



The Morisco Presence In The Novel Of The Biography Of The Ultimate-I Lived It As It Desired Me-

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Abstract:

Writers have succeeded to illuminating several pages and removing obscurity through their various literary works so as to reconnect with the nation's spirit and foster a reconciliation with its identity. The existence of the Morisco presence in Algeria is likely one of the issues that official history has neglected to discuss for decades despite its impact on many aspects of life. Ouassini Laradj is among the most Algerian novelists who have endeavoured to revive this history, that has not ceased to evoke the Morisco presence represented by his (alleged) grandfather Al-Rukho in many of his works for ages. However, the most overriding thing is that he devotes a large space in his autobiographical novel to talking about the Moorish grandfather and the Moriscos. It is perhaps due to a set of motives and reasons, that will be clarified in this article.

Keywords: Presence, Morisco, Ouassini Laradj, Algeria, Al-Rukho.

1. Introduction :

The Arabic imagination remains nostalgic for Andalusian's rich history recalling its glorious history, insisting on depicting it in a mythological manner, a notion that literature solidifies. Perhaps, this is due to the civilized model that Andalusia had created, which was reflected in this emotional relationship in various fields of creativity, such as literature, poetry and prose, painting, music, and others... These various creativities, whatever their medium, are rooted and derived from the heritage and environment of the innovator himself. The process of creativity depends on everything stored in the conscious and unconscious memory of the innovator.

The image of Andalusia as modeled since the dawn of the Arab² Renaissance, has been vividly portrayed on the pages of a group on the pages of a set of innovators such as Ahmed Shawqi, George Zaydan, and Shakib Arslan. This sentiment continues in contemporary time through the works of Nizar Qabbani, Mahmoud Darwish, Radwa Ashour, Ouassini Laraj, among many others. Those familiar with their contributions can sense a deep yearning for that bygone glory flourishing area.

One of the most important literary genres that allowed many writers evoke Andalusian and Morisco history to life is the novel due to its unique characteristic that allows the author to manipulate events, characters, settings, or time and shape them according to the image the writer wants to create. It also provides several methods for expressing pain and embodying hopes. Invoking history in the novel, enables the writer to portray the desired form, whether in addressing social conditions that the writer revives by recalling the history of Andalusia and attempting to reflect it in the present, or in motivating and inspiring determination to face the

challenges confronting their nation, or in uncovering a chapter they see as overlooked or forgotten in their homeland's history.

The historical novel holds a significant position among the accomplishments of Arabic and Algerian narratives, thus the Algerian writer's drawing from the well of Arab and Islamic heritage in their creative works is not a coincidental; rather, their engagement with and utilization of this heritage serves their ideological goals, addresses the social, political, or economic issues of their environment, or portrays an idealized vision they believe in.

The novelist return to history signifies a renewed understanding the present of the present and a means to anticipate the future. By drawing on historical narratives, writers find both inspiration and revival. This inspiration enlightens and prompts readers to engage with the current moment while envisioning what lies ahead. Conversely, the revival serves as a protective measure against forgetfulness and loss. It is important to recognize that the novels approach history in a distinctive manner and favour artistic expression over scientific accuracy. This method enables us to view historical events as fictional narratives, enriched by several interpretations and viewpoints. Through imagination, novelists recreate the past, bringing it to life in a compelling and engaging way.

The combination of historical writing with autobiographical fiction gave rise to "a shift in contemporary novel writing to writing of general history as an autobiographical writing or the personal history of the writing self. From the most important writer and other expressive fields, writing was transformed to "explicit autobiographical" writing in which the genre of the book is defined."¹

There is no doubt that several writers have adopted this art, and recalled the past with its victories and defeats, reflecting it on the present, and trying to interpret some facts and events according to their visions; relying on combining the recall of history and writing autobiographies with immersion in "autofiction," which Dubrovsky has described as follows: "Autofiction is the imagination of very realistic events and facts. It is the deposit of the language of adventure in the hands of the adventure of language, far from reason and the classical laws of the novel." Ouassini Laraj, is one of the writers who embarked on this novelistic experience² in some of his works, recalling the Andalusian and Morisco heritage in his novels "The Andalusian House" and "The Biography of the End... I Lived It as I Desired". The latter of which he wrote as an autobiography of himself, in which he reflected many of the events and incidents that marked his life in its various stages, recalling the Morisco heritage and lineage, starting his work from an imaginary vision built on a journey in which he met his great-grandfather, of Morisco origin, "Sidi Ali Ramadan El Kojo de Almeria, called "El Rojo".³

This research will answer the following questions:

- What are the things that spurred the Algerian novelist to revive the spirit and the Morisco history?
- Is the Morisco presence in the novel of Ouassini Laraj a passing historical phenomenon, or is it a founded attempt?
- How did Ouassini Laraj employ this heritage?
- Did Ouassini Laraj succeed in reshaping this heritage in a new, modern language with its own aesthetics, levels and techniques?

To answer these questions, the historical method is applied to trace and extrapolate the historical stages, and the descriptive method to describe the phenomenon and analyze its various dimensions.

2. The Morisco Presence in the Novel of the Biography of the Ultimate -I lived it as It Desired Me -

The writer has drawn from his life and heritage to construct a rich, diverse and intriguingly strange fictional universe without abandoning the qualities and characteristics of narration and description. This investment in heritage contributes to expanding the experimental movement in literature captivates the reader, transporting them to strikingly surreal realms. This is one of the strategies of contemporary novels, as drawing inspiration from the Morisco heritage allows for the creation of unusual and extraordinary imagery for supernatural characters and events. These elements undoubtedly captivate the readers, taking them to extremely paradoxical worlds from the reality in which they live, starting from the title that marked the novel and extending to a structure based on the dialogue of spirits and the transition between times.

1.2 Thematic title:

The title of the text plays a significant role in enticing the audience and encouraging them to read. The relation between the title and the text hinges upon the mutual inclusion; the text⁴ answers the questions raised by the title that intrigued the reader. This principle is part and the parcel of the innovative process. Ouassini Laraj has worked to brand his artistic works with exciting titles. His autobiographical novel "The Biography of the End, I Lived It... As I Desired It" is one of his most significant works, characterized by a title that challenges the reader and the titles evokes.

This title raises several questions. It is composed of two sentences, while the second sentence is divided into two parts separated by three dots to indicate deletion. So what did the writer mean by this deletion that followed the word "I lived it"? On top of that, what is the secret of this intertextuality between "Seerat al-Muntaha" and "Sidrat al-Muntaha"? Then what did he mean by saying "As you desired me"?

The structure of Sirat al-Muntaha is an intertextuality with "Sidrat al-Muntaha"; the Lote Tree of the Utmost Boundary, mentioned in the Holy Qur'an. Allah said: "And indeed he saw him at a second descent (13) at the Lote Tree of the Utmost Boundary (14)", and the Lote Tree of⁵ the Utmost Boundary is a tree to which the knowledge of creation ends, and what is beyond it is the unseen that no one knows except Allah. This rhetorical beauty refers to the verbal play⁶ that the writer employs. It is revealed from a hidden side to reach a level of ultimate perfection; However, the writer bounds it to his personal biography, not to the Lote Tree, as its reading embraces different meanings. Undoubtedly, the writer intended to present and infuse his narrative with the grandeur, magnification, and deep narcissism that he glorifies, as he seeks to convey that image which no one else has achieved with its enchanting poetry and passionate emotion and his desire to attract readers' attentions which is an aspect of narcissism and profound imagination in which the writer has immersed. This practice pushes the ego to surrender to beauty of the language, its captivating charm and its misleading magic. He combines in his biography between real life and the alternative one. This has not been achieved by anyone else, thus the link between them in his work is refined in unfolding his narrative between reality and imagination between dream and wakefulness. He converses with the people of the real world in their language and with the people of the alternative life with their spirituality; the thing that appeared in his narrative later on. Perhaps, the structure of the Lote Tree of Utmost Boundary may refer to reaching the limit of the heavens; an end of all creatures' ascension to the heavens that might be reached only by a prophet⁷. That was an inkling of innovation that indicated he had reached an utmost position. This latter which he accompanied with a sentence that carries a lot of similarities and contradictions. He says that he is the one who lived it, that is, he is the one who did it, but as it desired him, not as he desired it. Therefore, it becomes the subject and he is the one who is acted upon. This expression displays a supernatural power greater than the power of the writer, which traced his path in life and the bitter and sweet tastes he has undergone, and he increases the obscurity in the title by placing those dots. In its mystical sense, these letters reveal their hidden meaning and what was concealed beneath as well as it suggests to reader's mind several implicit meanings aiming to

engage them as a part of the creative work , hence becoming a contributor to the text rather than just a recipient.

There is no doubt that anyone familiar with the narrative text of the novel will notice that this survey mingles two worlds ; the world of reality and the world of spirituality represented in several characters. The most prominent is his great grand father 'Sidi Ali Benramdan Alkokho De Almeria named Alrokho' who has presented them in the form of the associated vision; known defocusing⁸ with regard to Gerard Genette, and opening his novel by talking about the greatest Sufi Imam, Muhyiddin Ibn Arabi Al-Andalusi, from his book "Al-Isra ila Maqam Al-Asra". These different worlds that the author has introduced at the beginning of the text are heavily infused with the prominent presence of Andalusian, Moorish and excessively vibrant Sufi presence within a narrative context by a writer known for his liberal tendencies from the constraints of religion and custom, and full of an ideology saturated with the values of Western modernity in its most extreme forms, and sometimes even in its extremism, linking this presence to what he used to declare in most of his novels, which is his Morisco lineage. This insistence on his lineage compels us to say that the writer has made his life an extension of the lives of his ancient ancestors from Andalusian, and that the fate of his forebears is being repeated in his own person. Perhaps, this stems from his submission to the linguistic aspects of imagination and the evocative subtleties rooted in the glorious history of Andalusia which may be linked with the Algerian contemporary reality ; a reality that is intertwined with the tragic history of Andalusia at its end, and what Algeria experienced during the colonial period and then the Black Decade. The fate faced by the Moriscos- full of calamities, suffering , and war- is represented through his grandfather , Al rojo , and the misery endured by the Algerian people across various periods, embodied in the individual who lived through the War of Independence, suffered its hardships after losing his father, and grew up poor and orphan.

2.2. The Noble Bond between the Great Grandfather and the Hero:

The writer in his work tried to present his great-grandfather, "the Rojo," as a hero; the indomitable and undefeatable hero who turns setbacks into victories. He says: "You deserve more than this, my great-grandfather. I bow now to your high shadow that I have worn throughout my life, which covered me from head to toe to ward off despair and protect me of cold and fear. I kiss the traces of your anxious footsteps that you left on the forgotten coast, and on the rocks of the Mountain of Fire, and I have followed them after you, sometimes blindly, and sometimes with confidence. I too, my noble grandfather, have learned from your blood and your wounds, and from my trembling steps." And because I am still fascinated by your goodness that has embosomed me with warmth and, I will write in a way that brings me to you without an intermediary and it undoubtedly that many will be angry with me from the strains of certainty and crime .⁹ Thus, the writer tried to introduce himself as if he were the spitting image of his great-grandfather who came from Spain with great narcissism; he sees himself as a similar copy of his great-grandfather; presenting that in a mythical, and imaginative form conversing with his grandfather in the heights: "I bow now to your high shadow that I have worn all my life and I use it as a shelter whenever the cruelty of despair afflicts me, and fear and cold touch me to the bone. I kiss the traces of your unsteady steps that you left on the forgotten coast." Through ¹⁰ the strategy of arrogance and narcissism, the narrator builds his text within a hidden narrative to revive stories of origins and beginnings, while restoring significance of the oppressive margins respect to the oppressed margin; He states: "My grandfather, Al Rojo, who gave me all his tenderness and affection, did not need to persuade me of his love. I love him in his absence and felt lost in his presence. I realized how many things were intertwined with him inside me; perhaps the melody plays a crucial role in this. Yet some details have become uncertain – are they truly his or did I conjure them in my mind? Am I not tied to his continuous image in my blood ? Am I not the longing for a land that remained suspended in his heart at the end of the day which he never saw until death ? I wonder how the fires persist so fiercely within us,

centuries pass through , then suddenly someone comes blows on the ashes, causing them to flare up effortlessly , as if it had been waiting for nothing else ? ¹¹ The hero then , remained forgotten for long ages, he emerged through the power of imagination that suggested he was a version of his grandfather. This has ontological implications for the being of the self and its narrative presence, as well as serving as the rebellious voice against the official and popular authority that obliterates memory. The narrator revives it through writing : I will write in a way that takes me to you without a mediator. Many from the lineages of certainty and crime¹² will be angry with me. Perhaps the narrator sees that belonging to the Moriscos grants him a historical aristocracy, one that stretches its neck towards its ancient glory and radiant splendor. He transforms these myths into foundations for a closed identity, approaching them from an imaginative perspective that blurs the lines between memory and imagination. Thus, the narrative here emerges as a strength against silence , forgetfulness and deception. The narrative shifts away from merely diagnosing the past , instead dismantling and challenging it as he recounts his grandfather who was always associated with Andalusia. This potential of memory underpins the story through a temporal vision embedded in the present moment, shaped by autobiographical elements as the narrator frequently expresses grief and longing for lost glories. Oh, grandfather, what can I say to your noble heart as I witness your city burning before my eyes ? The moment overwhelms my exhausted ears with the hymns of the dead who emerged to die in the dust of burning gunpowder and blind spears, not knowing their killers or the reason for their death, nor even the lands that receive their bodies, withered by hunger, cold and fear. Is it a civil war, my grandfather, or a war of the strong against the weakened and violated ? What anthem burned in your heart as you closed your eyes for the last time amidst the fire of despair ? what tremor inhabited you for the last time as you lost your land replaced your stolen city, and exchanged your blood, which flowed generously, for a harsh solitude you had to endure ? This fictional dialogue conveys feelings of regret, sadness, and ¹³ uncertainty, focusing on a grandfather who represents authenticity. This latter seeks existential legitimacy within the complex identity landscape of Algeria, which resulted in societal fragmentation and civil war. The reference to Andalusia serves as a means to explore an inner awareness that propels the narrative, searching for tired liberators of the past. Within this framework, dynamic elements enhance the writing that resists injustice and tyranny. It serves as sight and hearing that witness the city's burning and the loss of justice, as its rule favours the strong over the weak , that are denied the opportunity to express their right to life. The significance of the event is highlighted by its connection to Algeria's reality during the liberation war against French colonization and the bloody decade of the 1990s. This raises the question: Is it a civil war, my grandfather? It attempts to create a link between past and present political behaviour. This internal dialogue is a structural element based on awareness, revealing a linguistic dissonance with reality. The author intervenes, offering a perspective closely tied to his life experience , seeking the possibility of transforming his actual reality into a potential democratic one that ensures a secure life for himself and his social class; The narrator does not restrict himself to using the "I", but extends this to the collective "we", so he speaks as a representative of the community to which he belongs, saying: As a primal shiver takes hold of me, I feel a fear creeping up from my spine, spreading through my entire body and penetrating deeply, causing an unusual tremor. If I had not been supported by an old tree, I would have collapsed. It was later mentioned that this tree is known as the bitter almond and is sacred because it is a tree that has been cloaked with Moriscos coming back from exile covered with their garments and shoes, just as they adorn the tree of a righteous saint who protects them and promises them a swift return¹⁴ . The reference to the bitter almond tree serves to highlight that the first arrivals of their ancestors, never abandoned the idea of returning to their homeland since their arrival. They left their handkerchiefs , garments, and shoes hanging on this ancient tree to remind themselves and their descendants. The narrator is one of them, driven by the necessity to work towards returning to their original homeland, and the

descendants share the same fervor as those ancestors. The writer allocates space to demonstrate that the descendants have not overlooked the ancestors' wishes and have not forgotten the pain of being separated from their homeland. The anguish is deeply rooted in their emotions and sentiments; he says, but when I saw the port of Almeria, my grandfather's last foothold in his stolen land, I felt an irresistible urge to cry. I wept not for the cities that returned to the conquerors, but the state of a person who suddenly feels shorn of everything and without a homeland.¹⁵ His visit to Almeria ignited in the writer's soul a fire of sorrow, as because the port that witnessed the expulsion and exile of his grandfather from his homeland. Despite the passage of time and generations, the dream of return to the home land remained unfulfilled, and the fire of longing has not faded. This amplifies the sorrow of later generations, who refuse to forget their ancestors' past and strive to revive it through various means, such as the bitter almond tree and the carob tree. I also narrated the tales of grandmothers and others which kept the fire ignited; he says, the carob tree grew, and with it, the descendants of the last Morisco who refused to choose between death and life. He consistently says, « A person like me, in the height of life's folly, must choose between life and death. I don't know death well enough to choose it, but I do know something about life ». It emerged on the Mountain of Fire, the carob tree that has faced all the tempest of the world without bending, and from its core, it has given rise to nostalgia and humanity¹⁶. The narrator emphasizes that the Morisco cannot cease to exist or disappear, he is reborn and never dissipated, as he was destined only for life

3.2 The shared Jihad between the Grandfather and the Father:

The narrative structure of the novel *The Biography of the Ultimate* assigns the most significant role in its construction to the character of grandfather Rojo, as he appears over a hundred times. The narrator presents him only in the light of heroism and bravery; he says: "I used to see my Grandfather Rojo in all his glory and strength, and in his wars, none of which he lost against the Christians. Even when his supplies ran low due to the siege, God would grant him a way to safely escape with his army from his hardships."¹⁷ He was portrayed as heroic in the moments of weakness and defeat, providing him with justifications and rationalizations for that failure. He says, « I knew from the beginning that our war was lost; everything has been sold and Banou Al ahmar had taken its price. However, we found ourselves faced with agreements even their authors did not respect before the ink had dried »¹⁸. The writer puts the blame for the defeat on the Banou Alahmar to give a justification to absolve his Grandfather and his companions. The revolution of Sierra de Baza (Al- Boucharat) was about the honor for the honor that was trampled even by those who signed the agreement, not about reclaiming land: « I never intended to recover land that was taken from us. » He implies that the other party was the one who restored to their ownership. In his perspective, the Arabs were invaders and occupiers. This viewpoint illustrates the ideology the writer subscribes to and his influence from Western propaganda. The innovator can construct and connect the relationship between the past and present, with the great-grandfather representing the past and the father, Ahmad, representing the present. The narrative displays the parallels between the two figures, particularly their shared experiences of suffering. Both endure torment in their right homeland and uphold the dignity of their people, highlighting the cruelty of a wicked human nature, it shares its origins in the blind Crusader bitter feud driven by Rome, which put aside the principles of human nature and civilized values; the writer narrates on his grandfather's voice: "I felt the flesh of my hand being removed, and my skin being peeled like a lemon. It was my first moment of endurance. I did not scream. Then they tied my legs in the same way until I felt that my feet would be separated from my legs." The same scene repeats with the father, Ahmed, who¹⁹ travelled to France. Influenced by a French girl imbued with leftist ideas, she managed to plant in him seeds of revolutionary thought and the necessity of sacrifice for human dignity. He returns to his homeland and joins the rank of the fighters, defending his country and seeking his freedom, just as his grandfather did, but the same fate befalls the grandson, who is taken

captive, and he is subjected to various forms of torture of the French Army just as the Spanish Army, and inquisition courts did to his grandfather and the other Moriscos. It was said by the father : they forced me to drink water and soap and drowned my head until I felt dizzy from suffocation, then they did several times .Then they hit me in the face with something like a whip with sharp wires; each blow leaving behind a thread of fire and then blood. The electric shocks were the most unbearable thing , on the forehead, the lips, inside the nose to the point of bleeding, then the lips, then the tongue, then lowered to the sensitive areas...²⁰

The paradox lies in the sacrifices made to restore the homeland and the consequences that follow. The grandfather was able to maintain his spirit and was expelled from his homeland. Therefore, he lost his homeland and was expelled from his land forever and as a result he settled in Algeria : in the last day, they released me , provided that

I permanently leave the Iberian lands. The priest Angelo accompanied me to Almeria to leave with the departing ones. I don't know exactly why he did all that for me, risking his life.²¹

While the father lost his spirit and sacrificed everything in the quest of his freedom, it seemed like a price deferred by the grandchildren. The Friday when my brother Hassan took me to the cinema unexpectedly turned into a day of doom. The country was celebrating its significant national day; the first anniversary of its independence²². At this juncture, the hero achieves the ultimate goal of survival- his own survival- and the justification of belonging, belonging to both nations

4.2 Spatial Commonality between Al Bushrat and Tigray Mountains:

The setting in literary work gains a great importance in the novel , especially when it has a pivotal role in the text. "the setting is the tangible, fixed space that can be perceived and contains stable elements. It varies in terms of shape, size, and area. Settings are a form of reality..."²³ and vary according to the narrator's choice, depending on what they find suitable for their ideas, such as plains, mountains, valleys, cities, villages, and so on. In fact, we found that Ouassini Al-A'raj began his work by talking about the mountain. This latter is associated with regard some writers as a place of loss, and its height serves as a barrier and could signify an end. However, others employ it as a symbol of elevation, strength, resilience, and superiority. Thus, various works, such as fairy tales and folk tales, have employed the "mountain" to embody one of these meanings, after shrouded in a veil of obscurity and indeterminacy; where smells and sounds such as hums, whispers, and roars merge. When the writer aims to obscure his goal in his narrative, he portrays the mountain as steep and the thickets as dense; difficult to navigate. The distant sounds increase the terror, and the nearby rustlings evoke fear, so that with every step he takes, it feels as if he might slip into one of the pitfalls of destruction because this description evokes a sense of loss that occurs at night. However, being high and an obstacle, and possibly an end, are criteria that the narrator establishes during the day because they are visual markers perceived by the audience via description, as if employed to block the sky and rise to disappear behind the clouds with everything appearing massive, instilling awe in the soul. These descriptions are perceived from a distance, unlike the mountain of loss that is perceived from a close distance. In both scenarios, hinging upon the psychological and imaginative factors that restore the arrangement of the storyteller, they are amplified to reach fantastic dimensions. The concept of an end only becomes tangible reality when perceived from afar. It is the distance that determines the extent and height.

On the other hand, those striving for a place of honor, strength and resilience, have enveloped it in a sense of reverence , sanctity, and nobility. They even referred to the religious texts to validate their perspective, such as Mount Sinai.

The author evokes and employs deliberately the image of the mountain; referring to Sirat Almountaha (the Biography of the Boundary) Sierra de Baza during the time of the Morisco revolt , and Mount Tigray or the Mountain of Fire in western Algeria, which welcomed his ancestors after the expulsion. The connection between the two countries through these

mountains symbolizes their shared fate and the continuity that the author celebrates. Discussing Sierra de Baza is a kin discussing power without nobility. It serves as a formidable stronghold and a barrier between a life of oppression, tyranny and humiliation, and a life of dignity, freedom, and justice, or so it appeared to those resistors. It marked the beginning of their revolution, fueled by the dream of reclaiming Andalusia, the aspiration for a life of dignity, and the vision of harmony and solidarity among various communities and ethnicities in that region. The author recounts through his grandfather's voice: "In the end, I joined the first seventy youths of Sierra de Baza who left the Albayzin district to resist Lord Fernandi de Cordoba". This is how the author employed the image of Sierra de Baza.

The employment of the Tagraw Mountain associated with the name 'Mountain of Fire' and its relation with fire, carries the implication that anyone who approaches the new homeland will surely be scorched by its flames. This mountain welcomed the grandfather after his expulsion; the place where the great grandfather was able to regain his spirit and embark on a new life; a life filled with diverse horizons. It began with the establishment of a new homeland where he could realize his dreams and build, alongside his descendants, the values he believed in and sought to achieve.

I was the perfect victim, and they did not give time to look for certainty of burning intensely. I was transported on ships of confusion, and I found myself in an exile I neither love nor wanted. When we disembarked at the port of Sidi Youcha, I brought nothing with me except some seeds of plants, a cutting from the vine of my home, and the carob tree I planted on the western slope of the Mountain of Fire, declaring that desolate land was mine;

The rest took place on that land which showed no mercy to us either, and we became entangled in a conflict driven by others who saw us as nothing more than bags of money and gold.²⁴

Through this paragraph, the narrator presents its grandfather as a victim of arrogance, pride and hatred which characterized Spanish and pushed them to kill the Moriscos considering them as infidels and the best case expel them to exile, which was the fate of his grandfather, 'the Rojo'. The author seizes the opportunity to convey that the Morisco immigrant did not arrive destitute or dependent on others for assistance,

and if he had, it would have been understandable. However, by portraying the grandfather, as a heroic figure, the narrator emphasizes that he brought with him in such dire circumstances, seeds of certain plants and grapevines. This signifies that the Moriscos arrived with a rich cultural heritage deeply rooted in various aspects of life, equipping him with the experience and skills to contribute to the construction of a new community in which he settled. Finally, I arrived at the Mount Fire (Tigraw). The writer chose to make the mountain the dwelling place of the great grandfather. He did not choose a fertile plain, nor a hill for grazing or cultivation, nor an oasis in the vast desert of his homeland; rather, he chose a mountain, as it embodies in the mind strength and resilience.

The strength the mountain gives to physical bodies, the strength it grants to souls in solitude: Tigraw Mount or Mountain of Fire, is the volcanic peak where my first grandfather Rojo, descended, broken and exiled after an unjust war of Las Bocaras during the final Andalusian resistance he took part in, between 1568 and 1571 alongside Fernando de Cordoba (Mohammad Ibn Ummaua, the ruler of Andalusia and Granada).²⁵ Just as the life of the Moriscos in Andalusia ended on the Mount of Sierra de Baza (Albousharat Mount), it begins in the new homeland on Mount Tigraw. Perhaps the soul finds some solace in this, easing its burden. This beginning starts from the shore of Youchaa, which carries great historical symbols. The author affirms that it is a Roman port, perhaps aiming to embody the longstanding idea of attraction and repulsion between the northern and the southern shores of the Mediterranean. This reflects the allure of imagination and the suggestiveness stemming from excessive narcissism; This shore bears no indication of ever having been used as a port, yet this is the temptation. There is no doubt that this employment serves the purpose the narrator seeks to achieve: using the tomb of Youcha to hint at the religious significance that prevailed in the region throughout the

ages. There are stories suggesting that the shrine contains the remains of the Prophet Youcha, a Jewish prophet, and that the neighbouring Berber tribes embraced Judaism. This reflects the way the location has been utilized over time when I stood at the Port of Sidi Youcha, where the Rojo is said to have landed, as noted by my grandmother and late narratives. I mourned the destruction of places and the erasure affecting the sea and rocks. As restoration efforts began, the area seemed to lose its historical significance by being turned into a fishing port.

Today, nothing remains of that small Roman port except for the sea stones sculpted by time, wind, and the waves that crash day and night, filled with echoes. The coastal buildings have begun to creep towards the sea, consuming its shore and history. Yet the legend surrounding Youcha are never forgotten, starting with his name. Many of the Berber tribe that converted in the region where part of Youcha legacy²⁶. However, the narrator laments and mourns what has become of his shore after a large fishing port was built, disregarding its historical significance.

3 Conclusion:

To wrap it up, After embarking on the novel the Biography of the Ultimate -I lived it as It Desired Me-and exploring it, some characteristics are summarised as follows :

- The novel is biographical, however it did not display the complete life of the author.
- The author tried to prove his Moorish lineage during all the phases of the narrative structure, as he is an extension of those who were expelled from Spain and migrated to the opposite shores.
 - The narrator used in his text an exaggerated narcissism that sometimes prevented him from achieving his targeted goal.
 - Autobiographical writing is laden with many dangers, which the narrator did not neglect when he infused his text with a sense of stability reminiscent of Morisco identity.
 - We feel the writer's influence by Sufi literature in the novel's text
 - There are several images of the Morisco presence in the novel. However, the emphasis was on the presentation and analysis of three images which are as follows: the heroism of the great grandfather "Rojo" who sacrificed himself for his country and dignity, and paid the price of that by being exiled from the country, and the heroism of the grandchildren who followed the path of their great grandfather in defending the country that welcomed them, to the point that the hero's father sacrificed his soul for that.
 - This presence was also evident in the presentation of the places that witnessed the tragedy of the Moriscos in both the Andalusian and the Algerian countries that preceded it, and the identification between these places and the roles they played.
 - The writer could prove the Morisco presence in his novel from the beginning of the work to its end.
 - The novel was burdened with spatiotemporal shifts, as the writer did not proceed according to a continuous timeline or a clear spatial line, which allowed him to manipulate time and place artistically.

4 Margins:

¹- Muhammad Moatasem, Kiraat Alriwaya wa Kitabat dat , , Dar Fadaat for Publishing and Distribution, Jordan, 2016, 1st ed.: 14 .

² - Serge Doubrovsky, son, Paris, Galilee, 1977 fourth cover (quoted from the book Narcissism Without Borders, Abdullah Shattah, Kunuz Al-Hikma Foundation, Algeria, 2012, 1st ed.

³ - Rokho Fi ourfi Sukan mantikat Algharb Aljazairi he is a white person mixed with redness.

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- ⁴ - Sual Alaqabat fi Alkhitab Al riwai . Kamal AtiyaDar Al awrassiya for Printing and Publishing Algeria . 1st Ed 2008 : 32.
- ⁵ - Surat An-Najm: 14 .
- ⁶ - Tafsir Al-Wahidi: 1039.
- ⁷ .- It was stated in Tafsir Al-Alusi: It was said: It has the Lote Tree of the Limit because, as Abd bin Hamid and Ibn Abi Hatim reported on the authority of Ibn Abbas, the knowledge of every scholar ends at it and what is beyond it is unknown Except Allah Almighty.
- ⁸ - As for John Byun, he calls it the vision with or the companionship. Saeed Yaqtin, Alkalam wal khabar . Mouqadimat Al Sard Al Arabi . Almarkaz thaqafi Al Arabi for Printing and Publishing, Morocco, 1st ed., 1997.
- ⁹ - Oussini Laraj, Sirat Almountaha... Ichtouha kama ishtahatni, Manchourat Baghdadi Algeria, 2014/14.
- ¹⁰ - Ibid :14 .
- ¹¹ - Ibid : 358.
- ¹² - Opcite : 14.
- ¹³ - Ibid : 73.
- ¹⁴ - Opcite : 359.
- ¹⁵ - Ibid : 358.
- ¹⁶ - The Novel of Sirat Al mountah : 92.
- ¹⁷ - Ibid : 161.
- ¹⁸ - Ibid : 56.
- ¹⁹ - Opcite : 66.
- ²⁰ - Ibid : 145.
- ²¹ - Ibid: 68.
- ²² - Ibid: 240.
- ²³.- Alkafawi , Abou Albaqaa Ayoub ibn Moussa Alhousseini , Alkouliyat, Moajam fi Almostalahat wa Al fourouq Al lughawiya Vol 2 prepared for printing and indexed by Adnan Darwish and Muhammad al-Masri, Ministry of Culture, 1st ed., Damascus, 1981: 223.
- ²⁴ - Opcite: 86.
- ²⁵ - Opcite: 29.
- ²⁶ - Ibid: 358.