequences of revolutionary violence. The patient—an Algerian involved in an FLN bombing during the anti-colonial struggle—exhibits symptoms such as insomnia, anxiety, and recurring nightmares. These issues point to deep psychological trauma and inner turmoil, which Fanon, both as a psychiatrist and a revolutionary thinker carefully examines.

Fanon (1961) argues that colonialism operates not only as a system of political and economic control but also as a force that deeply invades the minds of the colonized. It instills feelings of inferiority and dehumanization, leading to a situation where reclaiming one's humanity often demands counter-violence—a process Fanon controversially describes as a purifying or cleansing force. He maintains that violence becomes a vital tool for the colonized to regain control, affirm their identity, and dismantle the oppressive colonial structures (Fanon, 1961)

Yet, Fanon (1961) also recognizes the complexity and emotional cost of such violence. The psychological distress suffered by the Algerian fighter shows that, while violence may be politically justified, it doesn't always bring psychological relief. The guilt and disturbing dreams might be rooted in internalized colonial values that persist even in those who rise against them. Fanon suggests that the colonized frequently retain the ethical frameworks of the colonizers, which turns revolutionary violence into a source of personal conflict rather than complete liberation.

He also explores the notion of “emotional impatience”—the intense emotional urgency that can distort revolutionary actions. The individual in this case finds himself torn between the collective demands of the struggle for freedom and the personal burden of his actions. Fanon demonstrates

that even in a legitimate anti-colonial conflict, violence can intensify emotional suffering rather than offer closure. (Fanon, 1961)

In the end, this case exemplifies Fanon's view that decolonization goes beyond mere political independence—it requires a deep psychological reformation. The revolutionary's moral dilemmas and emotional pain reflect the difficulty of reconciling violence as a historical necessity with its impact on the human psyche. Fanon does not glorify violence; rather, he presents it as a tragic, inevitable part of the decolonization process, especially when experienced through the intimate lens of personal conscience and vulnerability.

11-2- Case A2:

Fanon gives us this instance to illustrate the catastrophic psychic impact of colonial violence, not simply as a further instance of political repression, but as the unraveling of the very fabric of individual and collective existence. The patient, in this case, whose village is all destroyed by the colonial soldiers, breaks down into psychosis. His reaction is not a subjective matter of private mental illness but is a basic social and political one to hyper-dehumanization and loss. Fanon, a psychiatrist, interprets such breakdowns not as isolated incidents but as symptomatic of a colonial government that systematically destroys the psyche of the colonized.

The man's murder of his own family after this trauma can be read as an articulation of profound psychic dislocation. Fanon would argue that colonialism strips the meaning of social structures from the colonized subject—family, community, identity—and replaces them with fear, domination, and disorder. The psychotic spree is not insane in this context; it is a frantic attempt to impose meaning upon a meaningfully stripped world by violence. The destruction of his family is emblematic of the collapsed internal order which previously lent meaning to his life.

Notably, Fanon places such instances within what he terms the "nervous condition" of the colonized. Such is the state of affairs when the colonized subject is forced to internalize both his own displacement and the violent hierarchy of colonial rule. The man's grieving, powerlessness, and violence are not products of an aberrant personality but of a politics in which survival itself is pathological. His own psychosis becomes a mirror held against the madness of the colonial system—a system that, in Fanon's words, "forces the people it subordinates to ask themselves constantly whether they are human." (Fanon, 1961)

Moreover, this case starkly demonstrates Fanon's insistence that colonialism not only inflicts material and institutional damage but also psychic wreckage of a severe sort. The patient's trauma is not unusual but a pattern—a "normal" result under the abnormal conditions of colonization. For Fanon, the only genuine cure for such psychic destruction is not clinical but political decolonization. (Fanon, 1961)

11-3- Case A3:

This example shows a man who is deeply torn inside. He has nightmares, feels guilty for what he did, struggles to connect with the people around him, and feels weak and broken. Fanon uses this man's story to show how colonialism damages not just the body but also the mind. Even those who try to fight for freedom, or who once worked with the colonizers, can carry deep emotional pain. The man's illness shows how hard it is for someone to accept their past and still see themselves as a freedom fighter.

Fanon believed that colonialism makes people feel confused about who they are. This man is stuck between two roles: someone who once helped the system, and someone who now fights against it. Because of this, he feels lost, ashamed, and angry at himself. His identity is broken—he doesn't fully belong to either side. Fanon is saying that even after a country begins to fight for

freedom, people still suffer inside. Healing means more than just kicking out the colonizers—it also means helping people rebuild their sense of self and recover from the emotional damage of the past (Fanon, 1961)

11-4- Case A4:

The case of the young boy who becomes mute, deaf, and emotionally withdrawn after witnessing the brutal murder of his parents by French soldiers serves as a stark illustration of the psychological devastation wrought by colonial violence. As both a psychiatrist and a theorist of decolonization, Frantz Fanon emphasizes that trauma under colonialism is not confined to adults; children, too, are deeply affected by the structural and interpersonal violence that defines colonial rule.

In *The wretched of the earth*, Fanon presents colonialism as not merely a system of political and economic domination, but as a deeply invasive force that permeates the consciousness of the colonized. It reshapes self-perception, emotional life, and social relations. In this context, the child's muteness operates as a potent symbol—not only of individual trauma, but of the collective silencing of an entire generation subjected to fear, loss, and dehumanization. His inability to speak or connect emotionally reflects the way colonial violence arrests emotional development and severs access to language as a tool for self-expression and agency.

Fanon would argue that the boy's condition is not simply a clinical or psychological disorder, but a manifestation of a broader political reality. The child becomes emblematic of what Fanon describes as a “nervous condition” imposed by colonialism—an existential crisis produced by exposure to relentless terror and the collapse of protective social structures. His withdrawal from the world may be read as a defense mechanism against a hostile and incomprehensible reality,

one in which traditional sources of stability (such as family and community) have been violently stripped away. (Fanon, 1961)

Moreover, this case powerfully reinforces Fanon's insistence that decolonization must address not only the dismantling of colonial regimes, but also the psychological rehabilitation of colonized populations. The child's silence is a haunting reminder of the enduring effects of colonial trauma on future generations. For Fanon, genuine liberation entails the recovery of voice, identity, and emotional integrity among those rendered speechless by the horrors of colonial domination.

11-5- Case A5:

The story of an Inspector, colonial officer who was responsible for the massacre of thousands of Algerians, is a telling example of what Fanon has called the "boomerang effect" of colonial violence. While Fanon's concern in *The wretched of the earth* is with the victimization of the colonized, he is also explicit that the colonial condition distorts the humanity of the colonizer. The psychological distress Burgel experiences—rage, sleep disturbance, and inner conflict—is not personal guilt but a psychological consequence of systemic participation in a system of domination and violence.

Fanon argues that colonialism constructs a world with two incompatible worlds: one of privilege and one of degradation. In order to maintain this imbalance, the colonizer must dehumanize the colonized—and, in doing so, he dehumanizes himself. The violence required to uphold colonial occupation is not only physical but also moral and psychological. Burgel's breakdown illustrates this moral breakdown. His "illness" is a result of extended brutality, which eventually dissolves the psychological defenses needed to continue to justify or ignore such violence. (Fanon, 1961)

The example also complicates the suggestion that it is solely the colonized who are victimized. Fanon is not likening the colonizer's suffering to that of the colonized—he goes to great pains to

distinguish between the violence of oppression and the consequences of being complicit in it— but he does contend that colonialism is poisonous to all parties. The colonizer may appear to be in charge, but that authority is based upon an ongoing ethical and psychological corruption. Burgel's mental collapse is in this sense a sign of the unsustainability of the colonial venture even for its agents.

Colonial violence, in Fanon, is not only external—it invades the inner life of all those who are engaged in its machinery. Burgel's suffering, though less morally sympathetic than that of the colonized, still illustrates a truth at the heart of Fanon's theory: that colonialism destroys the possibility of human wholeness, solidarity, and peace on both sides of the colonial divide. It turns people into executioners and victims, and in doing so, it destroys the psychological integrity of both. (Fanon, 1961)

12-The Psychological symptoms and triggers in the movie «The Dawn of the Damned».. :

NOTE :None of the characters in the film are referred to by specific names. The movie crew stands as narrators

Character	Mental illness/ symptoms	Trigger / Cause
Young freedom fighter	Nightmares, aggression, anxiety, emotional breakdown	Torture, constant exposure to violence, responsibility in armed struggle
Village girl	<i>Muteness, social withdrawal, sadness</i>	Rape, loss of family, destruction of home
<i>French soldier</i>	<i>Insomnia, guilt, inner conflict, anxiety</i>	Participation in torture, and executions
<i>Mourning mother</i>	<i>Weeping, disorientation, depression</i>	Loss of son due to colonial torture,
<i>Orphaned child</i>	<i>Aggression, mistrust, silence</i>	Witnessing parents' murder

In the movie «The Dawn of the Damned».. all the effects of colonial violence are clearly depicted through the various characters whose behavior reflects the internal damage caused by oppression, war, and trauma. Below are the short comments regarding the psychological symptoms and triggers the film's main characters are experiencing.

12-1. Young Freedom Fighter

Such a figure represents the psychic weight revolutionaries carry after years of exposure to torture and death, and the ferocity of their political mission. His nightmares and rage express the toll of having witnessed, and participated in, violence. Fanon examines this psychic weight, noting, "The colonized man will first manifest his resistance by his obsession with violence; violence becomes his first reaction. His soul has been filled with the consciousness of violence, of the violence that weighs heavily on him and that he cannot escape. The violence of the colonial system becomes a fundamental part of his being." (Fanon, , p 50).

This fragmentation of the character serves to illustrate the burden of mentality required in the face of violent colonial oppression. As Fanon constructs, violence committed by the colonizing apparatus is internalized, affecting the resisters' psyche and determining their actions and reactions

12-2. Village Girl

She mutates into silence – a word that may mean the emancipated suffering of many women during the war. After being raped, losing her family, and seeing her home destroyed, she escapes into a cold room at the end of the movie. The illness in her body is portrayed as a normal reaction to an insult to humanity, the victim being not only soldiers but also non-combatants.

Fanon's analysis of the colonized subject's suffering reveals the depth of psychological and physical trauma, as he states: "*The colonized man is a person who has been brutalized, whose humanity has been crushed, whose body has been violated, and whose mind is full of a silent rage. This rage is a form of suffering that expresses itself not only in the violence of the colonizers but also in the violence that is done to the colonized subject's own soul.*" (Fanon, 1961, p 42)

12-3. French Soldier

At the same time, this soldier is on the side of the colonizers, but he's also broken by what he's doing and his sense of guilt and futility seem to suggest that he has worn his moral ground thin. He is the embodiment of the trauma colonialism inflicts upon the human victim as well.

Fanon said that every victim of war is dehumanized, just like we see with dehumanizing the other people we're not so close to. "*The colonizer, who has imposed his power through violence, is also caught in the grip of this violence. He is torn between the*

system he defends and the humanity he has lost. His acts of brutality bring him to the edge of self-destruction, as he too is dehumanized by the violence he enacts." (Fanon,1961, p55).

12-4. Mourning Mother

Being an emotional victim of repression--the death of a child to colonial torture--is really shown in this character. Her symptoms of grief and confusion portray the silty suffering endured by the parents and the family members of the martyred; her despair is the pain and shame of a whole generation who lost loved ones to repression.

Fanon's words capture the depth of the character's grief and confusion, emphasizing that the loss of a loved one, especially a child, to colonial violence is not just a personal tragedy but a collective one. As he writes, "*The death of the child, the destruction of the family, are not only personal tragedies; they represent the collective suffering of the oppressed.*" (Fanon,1961,p92)

This despair, embodied in the character's suffering, reflects the pain and shame felt by an entire generation who has lost loved ones to the brutality of repression.

12- 5. Orphaned Child

In the child's behavior it takes on an expression of early trauma responses: aggression in the form of protection, ignorance of others, silence in an age of fear and confusion. The film takes full advantage of this fact to show how the violence of colonialism condenses childhood into a landscape of fear and survival.

Fanon's insight into the trauma inflicted on colonized children aligns with the behavior described in the character, as he explains: "*The child's innocence is lost, replaced by an overwhelming fear and a survival instinct that overrides any sense of normalcy or joy.*" (Fanon,1961,p61)"

The child in the film, displaying aggression, silence, and fear, embodies this transformation, as the violence of colonialism condenses childhood into a constant state of survival, where terror becomes the defining reality.

13- Where Pain Becomes Resistance: Colonial Psychopathology in Theory and Film:

" Dawn of the Damned "and "*The wretched of the earth*" alike expose the psychological damage inflicted by French colonialism, illustrating the ways in which occupation is not only done by physical domination but also by the mental and emotional destruction.

Fanon, knowing his background of psychiatry, meticulously outlines the psychiatric diseases colonized subjects undergo, such as anxiety, paranoia, depressive illnesses, and post-traumatic stress. He provides extensive case studies of revolutionaries and civilians alike who develop mental breakdowns, fragmentation of identity, and emotional numbness as a result of extensive exposure to colonial brutality, racial shame, and internalized inferiority.

These are not personal deficits but signs of a shared trauma born of a system that reduces the colonized to subhuman. This psychological warfare is also evident strongly in Dawn of the Damned, where characters undergo levels of psychological torture: coerced confessions through torture, hallucinations, suicidal ideation, and ongoing fear.

The film does not merely depict violence outside; it enters the head it inflicts—most obviously in solitary confinement scenes, breakdowns, and actors who forget how to keep time, trust, and even speak. Women especially are observed to suffer from cumulative trauma, endure both physical violations and psychological despair. The silence, shivering, and vacant stares of certain characters speak volumes about the unobserved wounds of colonization.

Both the book and the movie set out that colonialism involves a mental cage in

addition to a physical one—a cage that remains even after dropping chains. Healing, as Fanon prescribes, must begin through collective revolt and reassertion of human dignity, which the film vividly portrays in its ultimate psychological liberation of its troubled protagonists as they become the champions of revolution .

14- Conclusion:

To sum up, this chapter explored the lasting psychological damage caused by colonialism, using Frantz Fanon's theoretical insights and Ahmed Rachedi's "*Dawn of the Damned*" as key references. Both works demonstrated that colonial oppression inflicts harm far beyond physical violence, deeply affecting mental health, personal identity, and cultural integrity. This analysis highlighted that the trauma of colonization persists as a psychological reality, not just a historical episode. Recognizing and addressing these enduring effects is essential for any meaningful effort toward decolonization and collective recovery.

15- General conclusion

When we rebel, we don't do it for just one way of life. We rebel because, for various reasons, We feel like we can't breathe anymore. (Fanon,1961)

This research focuses on how Algerian individuals, and Colonized people, have been deeply affected by psychological trauma resulting from the historical colonization and conflicts in Algeria (1830_1962). The trauma stemmed from the occupation and colonial actions, often initiated from the northern Mediterranean regions, as well as from the revolutions and political disorder globally. These experiences have had enduring impacts on the Algerian Psyche.

The research findings revealed a difference in the way victims experience the traumatic event they faced, as well as a diversity in their responses from one individual to another from the colonizer and Colonized people. Some managed to overcome these painful repercussions, and memories by employing various coping methods, while others remained frozen in shock, stress, and quick-to-react behaviors, and suffer from the invasion of distressing memories and horrific images of the torture they endured due to their real confrontation with death. They have not been able to soothe the trauma they experienced, despite the passage of several decades.

In Fanon's work "*The wretched of the earth*" especially Chapter 5{Colonial War and Mental Disorders} Fanon gives case histories of numerous patients from both Colonized and Colonizer people, in this chapter Fanon shows how the fight for Algerian freedom impacts the mental well-being of both those directly involved and those watching from the sidelines in Algeria. The patients he encounters come from different backgrounds, including Europeans and Algerians. Fanon highlights that the war is an

extreme example of the stress colonialism has already imposed on individuals. Even prior to the conflict, colonial rule had already led to significant mental health issues, with many people needing hospital care due to the strain it caused. This is exactly what we find explained in the Algerian documentary film

Dawn of the damned by Ahmed Rachedi, when we applying Fanon's insights from chapter 5 to this Algerian documentary film, allows for detailed analysis of how violence shapes and influences the characters and narratives depicted in the film. Fanon studied how colonial violence affected people's minds. This helps us see how trauma, resisting oppression, and gaining freedom were intertwined during Algeria's fight for freedom.

In the film, we see characters facing different kinds of violence. This includes physical, mental, and systemic harm as they push back against the colonizers. Fanon's ideas show us that their reactions to this violence were not just about reacting but also about changing and growing in awareness as a group.

Moreover, Fanon looked at how oppression and freedom played out mentally. The movie likely explores how violence shapes identities, relationships, and ways of fighting back for Algerians. It reflects Fanon's belief that violence could help break free from the mental control of the colonizers and regain independence.

By using Fanon's thoughts on colonial violence in the film, we can better understand how it shows the harsh realities of resisting colonialism. It reveals how violence can both oppress and free people, and how the effects of colonialism linger in the minds of Algerians. This analysis emphasizes the deep impact of violence on individuals and societies, highlighting Fanon's plea for a big change in how people relate to each other and a reclaiming of human dignity in the face of harsh rulers.

In summary, colonization doesn't just impact land and politics - it deeply affects the

mental and emotional health of both the colonized and the colonizers throughout different times. Despite their different roles, people from both groups often go through similar psychological struggles, mental health issues, and gender dynamics influenced by the lasting effects of colonization.

For those who were colonized, the aftermath of colonization brings deep trauma, identity crises, and a strong feeling of being left out and pushed aside. Facing ongoing oppression, loss of culture, and inherited trauma leaves lasting marks on mental health, leading to feelings of inferiority, isolation, and a constant battle to define their identities and regain their self-value. The long-lasting impacts of colonial violence and exploitation contribute to significant mental health problems like anxiety, depression, and post-traumatic stress disorders, all stemming from the deep scars of colonization.

Similarly, the colonizers also deal with psychological effects from their role in upholding colonial systems. Despite benefiting from their powerful position, they often struggle with inner conflicts, moral dilemmas, and feelings of guilt and existential crisis due to their role in supporting oppressive systems. These internal battles reflect their own challenges with identity, ethics, and coming to terms with the darker sides of their past actions.

Additionally, gender dynamics within the colonial context add another layer of complexity to the mental experiences of both the colonized and the colonizers. Gender inequalities, patriarchal structures, and the merging of colonialism with gender norms create more trauma, discrimination, and mental health challenges for people of diverse gender identities in colonial societies.

In essence, the common experiences of trauma, mental health issues, and gender dynamics among both the colonized and the colonizers highlight the shared

human capacity for enduring suffering and resilience in the face of colonization's lasting impact.

By acknowledging and addressing these shared psychological burdens and gender dynamics, there is a path towards healing, understanding, and advocating for the mental well-being and empowerment of those affected by colonization. Through open dialogue, inclusivity, and a deeper understanding of these interconnected struggles, there is potential for creating fairer and more compassionate societies that respect the complexities of our shared history and collective journeys towards healing.

Through this study, we sought to address one aspect of the multitude and diversity of our research topic, the results obtained remain relative and not absolute, and can open pathways to be explored from different angles. Thus, every time we take a step forward in research, new ideas and questions arise, which may serve as concepts for other research topics that enrich and refine our study. New questions come to mind that can form ideas for other research topics that add to and refine the topic of our study.

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