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**Voice and Power: Writing as Resistance and Decolonial Agency in Assia
Djebar's *Fantasia: An Algerian Cavalcade* (1985)**

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Aknowlegement

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“I can no other answer make but Thanks. And thanks, and ever thanks”

Khireddine ii

Shakespeare

Abstract

This study investigates the representation of Algerian women during the French-Algerian war in Assia Djebar's *Fantasia: an Algerian Cavalcade* (1985). The dissertation argues that the novel gives a truthful portrayal of how women were, and still are, treated in Algeria during colonial and post-colonization. , the main questions asked are how Algerian women faced various types of patriarchy during that time? , and how they affirm their identity despite all obstacles of male domination? , the thesis discusses the issue of French language use and the importance of its use to culture transmission. The author deals with the issues of otherness, identity, in relation to patriarchy and double oppression suffered by Algerian women from; both Algerians nationals and the colonial French authorities. Using postcolonial feminist approach. The main objectives of this study is to demonstrate how Djebar uncovers the truth of brutality of the French colonialist towards Algerian women and challenges them to give the muted women voices, as well showing various types of Algerian women resistance against French colony beside their crucial rules during the war. This study also takes on an autobiographical critical approach as it demonstrates the extent to which Djebar was affected by the French language-due to her French educational system – which challenged and affected its Arab(ic) language and identity. Djebar's dissatisfaction with the French language appears throughout the novel. Djebar as a feminist writer, succeeds to reveal women's oppression through the novel and record their resistance and power, which French colonialism tried to bury into the hidden history pages. Throughout the novel, as the dissertation demonstrates, Djebar tries to challenge the images of patriarchy and give women opportunities to talk and express their views. By the end the research come to one conclusion; that regardless of the differences in the conditions of women in the third world, they all suffered from extreme patriarchy

Résumé

Cette étude examine la représentation des femmes algériennes pendant la guerre algéro-française dans *Fantasia : une cavalcade algérienne* d'Assia Djébar (1985). La thèse soutient que le roman offre un portrait fidèle du traitement réservé aux femmes en Algérie pendant la période coloniale et postcoloniale. Les principales questions posées sont les suivantes : comment les femmes algériennes ont-elles fait face à divers types de patriarcat à cette époque ? Comment ont-elles affirmé leur identité malgré tous les obstacles de la domination masculine ? La thèse aborde la question de l'utilisation de la langue française et l'importance de son utilisation pour la transmission culturelle. L'auteur traite des problèmes d'altérité, d'identité, en relation avec le patriarcat et la double oppression subie par les femmes algériennes à la fois de la part des Algériens et des autorités coloniales françaises. En utilisant une approche féministe postcoloniale, l'objectif principal de cette étude est de démontrer comment Djébar dévoile la vérité sur la brutalité des colons français envers les femmes algériennes et les défie en donnant la parole aux femmes réduites au silence, tout en montrant les différents types de résistance des femmes algériennes contre la colonie française et leur rôle crucial pendant la guerre. Cette étude adopte également une approche critique autobiographique, car elle démontre dans quelle mesure Djébar a été affectée par la langue française, en raison de son système éducatif français, ce qui a remis en question et affecté sa langue arabe et son identité. Le mécontentement de Djébar à l'égard de la langue française transparait tout au long du roman. En tant qu'écrivaine féministe, Djébar réussit à révéler l'oppression des femmes à travers le roman et à enregistrer leur résistance et leur pouvoir, que le colonialisme français a tenté d'ensevelir dans les pages de l'histoire cachée. Tout au long du roman, comme le démontre la thèse, Djébar essaie de remettre en question les images du patriarcat et de donner aux femmes l'opportunité de parler et d'exprimer leurs points de vue. En fin de compte, la recherche parvient à une conclusion :

quelle que soit la différence de situation des femmes dans le tiers-monde, elles ont toutes souffert d'un patriarcat extrême.

الملخص

تحاول هذه الدراسة التحقيق في تمثيل المرأة الجزائرية من خلال الحرب الجزائرية الفرنسية في رواية آسيا جبار "فانتازيا: مهرجان جزائري" (1985). تقدم الرواية تصويرًا صادقًا لكيفية معاملة المرأة في الجزائر خلال الاستعمار وما بعده. يتم طرح الأسئلة الرئيسية حول كيفية مواجهة المرأة الجزائرية لأنواع مختلفة من الأبوية خلال تلك الفترة؟ وكيف تؤكد هويتها رغم جميع عقبات الهيمنة الذكورية؟ تتناول الأطروحة مسألة استخدام اللغة الفرنسية وأهميتها في نقل الثقافة. يتناول الكاتب قضايا الغربية والهوية فيما يتعلق بالأبوية والقمع المزدوج الذي تعانيه المرأة الجزائرية، من المواطنين الجزائريين وسلطات الاستعمار الفرنسية. باستخدام منهج نسوي ما بعد الاستعمار، تهدف الأهداف الرئيسية إلى إظهار كيفية كشف جبار للحقيقة المخفية لوحشية الاستعمار الفرنسي تجاه المرأة الجزائرية وتحديدهم لإعطاء النساء الصامتات أصواتهن، وكذلك عرض أنواع مختلفة من المقاومة الجزائرية للمستعمرة الفرنسية بجانب دورهن الحاسم خلال الحرب. تتبع هذه الدراسة أيضًا منهجية نقدية سيرة ذاتية حيث توضح مدى تأثير جبار باللغة الفرنسية نظرًا لنظامها التعليمي الفرنسي - الذي أثر على اللغة العربية والهوية العربية الخاصة بها. يظهر عدم الرضا عن اللغة الفرنسية على مدار رواية جبار. ككاتبة نسوية، نجحت جبار في كشف ظلم النساء من الفرنسية لدى جبار طوال روايته خلال الرواية وتسجيل مقاومتهم وقوتهم، التي حاولت الاستعمار الفرنسي أن يطمسها في صفحات التاريخ المخفية. طوال الرواية، كما توضح الأطروحة، تحاول جبار تحدي صور الأبوية وتمنح النساء فرصًا للحديث والتعبير عن آرائهن. وفي النهاية، يتوصل البحث إلى استنتاج واحد؛ وهو أنه بغض النظر عن الاختلافات في ظروف المرأة في العالم الثالث، جميعهن عانين من أبوية شديدة.

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Introduction

Theoretical Framework

In the in the 20th century on particular, countries suffered from the colonial rules, in instances where colonialism persists, it is sustained, in part, by reinforcing the belief among the colonizing population that it is morally acceptable and justified to exercise domination over other communities through opposing the language on the colonized, and coercing them to adopt and utilize it. After independence of any country there is a part of reconstruction of the nation because of the chaos and destruction that colonization caused. Postcolonial literature is that which critically examines colonial relationships and looks at the effects of colonial rule on the individual and the collective/national. According to the writer Karen Eileen Overbey in her article "Postcolonial": "From the late nineteenth century until the 1970s, the term "postcolonial" (usually hyphenated post-colonial) was a near synonym for post-independence which is a chronological period; a condition of a former colony". (Overbey 145). She argues that colonize and the colonizer still effect each other even after political independence, since the" post" has been understood politically.

Thus postcolonial, without a hyphen in a descriptive term indicates the social conditions and what the ancient societies has bared from brutality to oppression. Postcolonial literature focuses more on the physical and social occupation consequences over the current societies. Moreover "postcolonial literature explores the study of cultural representation by subaltern and marginal groups" (Overbey 146).

Literature, therefore, is that reflects in most of the real social lifestyle i.e., an art that is replete product with stories. If history were the body that states facts, literary works would be the soul that animates them and the vehicle which permits the readers to dive

into the archive of history and construct a full picture about nations and societies. For that reason, literature became a fertile land for the implementation of many theories; be them in sociology, gender, or psychology. The emergence of postcolonialism and feminism in literary studies was a direct result of the advent of these two major movements. These movements gave rise to numerous literary devices and theories aimed at understanding and analyzing the issues and experiences related to postcolonialism and feminism. These theories and devices provide tools and frameworks for examining and interpreting literary works within the contexts of postcolonialism and feminism.

From the early decades especially in 18th century in the case of Algerian-French war, power has been divided into two main extremes: a colonizer who wants to invade territory and dominate economic and political powers, to the colonized that is either submissive or rebellious against the invaders.

Colonialism is a longstanding occurrence bywherein strong countries aim to impose their will on the weak ones through coercion and persecution in order to expand their territory and culture. One of the outwardly stated goals of many colonizers is to spread religion, civilization, and equality in the archaic patriarchal communities, but their secret goal is to generate chaos in order to ease theft by using the divide and conquer strategy.

Historically, Algeria fell under French colonialism in 1830; its people succeeded to gain independence in 1962 after a furious war. During the outbreak of the Algerian war, women chose to defy traditional gender roles and actively engage in the struggle for their nation's independence. The Algerian critic Asia Kaced argues that “although they were a tiny minority, they could prove their courage and patriotism” (Kaced 391). Djebbar decided to uncover the truth about these women’s contribution to the war and the different hardship they endured. Kaced said that: “Thus, eleven thousands of them joined

the battlefield, among which two thousands joined the armed organization FLN” (Kaced 392). Also she said in describing Algerian women’s resistance “Although constituting a tiny minority, the women-fighters could prove their courage and patriotism. The ones who transmitted weapons and bombs in the urban networks or served as nurses in the ‘maquis’” (Kaced 392). Kaced added that “women were confined to ‘feminine’ tasks. As a result, women were assigned to work as nurses, cooks, fundraisers and couriers”. (Kaced 392).

Moreover, they were the ones who transmitted and hide the weapons and bombs to the *Moujahidin* in the urban networks Women too have always been the weak knot and a crucial subject in a large power play. In other words, women have been living between the hammer of colonization and the anvil of patriarchal societies, since they are considered under the shadow of man, as though they were the oppressed of the oppressed.

Djebar as well writes different works like *Women of Algiers in their Apartment* (1990), *Children of the New world* (1962), *Fantasia, an Algerian Cavalcade* (1985). Kaced said that “Djebar tries through them to reinsert women into the pages of history by probing Algerian women’s collective memory” (Kaced 393). Djebar also talk about the Algerian women sacrifices in relation with the novel *Fantasia* by Djebar in which she pay tribute to their courage and sacrifices.

Arab tribes are always accompanied by great numbers of women who had shown the greatest zeal in mutilating their victims. One of these Women lay dead beside the corpse of a French soldier whose heart she had torn out! Another had been feeling with a child in her arm when a shot wounded her; she seized a stone and crushed the infant’s head, to prevent it falling alive into our hand; the soldiers finished her off with their bayounets (Djebar 18).

Another fact Kaced explores about women power has been seen in *Children of the New World*, Salima the main character in this novel, implements the same deeds as the one expected from men. She dive into the world of politics and being a representative to her people, later on she get arrested by the French powers because of her politic activities:

(Salima) doesn't know what time it is. She standing up for the ten days of interrogation, the pain in her lower back won't stop, she would so much like to sleep, but she can't she's cold (Kaced 395)

By Assia Kaced argues that “Djebar through the character of Salima, defines Algerian women prisoners as strong subjects able to stoically withstand mental and physical torture just to protect the *Moudjahidin* outside” (Kaced 395). Even Cherifa in *Fantasia* “was tortured and imprisoned when she was less the fourteen years old” (Kaced 395).

All these scenes from a variety of stories was a great prove over women's strong and challenge of the injustice French system, and the various transgressions they committed.

1. Assia Djebar's Autobiographical Project

Since literature is a window onto society, many writers have been using their pens to depict the social instability brought by colonization; for example, the Francophone writer Djebar “was an Algerian leading French- language women novelist filmmaker” (Geesey 153). She tries to dive into the film industry and creativity to destroy its position in using oral Arabic in artistic works. “She tried to tackle the problem of the passage from writing in French to writing in Arabic, she found the solution in cinema with her first published

film” “La Nouba des femmes du Mont Chenoa” “(Djebar 1). Born in 1936 as Fatima - Zohra Imalhayène, and used Assia Djebar as a pen name, since the publication of her first novel *La Soif* (1957). Djebar was a subjective writer that transformed her pain through her writings. While her novel *Fantasia: an Algerian Cavalcade* (1985). Caught more attention not just because it explores her life story, but also dives into notion’s story.

Lindsey Moore in the introduction to her book *Arab, Muslim, Women, Voice and Vision in Postcolonial Literature and Film* demonstrates that “Autobiography is defined as anamnesis in contrast with sanctioned memories surveyed by a censorious” (Moore 20), like that *Fantasia: an Algerian Cavalcade* (1985) is a collective autobiography of a variety of stories from the Algerian history within her personal experience during that period; she interweaves the history of her native Algeria with episodes from the life of a young girl in a story stretching from the French conquest in 1830 to the war of Liberation of the 1950s.

Djebar starts her novel by the scenes from a life of a young Arab girl and her first time in the French school “A little Arab girl going to school for the first time, one autumn morning, walking hand by hand with her father” (Djebar 3), which is her personal story, since she was educated under the French system, intertwined with her French man love story. Then the story of the three cloistered girls who are lucky enough to be: “the only Muslim girls in their little village to have attended primary school” (Djebar 11). And the secret love letters they have sent to strangers from “Iraq, Lebanon, Libya, Tunisia, from Arab students in Paris or London” (Djebar 11). In order to get free from their brother and father’s domination on their lives, that later exposed their brother as a promiscuous person despite his outwardly strict personality toward them “extremely strict”.

Moving to *The Battle of Algiers* in 1830, she deliberately conveyed historical facts from the mouth of colonialists, not from the Algerians. Moving to the French policeman's wife and daughters 'Janine and Marie-Louise' and their lifestyle, then to her mother and father story in a detailed manner and how her other called her husband with his name in which she broke that subaltern rule, which is in the eyes of 'Harem' did a shameful behavior. She also mentioned the women and children that dying in the cave at the French-Algerian war and Amir Abd-El Qadir resistance against colonialism The Amir Abd al-Qadir regroups his forces on the Moroccan frontier. Djebbar mention how a character in her novel 'Sahraoui' one of the freedom fighters that the French army burnt her house "The soldiers burnt my house, the fire spread and the roof collapsed" (Djebbar 159).

Moreover, her strong courage character Cherifa that challenged the French soldiers as she works as a nurse in rescuing the mujahedeen and being side by side with them, but after being caught by the French colonizer, she shows a great courage during investigation. Djebbar narrates and explores the brutality of the French colonizer and the patriarchy treatments toward Algerian women and tries to give silenced women a voice and remove the stereotype vision of women as stay at home and carrying just home issues. Women struggle to make their voices heard in a male dominated country. Finally *Fantasia* argues an investigation of the modern Algerian women's struggle to create space for themselves.

Fantasia deals more with the female oppressed group. Hence the methodology of this work is postcolonial feminist approach that fights against the various form of oppression that is the reason of working on *Fantasia: an Algerian Cavalcade* which spread a huge light on women stereotyped and marginalization in a patriarchal society.

This research tends to uncover the oppression toward female identities and remove them from a silence circle to the freedom by being equal in opportunities with male one inside the Algerian society in particular, by analyze in depth their essential role in the revolutionary war of independence, which raises the two main question of this research: How does Djébar really by her pen fight and challenged the loss of female identity in a patriarchal society? How does Djébar spread the light on the images of different resistance fighters? And how colonialism shapes their personalities?

This research is divided into three chapters, the first one in a theoretical framework which tackles in the introduction the postcolonial theory and the study of *Fantasia* as postcolonial work, with Djébar autobiographical project and her various achievements in the world of writing and filmmaking. Moving to the main theories in my research post colonialism and feminism and how they and the great Algeria -French conflict and people struggle in the revolutionary war of independence.

The first chapter is entitled Voice and Voiceless in Assia Djébar's *Fantasia: an Algerian Cavalcade*. The first sub-title Women's Identity, Power, and Resistance (giving silence a voice). The next sub-title is the narrator and the French language, since Djébar suffered with the French language and how did this French language succeed in making her forget her mother tongue and keeping her far from using Arabic in her writings? The final sub-title at this chapter is 'The Notion and Complexity Otherness.

The second chapter entitled as Patriarchy and Women's Double Oppression with its subtitles: Images of Patriarchy in the Novel and Women's Double Oppression the struggle of women seeking and fighting for freedom, women various roles within society and in the FLN, despite their presence's neglect during the colonial period and the final sub-title is: Reclaiming the Voices of Marginalized Women.

In the overall conclusion proves that Djebbar in *Fantasia: an Algerian Cavalcade* succeeded in giving women a voice and a place in history, that had been socially illegally denied, whether under colonization, or in the new Algeria, by using recorded testimonies of the fighter women for freedom, and to take their own decisions freely.

The author in this novel tries to bring Algerian women from the past to tell us about their lives and position within the Algerian society. She uses the single voice narration in order to strengthen the protagonist's desires to distinguish herself as "different not just separated from male dominance but also to mark her exclusion from the world of her fellow countrywomen" (Geesey 157). Moreover the more interesting issue she used the first person narrative, "it is a collective autobiography in which the narrator seeks to return to the atmosphere of the female collective of her childhood in order to join her voice and her personal narrative to those of other Algerian women" (Geesey 153).

According to Patricia Geesey, Djebbar highlights the difficulty of translating Algerian feminine subjectivity into the language of the colonizer. This is evident in Djebbar's novels, where she uses contrasting languages to depict the colonizer's control over various aspects of Algerian society "Translating Algerian feminine subjectivity into the former adversary language" (Geesey 155), particularly women. By employing this technique, Djebbar emphasizes the challenges faced in expressing Algerian women's experiences in the language imposed by the colonizer, which is typically French in the context of Algeria's colonial history. By juxtaposing oral texts in the mother tongue, which could be Arabic or a Berber dialect, with written texts in the colonizer's language, Djebbar highlights the difficulties faced in expressing Algerian women's experiences and perspectives within the linguistic and cultural framework imposed by the colonizers.

Moreover, Djébar acknowledges that collective autobiographical portrait giving the fact that is written in French, will necessarily be a '*métissage*' (Geesey 155). *Métissage* emphasizes the idea that cultural, racial, and ethnic boundaries are not fixed or static, but rather can be fluid and subject to change. It recognizes the dynamic nature of human societies and highlights the interactions, exchanges, and influences that occur when diverse cultures come together. The concept of '*métissage*': originated in the context of colonial societies, particularly in regions where different populations with diverse backgrounds came into contact and interacted. It refers to the process by which individuals or communities of different racial or ethnic backgrounds mix, resulting in the formation of new hybrid identities, cultures, or communities. Since Djébar talks and fights over the Algerian society and women precisely she uses the term '*métissage*' in order to show the cultural overlap between Algerian and France and to what extent Algerians get exposed to the French attitudes and tradition at that period because, it is essential to approach the concept with sensitivity and respect, acknowledging the historical context and the lived experiences of individuals and communities involved. She admits that her writing is a mixture of two rival languages, this is the way how this "blending" conceals, or "veils" feminine subjectivity instead of exposing it to the entire world. H. Aldai Murdoch in "Collective Autobiography: Algerian Women" and History in Assia Djébar *Fantasia: an Algerian Cavalcade* notes that "linguistic "*métissage*" is a discursive tool Djébar uses in *Fantasia* to delineate a postcolonial, feminine subjectivity" (Geesey 155).

The narrator in *Fantasia* starts her narrative by her first time a "French school." She said that "Towns or villages of narrow white alleyways and windowless houses .From the very first day that a little girl leaves her home to learn the ABC, the neighbors adopt that

knowing look of those who in ten or fifteen years ‘time will be able to say I told you so!’ (Djebar 3). She describes the streets of the European people, when she start to studying under the French education system, and how the neighbors see her as a stranger one there, and how if she learns how to write, it will be a weapon to her country against them “a fatal letter”.

According to Djebar she asserts the following “So wrap the nubile girl with veils. Make her invisible. The jailer must keep watch day and night. The written word will take flight from the patio, will be tossed from a terrace. The blue of heaven is suddenly limitless” (Djebar 3).

She assumes that the Algerian nubile girls are seen just as covered ones, without any rights to learn or to speak, due to the colonial oppression and the Arabic traditional, she stated clearly the doubt of people if the girl learn how to write, So all the attempts at strict security were in vain and she will be a strong person that fight over herself and her country. Then she speaks over the love story she lived and the sending letter by the boy but her father refused that to cut up the message for fear of his daughter, here the Algerian mentality of the hardline Algerian father appears .Djebar states that “In my father’s eyes, such a request is not merely completely indecent, but this invitation, is tantamount to setting the stage for rape” (Djebar 4).

Djebar feels the amount of fear that surrounds her father from being close to a boy, that is maybe because the colonial oppression over the Algerian people and specially that the lover writes with French that’s what raises his setting of the loss of his daughter, moving to the story of the cloistered girls and her relationship with, these sisters were the only Muslim girls in their little village to have attended primary school, she talks over their secret letters to Stanger boys which was dangerous secret must not be revealed,

next her play with the youngest of them “We spend hours together on the swing at the bottom of the orchard near the farmyard “suddenly five or six figures ,their veils covering their heads and shoulders ,silently straighten up, keeping their eyes lowered” (Djebar 10). Then she describes herself a bit “I’m too tall, too thin” (Djebar 10).

Djebar chooses *Fantasia* as a piece of music writing that is not written in a traditional writing system, how jumping from her life story to diary entries by foreign travelers to Algeria, and then to oral narratives told by women’s in a rhythmic patterns that evoke the sense of a musical composition. Djebar text reminds readers “that the fantasia never takes place without the ululations or telling cries, because they are a sign of feminine presence –through voice” (Geesey 158). Mildred Mortimer a writer over Djebar’s autobiography stated that “Djebar interweaves autobiographical fragments with other strands of narrative (colonial history, oral narrative) using polyphonic discourse to blur the boundaries between fiction and experience” (*Study* 103).

Djebar reconstructs incidents of terror and brutality, never flinching from the violence as well as she examine in her novel to uncover the hidden truth and forgotten events of the Algerian - French conquest, “she rereading the colonial archives and recording the Algerian women’s voice” (*Study* 105).The writer uses the French language as a weapon against the French colonizer to defend on her Country’s case and the injustice inflicted upon Algerians .

Djebar said: “This language formerly used to entomb my people; when I write it today I feel like the messenger of old, who bore a sealed missive, by laying myself bare in this language (and) I start a fire which may consume me. For attempting an autobiography in the former enemy’s language” (Djebar 215), which might Djebar talks over Hajila and

Isma just as examples to reinforce her evidence over the female struggle, in a little comparison of *'Fantasia'* that interwoven the strands of history, and the "*Ombre Sultane*" by Djébar that tends to use the fictional characters to show the female strong presence and to insist that male ones are enemies. Almost the time, by using the two fictional narrate "Isma, and Hajila" (*Study* 106) both express the struggle of the female self to become the subject of her own discourse, even the story of "the Moorish bath *hammam* is a space for female bonding and eventual liberation" (*Study* 108) related with the character "Isma" who "has fear her husband may be a part of patriarchy like her father" (*Study* 108)

Djébar later talk over the women that propose to her for marriage with her son she said "I stamp my feet in childish anger exacerbated by an ambiguous anger. I sulk for days on end, refusing to speak to the eldest girl" (Djébar 10). The three works of Djébar "*Ombre Sultan, Fantasia: an Algerian Cavalcade, and La Nouba:*" the polyphonic texts containing autobiographical fragments mark a new approach to autobiography as they blur the boundaries between fact and fiction" (*Study* 115). Djébar utilized the power of storytelling to create imaginary narratives featuring Algerian women. Through her work, she aimed to highlight the strength and resilience of Algerian women and shed light on the oppressive treatment they faced within a patriarchal society. Djébar's stories served as a means to reformulate the narrative surrounding Algerian women and challenge the existing power dynamics in Algerian society.

Another point that the novelist used the first- person from her sense of imitating her own voice with those of the collective, but the sub-text of *Fantasia* she telling it's female character's live-histories and diving them into the Algerian history under the French

conquest. Moreover Djébar “seeks to make Algeria’s history an integral element in the contemporary Algerian woman’s Search for identity” (Geesey 160).

Djébar in her novel pïes a great attention to female presence and try always to uncover the female absence of Algerian women in these account battles. In *Fantasia: an Algerian Cavalcade* Djébar’s narrator “insist on the fact that the reintegration of her life into that of the feminine collective is an integral part in retracing her own coming to writing” (Geesey 163).

Assia Djébar by using the French language as a weapon she indeed defend on women of her country and giving them voice despite the silence that they were under it, she feels alienated through her French-style education. She said that “the adversary language proves again and again, however, to be a boon as well as a curse.” (Geesey 165). The novelist feels the French language as a bless when she succeeded to use it against their horrible affairs on Algerians in 1830, but at the same time she recognize that the French language makes her never ignore the difference of her foreign education and how it shaped her own destiny differently from many of Algerian women .

Djébar used the French language to record the experiences of Algerian women, but she sees that language is nothing “valueless”. In all her career in writing and film making Djébar always holds the issue of the Algerian women in an iron fist and tries hard to prove her sacrifices during the past.

1.3 The Relationship between Assia Djébar and ‘Resistance literature’

Harlow informs us that the term “resistance” was first applied in describing Palestinian literature in 1966, Ghassan Kanafani the Palestinian critic, writer “consider the Palestinian literature as resistance literature” (Harlow 4), it is a description of

Palestinian literature since that literature is written in a specific historical context, as well Barbara Harlow said that it applies in the period that's "come with the national liberation struggles and resistance movements against Western imperialist domination of Africa Central and South America and the Middle and Far East. It also called: Third World Literature" (Harlow xvii), the historical struggle against colonialism and imperialism of such "resistance movements as the FLN (Algeria)" (Harlow 7), it seeks to struggle over the historical and cultural record and that's what the Algerian writer Djébar fight for to remain the historical records on the Algerian women during the war safe through her writings and literature works. Djébar was one of the resistance literature writers, since her struggle to restrain national liberation and write over her country's independence struggle, according to Barbara Harlow in her book *'Resistance Literature'* that "resistance literature is emerged in the 20th century significantly as a part of the organized national liberation struggles and resistance movements in Africa, Latin America, and the Middle East" (Harlow xvii).

According to Feroza Jussawalla in her article "Perspectives on World Literature" she states that "Harlow's need in the defend resistance literature as a political activity that having much to do with freeing peoples of colonial occupation, she add that resistance literature needs to resist being molded by western minds that cannot see 'Third Worldly', in much the same way as we cannot see 'New Englandly'" (Jussawalla 169). "Resistance Literature" known as the literature of struggle.

To my own view Djébar's work also explores the power of language and the act of writing as acts of resistance. She employs the transformative power of language to challenge and undermine the deeply entrenched misogyny prevalent in her country. Also She highlights the importance of reclaiming and redefining Algerian history, particularly

from a female perspective. By giving voice to those who have been silenced or marginalized, she challenges the dominant narratives imposed by colonial powers and engages in a process of rewriting history from a decolonial and feminist standpoint.

Overall, Djébar's work *Fantasia: An Algerian Cavalcade*, published in 1985. The book combines autobiographical elements with historical accounts and examines the impact of colonialism and patriarchy on Algerian women. It portrays the multiple layers of resistance carried out by women throughout Algeria's tumultuous history, challenging dominant narratives and reclaiming their agency. Djébar's seems like Kanafani because Algeria was under the French occupation as Palestine was under the Israeli occupation, so for that they were handle the same case in which they defend on their countries and restore the lost identity of their people's country through the act of writing and literature works that they made of.

Moreover I think that *Fantasia* considered as strong sense of resistance against various forms of oppression and subjugations, as well can be seen as an important contribution to resistance literature. Djébar's writing not only sheds light on the struggles faced by Algerian women but also challenges prevailing power structures and provides a platform for marginalized voices. Through her powerful storytelling. Djébar actively engages in the resistance against oppression and contributes to the ongoing discourse on decolonization and feminist liberation.

2. Post Colonialism & Feminism

2.1. Postcolonialism

According to the American writer Duncan Ivison post colonialism is the historical period or state of affairs representing the aftermath of western colonialism; the term can also be used to describe the concurrent project to reclaim and rethink the history and

agency of people subordinated under various norms of imperialism. Simon Gikandi, also, considers “postcolonialism a code for the state of undecidability in which the culture of colonialism continues to resonate in what was supposed to be a negation” (Mishra and Hodge 377).

Also they said that “So postcolonial is not the end of colonization, it is after a certain kind of colonialism” (Mishra and Hodge 377). Those definitions to post colonialism provides an analytical thinking about it as methodological style that focuses on the Algerian women, also Emily Apter said “post colonialism provides a perspective and context”.(Mishra and Hodge 377), it confirms that post colonialism stands even to the present period because colonial traces never separated from the present countries that were colonized at past, this period makes the colonized nations in a diaspora of their identity and always makes them in-betweenness like what happen to Edward Said and his family’s exile from Palestine. Post colonialism is a theoretical tool that provides a cultural diversity.

Postcolonialism offers to the colonized women’s experiences to be revealed on the world, moreover “postcolonial women’s writing has not been confined to studies from life in novels, short story, postcolonial women have for decades sought to overturn preconceptions of third world women’s experience as uniformly degraded, passively oppressed, or lacking in power of self-determination” (Boehmer 218). European writers always see Third World women as less advanced, mired in traditions, and less liberated.

Assia Djebar was one from the most important postcolonial Arab feminist writers that defend the Algerian tortured women during the colonization period and their harsh struggles for life and independence. *Fantasia: an Algerian Cavalcade*, the novel that is

set in the 1960s and 70s, reflects the period in which postcolonial criticism appeared in Africa.

According to the writer Duncan Ivison “The term ‘postcolonialism’ is also sometimes used to refer to the struggle of indigenous peoples in many parts of the world in the early 21st century” (Ivison). Frantz Fanon, a psychoanalyst and philosopher, presented one of the most searing and provocative analyses of relation between the colonized and colonizer in *The Wretched of the Earth* (1961), his work was the appropriate response to violence perpetrated by colonialism (Ivison). Fanon stated that this postcolonial acceptance allows other theories to appear as well as take a part from the writers believes and issues like feminism as well it is a critical tool to the treatments over women during and after colonialism, this theory fights and challenge misogyny throughout the entire world for years.

Djebar was one of the most famous feminist writers who struggled to write about her country’s women and the brutality that they faced in past days; “women have been subject to constraints and forms of violence as women and artists ,including censorship” (Moore 4).

2.2 Feminism

Algerian women faced “imprisonment, death threats, limited translation, reductive criticism both within and beyond the Arab Muslim world” (Moore 4). Patriarchy and feminism are two huge opposites in which the last built to fight the hegemony of male oppression towards women, the father of Arab feminism Qasim Amin that said at the end of 19th century “men should control their gaze rather than expecting women to conceal in public space” (Moore 13). The male characters should accept women writings and

freedom in contrast to their thinking and domination in the past and feminism comes as a weapon to fight those wrong previous believes, the concept of Hijab or 'veil' also had been discussed in feminist writing and stated that Muslim women should wear a veil and cover herself to hide what called "*awra* this considered as a cultural aspect like what Anne- Emanuelle Berger translated '*awra*' as a stain or defect" (Moore 13).

That means that the parts Muslim women hide are sacred, forbidden to see or touch. Another view about Hijab from Fadwa El Guindi who agrees that

the term has etymological associations with vulnerability and blindness, she sees a women by veil as a weak blind creature, but argues that it should be interpreted as a part of a wider set of ideas concerning male and female space modesty and privacy, but women over and over fight over their rights despite all the surrounding wrong believes, and as Saadawi said Society impaled me with looks as sharp as daggers (Moore 18).

For her the entire society see women as a shame that should disappeared or muted not as a female characters that should live similar to them and have their rights too, that is why feminism revealed and struggle over women presence on a fully patriarchal society. Feminism is inseparable from postcolonialism that seeks to generate: resistance, Identity, gender, subjectivity and difference, all these aspects has been inherited from post colonialism to feminism theory that recorded and shows women experiences through histories.

2. The Algerian-French Conflict

As all the world know history of Algerian and it's conquest by the French colony in 1830 until 1962, a period of 132 years of injustice, oppression, and

domination over Algerians, the Algerian case was a point of interest for Djébar because, it was a figure of broken and war-torn, lost country Algeria according to Stone “has been described as one of the most ignominious examples of systematic colonization that the world has ever seen” (Moore 26).

In addition, “the increasing instability of Algerian society, and her personal sense of exclusion from its newly Islamicised culture” (Hiddleston 2) push her to defend and challenge French colonization by its pen and creativity of describing traumatic aftermath of colonialism and the sufferance of Algerians to the outside world by using the French language as a tool to transcribe her thoughts and feelings.

Djébar in *Fantasia: an Algerian Cavalcade* defends Algerian identity, also in her novel *Women of Algiers in their Apartment* “Djébar’s ground-breaking collection, sets out to theorize the implications of her post-war ‘silence’ and dramatizes the confrontation between distinct modes of individuation in the aftermath of colonialism” (Hiddleston 55).

Moreover, Jane Hiddleston in *Out of Algeria* stated that: “in *Fantasia* “the portraits of the women contained in the stories are to some extent framed as affirmative alternatives to residual colonial, and Islamic, patriarchal versions” (Hiddleston 55). Jane Hiddleston in her book *Out of Algeria* and while speaking over *Fantasia* she insist that “through her novel to ‘give voice’ to generations of Algerian women who have been denied the privilege of self-expression” (Hiddleston 55). She was interweaving accounts of the invasion of Algiers in 1830 with testimonies from the war of independence and with scenes from her childhood memories.

Djebar in her early scenes “compare Algeria to the bride that waiting her fate on her husband’s hands, Algeria waits her fate by the French ones too” (Hiddleston 73).Djebar in her book *Fantasia* accurately describes some scenes from the French offensive in 1830 when she said “In 4 July 1830 at ten in the morning. The fearsome blast fills all the inhabitants of Algiers with terror; “the French army, disposed in echelon from Sidi-Feradj as far as the citadels of the capital, rejoices” (Djebar 28). As well in *Fantasia* Djebar has said:

The officer that called J.T Merle notes: at ten in morning of 4th, we heard a mighty explosion following upon ceaseless shelling since daybreak....At the same instant the horizon was covered in dense black smoke, which rose to a prodigious height ; the wind blowing from the East carried the smell of gunpowder , dust and scorched wool (Djebar 29) .

She talked on the rockets that were used in the Staoueli battle “Congreve with its noise and unusual nature had caused panic in the Algerian camp which was already in a state of confusion” (Djebar 29), just to embody the brutality of the colonizer Otherwise the Algerian army still fights and “gained from 24 to 28 June, to kill two hundred and fifty or more from the French soldiers in Staoueli battle” (Djebar 30).

The narrator through re-telling her country’s history Djebar stopped at the bombed emperor scene:

a terrible explosion shakes Fort Emperor; soon afterwards it collapses in a gigantic eruption of flames and smoke. The final hope of defending the city disappears in this heap of rubble, shattered half-buried canons and dismembered

corpses—those of the last defenders. Algiers, known as the ‘well-protected city, is reduced to despair (Djebar 31).

She captured the clash of frustration of the Algerian army during the battle followed by despair to defeat the French.

Furthermore, if Algerians really hate every document from French colony like what Djebar confirms by her say “any document written by ‘The other’ proves fatal, since it is a sign of compromise” (Djebar 33). Then she stated a captivation to oppressive treatments to the rural population “in May, three French armies scour the countryside, burn the rebels ‘villages and property’ force tribe after tribe to beg for mercy” (Djebar 65), since the Algerian inhabitants used to help *Moudjahidin* and give them food, clothes, weapons and help them when they are injured, so the French army found only the way of threaten them and destroy their property in order to freaking them and prevent to help the Algerian soldiers.

The Battle of Algiers one from the greatest movies that personified the Algerian people sacrifices, directed by the Italian filmmaker Gillo Pontecorvo, shows warfare waged between the French-Algerian people ,the film is a tense ,immersive experience that takes the viewer deep into the worlds of both the Algerian resistance and the French forces . In his book *50 years of The Battle of Algiers: Past as Prologue* professor Souhail Daulatzai describes the film as a template of anti-colonial resistance movements worldwide. In the “Journal Of Middle East Women’s Studies” Katherine Sawers a writer over the film *The Battle of Algiers*, she said: “It is clear from French critics’ reactions to *The Battle of Algiers* that the film reflects the “memory war” that France has waged against its former colonies. (Sawers 84).

Since the film shows clearly the same objective of *Fantasia* to recorded and retelling women sacrifices during the revolutionary war of independence, so the film including many who had been part of the actual resistance, Lidsney Moore in his book described the *Battle of Algiers* as: “indicative of a ‘euphoric’ period in anti-colonial cinema” (Moore 41). Also “It traces the emergence of an independent nation which rewrites its own history and takes control over its own image” (Moore 41), after all the attempts of the French army to defeat Algerian soldiers they failed And turned at the end to use the Algerian citizens under a series of threats, in order to slander the *Mujahidin* and their whereabouts just like what the film shows, like-wise the scene of the women who gives the *Moudjahid* Ali-Lapouent to kill the French soldier In broad daylight, but he was not afraid and did not hesitate, but the fear and panic of the French opposite (Pontecrovo 1966). By Lidsney Moore “*The Battle of Algiers* represents the third world which masquerades as the West, not as an act of self-effacing mimicry but as a way of sabotaging the colonial regime of assimilation” (Moore 39)

From the strongest scenes during the movie is the three ladies collaborated to bomb the most important population centers in France, an airport and brand coffee, disguised as residents of that region, to shows the power of the Algerian women during the French domination and her support to her country’s sons.

The fiercest revolt in Algeria broke out when the call for general insurrection in November 1954 in the name of the National Liberation Front (FLN) and its armed wing, The National Liberation Army (ALN), they made a rebellion throughout Algeria and Called for new independent Algeria.

After all their attempts to suppress the Algerians, and a bloody war in 1 November 1954 their regime failed, a failure that history witnesses in the resistance of the Algerians

and they ended up with the independence of Algeria in 5 July 1962 against their will. *Fantasia* interweaves two histories. The personal history of the writer and the collective history of Algeria since the occupation by the French in 1830 that covers both the independence war and the recollections of the war after the independence, narrated in multiple perspectives and “voices”.

Chapter One

Voice and Voiceless in Assia Djébar's *Fantasia: an Algerian Cavalcade*

Introduction:

In her novel *Fantasia*, Djébar' makes her readers delve into the lives of her protagonists. Through her work she insists to give a voice to the voiceless women and to show in what extent the Algerian women suffered from patriarchy beside the brutality of the French-Algerian war. She digs into national archive and history in order to personify the real life stories and reveal the French crimes against the Algerian society during that colonial period. The narrator draws the image of the women in the war and her role in the disruption of the conquest. The writer incorporates moments from the colonial memories which tells the French encounter with the Algerian women

Algeria is described by Djébar as the 'open city'. When the Dey was forced to surrender, signing a treaty to guaranty the respect of property and religion for the Algerians "‘Open City’. The capital is sold: the price its legendary treasure, the gold of Algiers shipped by a crateful to France (...) Algiers, stripped of its past and its pride" (Djébar 39). Another scene in *Fantasia* in *My Father Writes to My Mother* about the tortured Algeria when Djébar said "An Open City, its rampart destroyed, its battlements and earth-works demolished; its ignominy casts a shadow over the immediate future" (Djébar 39), however this treaty was nothing but ink on paper.

Djébar also records the testimony of Plessier who smokes out Ouled Raih men, women and children from their hid out in caves as follows "Plessier made only one mistake: as he had a talent for writing, and was aware of this, he gave in his report an eloquent and realistic-much too realistic-description of the Arab's suffering..." (Djébar, 75).

The scenes that describe the Algerian suffering during the French occupation are endless but, the narrator pays more attention on the Algerian women and the issue of retrieval her identity, since the French authorities tries again and again to destroying the local culture such us forced women to unveiling.

1. Women's Identity, Power, and resistance.

As it known worldwide, a nation without identity or culture is a dead one. French authorities forced Algerians to use French language instead of Arabic the mother tongue, which was the first step to destroy and erase their identity. The French turned to the educational system and build French schools inside Algeria to franchise the rising Algerian generation and obliterate the Arab identity from its roots. Algerian women whereas always absent in the historical texts and unrepresented despite their sacrifices, as the French colonial powers describe Algerian women just as symbol of conquered nation not a source of power.

In *Fantasia*, the narrator employs colonial archives to depict Algerian women as marginalized and excluded from the historical texts themselves. Since women's body do not represent a human subjects to the French officers they just meant a fetishized and conquered spoils of the bloody war" (Solomon 18), as Djébar demonstrates through her novel *Fantasia*: "Officers galvanized by words...Among these febrile accounts, some passages stand out, a blot on the rest: for example the description of a women's foot that had been hacked off to appropriate the anklet of gold or silver..." (Djébar 55). Djébar said "Another example: the description of the corpses of seven women (why did they choose to hurl insults when caught by surprise?) who become, in spite of the author, scrofulous excrescences on his elegant prose style" (Djébar 55).

From my own point of view, the passage above clearly demonstrates that the French officers consider the Algerian women's bodies as a victory not as human beings. In other words the killed Algerian women can be a part of the French history only as dehumanized subjects to the triumphs of colonization, and that is an evidence about the loss of the identity of Algerian women, by marginalize her warlike and power.

In an attempt to humanize the Algerian women in the French descriptions, Djébar states that "His war is mute, undocumented, leaving no leisure for waiting. The women's shrill ululation improvises for the fighting men a threnody of war in some alien idiom: our chroniclers are haunted by the distant sound of half-human cries, cacophony of keening, ear splitting hieroglyphs of a wild, collective voice" (Djébar 56). Ululation is the vocalization of women's accounts of the colonial war. Another testimony from Djébar "Pauline was a French prisoner who was incarcerated in a Parisian prison for her participation in the French revolution, then she traveled in Algeria with soldiers and jailers in her journey she writes a journal which she encountered the experiences of the Algerian women" (Solomon 19). Djébar discovered her journal among the French archives and reviving it through her novel.

Pauline....our country became her grave: her true heirs –

Cherifa....Zohra...the chorus of anonymous women of today...the ululation of convulsive sisterhood met this woman on the terrain of her writings: she and I are now clasped in each other's arms, our roots entwined in the rich soil of the French vocabulary (Djébar 223).

In this particular quote Djébar reflects on the experience of colonialism and its impact on Algerian women. Djébar mourning the loss of a woman named Pauline, who

she suggests, represents the many Algerian women who were subjugated and silenced by French colonialism. Despite the fact that many women were unable to express themselves but they have left a legacy of resistance and solidarity that is carried on by women like Cherifa and Zohra.

These types of women represent a chorus of anonymous women who continue to speak for their rights, even in the face of ongoing oppression. Djébar as well emphasizing the importance of language as a tool for expressing identity and resistance, although French was the language colonizer, but Djébar and other Algerian women have used it to reclaim their own voices and assert their identities.

Pauline in her journal retells what she sees, she says that the women of Algeria are “treated like beasts of burden and others odalisques” (Djébar 223). The French colonial use animalistic depictions towards the Algerian women; which is considered as insult. In *Terrorism (Un) veiled*, Frantz Fanon points out that, “For the tourist and foreigner the veil demarcates both Algerian society and its feminine component (Decker 181). Jeffrey Louis Decker (1990) agrees with Fanon; “For the colonizer, the Algerian women behind the veil mark the frontier of colonialism” (Sewers 86). Catherine Sawers said that “In *A Dying Colonialism* (1965) Frantz Fanon too points out that to westerners, the veil is the most visible and universal aspect of Islamic societies..... At all costs France was bent to unveiling Algeria” (Sawers, 86).

Furthermore, as Catherine Sawers notes “the veil became a battleground for winning the minds of the Algerian people” (Sawers 86). Also Jeffrey Louis Decker (1990) agrees with Fanon “For the colonizer, the Algerian women behind the veil marks the frontier of colonialism” (Decker 86). Fanon demonstrates clearly what the French had planned to destroy the Algerian women” Let’s win over women and the rest will follow”

(Sawers 87), since they know that women is the core of a society. Sawers notes that “despite all the French attempts to destroy Algerian women’s identity, Algerian women continued to veil and redoubled their efforts to maintain their non-French identity” (Sawers 87), the veil persisted against all the various tries of the failure French occupation.

Although all the European seduction to surrounding the Algerian women lives, and the promises for a better social circumstances, but the majority of them were loyal to their Islamic identity and wearing veil, also “the veil helped many women to participate in the revolution, since they remained covered and anonymous to the French soldiers and administration” (Sawers 87). The film *Battle of Algiers* shows as well a modern view of women who in real life achieved substantial gains in personal and political freedom as revolutionaries. Kamila Aitsiselmi (2009) “contrasts the stereotype of Muslim women to their modern counterparts in *Battle of Algiers*” (Sawers 92) since women struggles a lot and dying alongside men in the war for independence.

Assia Djebar's novel *Fantasia: an Algerian Cavalcade* explores the theme of women's resistance in Algeria during the French colonial period and the struggle for independence. It presents a complex and multifaceted portrayal of women's experiences, highlighting their resilience, courage, and determination in the face of oppression (Personal voice). Djebar as well challenges the French system through the act of writing she asserts their agency, preserves the culture, and contributes to the struggle for independence. The powerful and resistance of women during the war and according to Sawers women delivering weapons in assassinations, abetting men in escapes, and ultimately, in one of the most scenes in *The Battle of Algiers* setting bombs in café. The ululation cries of the veiled women, so unearthly to foreign ears, are one of the most

enduring images over the bravery and power of the Algerian women. They are depicted as courageous rebels in the 'Dahra caves' where "fifteen hundred corpses buried beneath El-Kantara, with their flocks unceasingly bleating at death" (Djebar 79), and dignified women as 'the bride of Mazuna

According to Sawers that Danièle Djamilia Amrane, a former FLN partisan and a university lecturer said "women played a tremendous role in Algeria's anti-colonial resistance, performing all manner of duties, from writing to the FLN's newspaper, *El Moudjahid*, and contacting journalists and luminaries in Europe, to delivering messages and arms and planting explosive in public places" (Sawers 95), Amrane also personified the scene of "a woman pushing a straw basket with her foot, which later on revealed as a bomb in the airport, and the scene of December 1960 a woman without veil dancing in the street with a flag that bears the initial FLN" (Sawers 95).

Amrane depicted the scene of "Zohra Drif when she removes her veil in front of mirror as a masterful image and conveys her interiority, the feeling of revenge, and the knowledge that the mission will be dangerous" (Sawers 95), and caused to lose her life, despite that she insists to do her sacrifices to the sake of freedom from the French domination. All these scenes and with the peril in every mission push her insistence to defeat the colonizer and proved barely the courage of the Algerian women under colonialism.

Djebar portrays the bravery of the Algerian women in wartime activities when she said:

The goumier threatened me: 'Why did you go and complain to Lieutenant Coste? Who do you think you are? And the fellaheen, your brothers, they're

no better than rats hiding in holes! In the face of this insult, I couldn't contain myself: Come closer, if you dare! You call us rats, so let's see if we're rats or lions! (Djebar 138).

The quote reflects the tension and conflict between different groups within a colonial context, where power dynamics and discrimination are often at play.

As a response women decided to cross the rigid boundaries of male space and participate actively in the fight for their country's freedom, they could prove their patriotism despite, the fact that French colonial believed that controlling the behavior of the Algerian women was an important component of successful rule as the Algerian feminist writer Dr Kaced Assia stated that "the main goal of the French policy was to indoctrinate these women with the cultural values of the French colonizers and promote their loyalty to France" (Kaced 392). Also she stated that "Algerian nationalists countered this policy by promoting the image of women as the teachers and guardians of the nation's identity whose main role was to raise a new generation of patriotic Algerians, and inculcate to them Algerian culture in order to be able to oppose French colonialism" (Kaced 392).

Although women were a tiny minority, but even so "eleven thousands of them joined the battlefield, among which two thousand joined the armed organization FLN, they transmitted weapons and bombs in the urban networks or served as nurses in the 'maquis' they played an enormous role during the resistance period against French power" (Kaced 392).

Djebar felt the urgent need to uncover the truth about women's contribution to the war of independence; she aimed to revising the colonial patriarchal stereotypes of

Algerian women as mute and passive victims through her numerous novels and films such as: *Children of the New World*(1962) to *Women of Algiers in their Apartment*(1980), *Fantasia: an Algerian Cavalcade*(1985). Djébar tried “to reinsert women into the pages of history by probing Algerian women’s collective memory” (Kaced 393).

Djébar relies on her own memories of the war beside the stories of her female cousins to restore women’s lost history:

Suddenly these pages begin to emit a stranger power. They start to act like a mediator: I tell myself that this cluster of strangled cries is addressed-Why not? To all the other women whom no word has ever reached. Those of past generations who bequeathed me the places of their confinement, those women who never received a letter: no word tail with desire, stretched like a bow, no message run through with supplication. Their only path to freedom was by intoning their obsessional chants. The letter that I put away became a first for me: the first expression of what those anonymous women who preceded me were waiting for me and of which I was the unwitting bearer” (Djébar 59-60).

At this level, the author describes how she feels that the pages she is writing have a powerful energy that connects her to past generations of women who were also unable to express themselves freely. She sees herself as a mediator, speaking not only for herself but for all the women who have been silenced throughout history. The author’s decision to write and keep her letter becomes a symbolic gesture, representing the first step towards breaking the cycle of silence and giving a voice to the women who came before her.

Assia Djébar recorded the women's courageous defense of their country against foreign invasion. She writes about two Algerian women who challenged the French power, when she said:

Arab tribes are always accompanied by great numbers of women who had shown the greatest zeal in mutilating their victim. One of these women lay dead beside the corpse of a French soldier whose heart she had torn out! Another had been fleeing with a child in her arm when a shot wounded her; she seized a stone and crushed the infant's head, to prevent it falling alive into our hand; the soldier finished her off with their bayonets (Djébar 18).

The narrator here shows clearly the sacrifices of the Algerian women, she overcome all feelings of motherhood and killed her son so that the French army would not get him. This is nothing but an evidence of the greatness of the heart of Algerian women during the war. In fact, Djébar not depicted just women in their fighting, but she goes beyond that to show how they challenged the torture and imprisonment without fear despite, they were 'passive and mute'.

Furthermore, Djébar disrupted the notion of centering around males and the total marginalization of women and their struggle, considered them as weak, passive beings. Kaced notes that "Indeed in the first years after independence, the revised history of the colonized nation became a male-centered history in which women became passive objects again. Despite their contribution to the independence of their country, women were silenced another time and forced to return to the private space that had always been reserved for them." (Kaced 396).

She also demonstrates "Those who suffered any kind of physical and psychological violence were ignored and their history erased. (Kaced 396). While the different

narratives allowed to the whole world to witness rape and assault against women during the colonial period such as Assia Djebar the francophone-feminist writer that defends over and over on the Algerian marginalized women specially in the novel of my interest *Fantasia: an Algerian Cavalcade (1985)* which is a collective autobiography recorded her own memories intertwined with another female and cousins over colonial period stories.

Where Kaced insist to said that “scenes of verbal sexual assaults of Algerian women during the war of independence became deliberate, hostile and violent acts on degradation and possession on the part of the French army in order to intimidate and inspire fear” (Kaced 397). Alice Sebold states in her 1989 New York Times Magazine article, “Speaking of the Unspeakable” that, “Women disassociate themselves from rape because the vast majority of people still believe that a woman who has been raped is filthy, better off dead, irrational, or got what she was looking for” (Kaced 397), as if it was her fault on unforgivable crime.

Aronette M. White. In her article “All the men are fighting for freedom, All the women are mourning their Men, but some of us Carried Guns: A Raced-gendered Analysis of Fanon’s Psychological on War” she describes some of the techniques used by the colonizers to intimidate and subjugate their female prisoners...specific techniques target women’s sexuality.

Male interrogators rely on deep – rooted cultural concepts of shame and honor to break women combatants. Thus, most women are raped when taken as prisoners [...] To sleep deprivation, physical beatings, and electric shocks to genitals, male guards have engaged in humiliating body searches and vaginal examinations, [...] most women combatants are ashamed to speak about these incidents, so first-

person accounts are few, often kept brief, and confidential (Kaced 397).

The aim of the Algerian writer Djébar was to give voice to the ‘muted’ women who gave so much to their country, Kaced in her article ‘The Reaction to Algerian Women Freedom Fighters’ Silenced Ordeals in Djébar’s Works’ demonstrates that “She has translated and voiced the plight of the Algerian women who were taught to remain silent whatever befell them.” (Kaced 398), Djébar states clearly the difficulty that she faced when talk to the raped Algerian women ‘they feel it like a shame on them’ in her novel *Fantasia* she said:

To say the private word ‘damage’ or at the lost, ‘hurt’:

‘sister, did you ever, at any time, suffer «damage»?’

One or other of the matriarchs will ask the question, to seize on the silence and build a barrier against misfortune... Rape will not be mentioned, will be respected. Swallowed. Until the next alarm (Djébar 202)

Except Chérifa who was courage enough to tell her painful memories over rape by the French soldiers, it was a hard trauma for her

She speaks slowly. Her voice lifts the burden of memory; it now wings its way towards that summer of 1956, when she just a girl, the summer of the devastation... Do her words bring it to light? She braves the suspicious mother – in-law who prowls, around us...hoping to discover what the hesitating narrative reveals what exigency in the story, what secret, what sin, or simply what is missing...(Djébar 141).

Kaced added that “Djebar convinced that as long as women remain silent, they will remain outside the historical process, as presented from the perspective of the males in society.” (Kaced 399). By using the power of victim’s voices, she tries to change the written history of revolution that missing the mention of the women’s contribution.

2. The Narrator and the French Language

The narrator of *Fantasia: an Algerian Cavalcade* an Algerian writer was raised and learned under the French system where her father taught, and later studied at a French boarding school in Algiers. She inherited the French language from her father, where she had the opportunity to compose an autobiography and defend the oppressed and forgotten Algerian women during the French occupation of Algeria. She make French language as a double-edged sword made it a benefit to her and a loss for the French history, which has tried over the past years to hide its heinous crimes against the Algerians particularly for Algerian women.

Djebar was exposed to the French language in her writings, since she cannot write in Arabic, this language ‘French’ was the transporter to the transgressions of the French colonial, a language that alienated the narrator from her Arabic origins and identity, she feeling isolated, and separated from her own country Algeria as a part from the exile where cut her off from her female roots but, at the same time the French language opened up many horizons for her, including that she became able to write freely in public:

I am only a wandering exile, in flight other shores where women are white walking wraiths, shrouded figures buried upright, precisely to prevent when doing now, to prevent them uttering such a constant howl: such a wild, barbaric cry, macabre residue of a former century!.....Lower

a little the volume of this death-gasp, turn it into some ill-timed chant.

Incantation in an interminable exile (Djebar 115)

Overall, this quote appears to be a reflection on the experience of being outsider in a place where the culture and customs are unfamiliar and potentially dangerous. The speaker is struggling to find a way to express themselves and behave in a way that is true to their own identity, while also navigating the complex social and cultural landscape of their new environment.

Djebar describes French as” The language of the others, in which I was enveloped from childhood, the gift my father lovingly bestowed on me, that language has adhered to me ever since like the tunic of Nessus, that gift from my father who, every morning, took me by the hand to accompany me to school” (Djebar 217). She was grateful to the French language to free her from the male dominant as she states “At that age when I should be veiled already, I can still move about freely thanks to the French school” (Djebar 179), this language liberates the narrator and gives her voice instead of the other muted Algerian women, this language gave her the way to freedom when her mother asked “Doesn’t your daughter wear a veil yet?.. ‘She reads!’ my mother replies she admits through her novel *Fantasia* that learning the French language symbolized to “the outdoors and the risk, instead of the prison of my peers” (Djebar 184)

Furthermore, Djebar demonstrates that “As if the French language suddenly had eyes, and lent them me to see into liberty; as if the French language blinded the peeping-toms of my clan and, at this price, I could move freely” (Djebar 181).

Djebar using the power of the French language, she cleverly turned it against its own defenders, exposing the colonial violence and injustice inflicted upon Algeria through her writings, which she spread worldwide.

Although opposite all the freedom that Djebar gained, she recognized that the French language makes her another person far away from her culture and Islamic identity show her fragility “I know that every language is a dark depository for piled-up corpses, refuse, sewage, but faced with the language of the former conqueror, which offers me its ornaments, its jewels, its flowers, I find they are the flowers of death – chrysanthemums on tombs!” (Djebar 181).

Despite that writing in French destitute her emotionally, it liberates her voice and body ‘wearing what she wants without any permission or male domination’ like the other women of her country. ----

Another important points her nostalgia to her mother tongue moves when she said “I too”, she says, “seek out the rich vocabulary of love of my mother tongue- milk of which I had been previously deprived” (Djebar 62), She expressed her longing in her native language with poignant words and emotions, as if Arabic was her cherished possession that had been forcibly snatched away. Since Arabic considering as her origins and belonging but, by learning French and start writing with it she directly forget how to write or to use her mother tongue, she write about the French language as” By laying myself bare in this language I start a fire which may consume me. For attempting an autobiography in the former enemy’s language” (Djebar 215), as she added that “Writing the enemy’s language is more than just a matter of scribbling” (Djebar 215). At the end of her novel said “the language of the others, in which I was enveloped from my childhood, the gift my father lovingly bestowed on me” (Djebar 217).

Djebar tries throughout the years to swallow the fact that the French language defeated her and her Algerian origins, but she tried to compensate for herself and her nostalgia for Arabic by defending Algerian women, and reviving her history during colonialism and her courage that the colonialists always tried to eliminate and distort through the lines of history. Moreover Djebar describes French language as a violent and rigid language of love, feelings” In *Fantasia*, it is a reflection on the word “hanouni” , half-way between the Berber language of the highlands and the Arabic of the nearby city” (Djebar 80), untranslatable in French, that displays the sterility of French in matters of love and desire.

She demonstrates and admits in her novel *Fantasia* that “the French language could offer me all its inexhaustible treasures, but not a single one of its terms of endearment would be destined for my use” (Djebar 27), According to Loubna Ben Salem in her article “Fugitive Without Knowing it”: Language, Displacement and Identity in Assia Djebar’s Autobiographic Narratives” that Djebar used the colloquial Arabic words like: *saroual, hanouni, El Djezir, a bach- kateb, khasnaji, Sahab ez-Zerda, razzia, Etlag el-Goum, muallakat, zaouia, El-Hajj, el-kaim, El kantara, Cadi, roumi, douar* (Salem 25), so through those world of oral Arabic people can easily her echoes of the Arabic origins and the spoken voice of the writer.

Moreover, when it comes to the use of language Djebar insisted to use the word ‘France’ instead of the French army or soldiers just to stress the sense of fear and the violent acts that the French presence caused to the Algerian female ones. Oral language refuses to be absent in Djebar’s novel in order to confirm that the identity and the culture of Algerian people are affirmed and never be able to any colonial changes. She used such Arabic colloquial Arabic words and expressions to redeem them from the pain of

“uttering such a constant howl: such a wild, barbaric cry, macabre residue of a former century” (Djebar 115), Djebar admits that “Writing in a foreign language, not in either of the tongues of my native country...has brought me to the cries of women...to my own true origins. Writing does not silence the voice, but awakens it, above all to resurrect so many vanished sisters” (Djebar 204).

3. The Notion and Complexity of Otherness.

Otherness this term every time belong to the eastern societies which they seemed uncivilized, savage, blind ones in the eyes of the western societies, they always feel a superiority among us, this view fixed in the Arabs way of thinking today, in which Djebar and other writers like Edward Said in his book ‘Orientalism’ tries to correct all the wrong thoughts over the ‘Other’, like Djebar through her writing over her country’s sisters contributions during the war tries to resist against the colonial power and their self – idealization, she feel the need the reveal their brutality over Algeria and show their real reality not the fake one that they show to the world.

Assia Djebar since she writes in French she jump in the danger circle of losing her culture and identity and being exiled automatically from her mother tongue ‘Arabic’, despite that she fight to restore her identity and origins and decided to write over Algerian women during colonial period to keep their rights preserved and reached their voices, she was always rigid and strong in her writings and fights as she states in *Fantasia* (1985): “the city makes her first appearance in the role of ‘Oriental Women’ motionless, mysterious” (Djebar 6)

Djebar to feel belonging and to refuse the idea of the other, she situate her collective autobiography within the Algerian women stories during colonial period. Her learning to

the French language set her in bilingual, and bicultural and a mysterious trip that makes her free from female enclosure but at the same time makes her feels exiled from the rest of her country's women. Therefore, Djébar's most known works were by the French language.

The narrator feels a great ambiguity in her writing and identity in this respect, she states: "You see, I'm writing, and there's no harm in it, no impropriety! It's simply a way of saying I exist, pulsating with life! Is not writing a way of telling what "I" am" (Djébar 58).

Despite being aware that writing in French isolates her and distances her from other women in her country, she insists on using the language to prove her cultural belonging to Algeria. The French system makes her different from them in a variety of things in her life such as: she doesn't wear the veil, wear the clothes that she wants without permission or a ruler, has a chance to complete her studies and be able to read and write, unlike the Algerian women who were forbidden from education during to colonial period. All those benefits she admits them, but inside herself still desolates on her identity and origins that she pays them in order to accomplish the French education.

Chapter Two

Patriarchy and Women's Double Oppression

Introduction

Women as it known is a basic component of any society, but still in many societies considered as a passive, weak, subaltern objects that must always obey the male authority. Though Assia Djébar the feminist writer decided to talk over the Algerian women and give the silenced ones of them a voice in her works in particular her work *Fantasia: an Algerian Cavalcade* (1985), she feels the urgent need to uncover the truth of women sacrifices and the sufferance from patriarchy of both male dominance of her country and the dominance of the colonizer at the same time.

As Veronica Beechey said in her article "On patriarchy" that: "at the most general level patriarchy has been used to refer to male domination, and to the power relationships by which men dominate women" (Beechey 66), also as Lindsey Moore add in her book that "patriarchy and feminism are not singular, homogeneous frameworks that can uncritically be imposed on diverse geographical and historical contexts" (Moore 7).

Since the Algerian women considered as the third world women, and seems as weak ones, Djébar decided to explore its mysterious, strong character and free them from the shackles of patriarchy as well as the French authorities. Malti-Douglas admits that "women in the saadawian feminist literary construct are doomed to fight a battle she rarely wins" (Moore 22). They were voiceless victims of patriarchal oppression, Djébar provides a blueprint for social justice by 'voicing' the oppressed women.

The issue of gender and stereotyping was applied on women from the early decades; they were always muted and shamed to talk over their rights or even the abuse they get supposed to from male ones, Algerian women.

1.2 Images of Patriarchy in the Novel

Algerian women particularly suffered a lot from patriarchy and stereotyping by men either the colonial powers or from her country's men, since Algeria was under the French rules for 132 years women were the most harmed creatures at that time, they faced rape, kidnapping, murder, starvation, as well as forcing them to remain silent and depriving them of education, even the Algerian men prevent them from education or going outside the house, they were in terrible oppression.

Gender was the reason for violence over women during the French Algerian war what led later to patriarchy as Mehta. B. J in his article 'Dissident writings of Arab women: voices against violence (2014) said: violence represents the language of patriarchal authority, as exceptional form of 'biopower'' (B.J 3), also as Ennaji as Sadiqi (2011) in B.J Mehta's article said that "violence is a disabling praxis of subjugation, conformity and sub-mission. I associate violence with the physical and symbolic act of dismemberment" (B.J 3)

In patriarchal society, women are always the last objects that gained representation inside a socio-political sphere, they live under the shadow of their male counterparts despite that women struggle and resistance may give way to peaceful, productive and equal coexistence, as well according to Awitor the writer over women patriarchy "women were portrayed as commodities, objects that used as toys, servants, housewives and

housemaids, they were considered as sub-humans, they were overlooked and ignored” (Awitor 40).

In patriarchal society women opinions are not taken into consideration and their views are taken away from any social decision making, they are already for men as second class citizens, invisible this means that patriarchy is rooted in cultural, traditional and religious beliefs; they were obliged to obey their husbands as if they were lords. As Awitor add “patriarchy is a sociological and cultural ingredient that perpetuates women’s exploitation and oppression” (Awitor 41).

Radical feminists posit that gender-based violence or violence against women is directly related to patriarchy ‘men’s supremacy’. So the definition of Hooks to patriarchy gathers all the views, according to her:

Patriarchy is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females, and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence”

(Awitor 42-43)

Juliet Mitchell suggests that “feminist struggle should be directed against the ideological mode of patriarchy which has become increasingly redundant” (Beechey 73), as well their struggle therefore considered as a form of cultural revolution it aimed to transform the foundations of patriarchal culture.

Since women bodies were an intense of conflict in religious and social sides, Women in the last decades around the world unite against these conservative movements

and religious rights, and participated in the international struggle against violations of their sexual and reproductive rights—a struggle across borders, real or constructed North-South and East–West dichotomies. According to Trinh Minh-ha in the article 'Tradition and transgression in the Novels of Assia Djebar and Aicha Lemsine' he suggests that: by proposing the 'triple mind' in which women of the so-called Third World may find themselves—being colonized once by the colonizer then by the patriarchal order—caught between the problems of race and gender. As the writer Silvia Nagy-Zekmi states that Michel Foucault said "Man is the outer lamp, women is the inner lamp" (Zekmi 1).

Furthermore, in her novel she paves the way to her heroines to rebel against the domineering traits of patriarchy, she recorded their testimonies and sacrifices during the war and even their stories with the French colonial, Djebar through *Fanatsia* use the inscription to recontextualized both Algerian, colonial, liberation wars and subverted Western traditions of historical representation, to reinforce more her affair she use the oral sources 'colloquialism', thus Djebar's palimpsestic modality of writing appears in a powerful metaphor in '*Fantasia*' where the author quotes the diaries of Eugène Fromentin, a traveler in Algeria in 1852 as the country was being colonized by the French:

....Fromentin picks up out of the dust the severed hand of anonymous Algerian women. He throws it down again in his path. Later I seize on this living hand, hand of mutilation and of memory and I attempt to bring it the qalam (Blair 226)

Another Important point that Djebar mainly focus of women's sexuality and all the obstacles that women have faced depending on their gender, which is a kind of

patriarchy, according to Zekmi Djebar '*Fantasia*' talks over the transgression which is "The (im) possibility of "illicit" (premarital) love, at that level Djebar shows that love affairs were denied and doomed at that period of time (war). Hence the Algerian fathers were well dominating" (Zekmi 4)

Men are considered as the head of family to Algerian Muslim country and breadwinners, whereas women are predominantly associated with the household chores and have a child bearing role, as they think that men are rational and capable of self-control while women are emotional and lacking self-control as Djebar narrate in her novel '*Fantasia*' how women putting just for take care of houses and make food , even their jobs were stuck as nurses or servants or food makers to combatants during war, they were refused in politics and all the men jobs first because of their religious beliefs as Muslim country did not accept women to be equal and work as men, and second because to inherited belief that women was created only to take care of her husband, children and house no right to educate or work like them. Which considered those beliefs as patriarchy on women?

Quran talks a lot over men-women relationships as in souret Al- Nissa verse 34 Allah said that «Men are in charge of women, as God favored some of them over others», and men have a degree on women 'in authority and responsibility'; these verses does not mean that men is important than women in Islam, as much to mean that men in more powerful on women to fight and protect her not use his domination and power over her, the relationship of men and women should be "as one of equality, mutuality, and cordiality" (ILkkaracan, 756) but, unfortunately that's what the eastern societies think of, they stripped women of their rights and violated all the Islamic recommendations on women.

Djebar in *Fantasia* try to draw some pictures over patriarchy and father domination of women at war times and takes the issue of education within the character of the brother of the Three Cloistered Girls. Since teaching a girl was a dangerous thing in the Algerian society at that time, because of their beliefs that she will start love issues, in another manner the Algerian father feels that he will loss control over the educated girl, that's way many fathers prevent their daughters to attend on schools, unlike boys were free to educate and go to schools, despite the fact that they are also can share love with girls and write letters too, as Djebar demonstrates:

And what if the maiden does write?...The jailer must keep watch day and night
 . The written word will take flight from the patio....The precautions have all been
 in vain(Djebar 03)

According to Veronica Beechey “Women are conceptualized as being a minority group within the dominant society, and maintain women in a state of subordination” (Beechey 68), as well as they were torn between two cultures ‘western and traditional’ which they find it very difficult to adjust to either because, we live in a society that values patriarchy. Concerning women marginalization Pauline writes in July 1852 “I have seen women treated as beasts of burden and others odalisques in a rich man’s harem. I have slept at the side of the former on the bare ground, and beside the latter amid gold and silk...” (Djebar 223).

In the Tree Cloistered Girls Djebar talks about the girls who are lucky to be “the only Muslim girls in their little village to have attended primary school” (Djebar 11), but as was expected the girls were exchanging love letters with men from “Iraq, Syria, Lybia,

Tunisia, from Arab students in Paris and London” (11). However they are afraid of the danger of being uncovered by their brother.

Delve into their brother’s hidden story and his bookcase which “had always kept looked”(Djebbar 11), the girls by accident reveal beside many novels, “an album of *erotic photographs* and an envelope containing picture postcards of bare-breasted Ouled-Na”il girls, loaded with jewels”(Djebbar 11), and that what seems contradictory to his apparently personality that he claims to be “extremely strict”(Djebbar 9) and try to deprive his sister from get educated, while he behave as the opposite manner from what he shows to them, which called double standard ‘to show another reality to people above your real attitudes’.

In addition women have also been marginalized during the national resistance against France as Lazreg’s comments reveal” how the women revolutionaries, despite their active service in the war of liberation against the French(1954-1962), were expected to conform to a certain ideal of post-independence womanhood that was almost as limiting in its conception as the Orientalist stereotypes” (Lazreg B.J, 15), women were punished for their going out in public during the popular resistance, “they were violated, verbally attacked, beaten, detained and subjected to intrusive by the French military” (B.J 15).

The main goals of Djebbar’s writing are to compel readers to consider the various forms of tyranny experienced by Algerian women. Djebbar uses the writing process to protest over the violence and abuses women faced, according to Mortimer “by choosing writing in French they challenged their government’s active educational policy of Arabization, which not only replaces French with Arabic, the national language, in Algerian schools but considers French a foreign language in Algeria” (*Women* 10) This

literature highlights the portrayal of women's exploitation by patriarchy during Algerian colonialism. It also focuses on the struggles endured by these women to break free from the oppressive gender roles enforced by the colonizers. These women were kept hidden and their conversations were often carried out in hushed tones, emphasizing the secrecy surrounding their discussions.

Mortimer demonstrates that “Georges Arnaud and Jacques Vergés published ‘*Pour Djamila Bouhired*’ a text that drew public attention to a young Algerian woman accused of participating in guerilla warfare, tortured in prison, and condemned to death” (*Women* 12). As a kind of patriarchy over Algerian combatants during the war, women their fatal was kill if they resist. Even “Djamila Boupacha the young Algerian militant that confessed to terrorism under torture” (*Women* 12) was an extra example about patriarchy of the French colonialism.

Another crucial point that Djébar supports the idea of patriarchy as a form of resistance and culture preserving, which she illustrates her idea by the story of the Sheikh, the father of the Three Cloistered Girls who does not allow them to go outside “except when he drove them himself in the barouche to the smartest Turkish bath” (Djébar 12), their father’s acting was to protect them from the colonial eyes “as if the invaders were coming as lovers!” (Djébar 8), Djébar at this says to “did not trust the colonizer, even if he showed his love, he is cunning, while their brother works as interpreter in the Sahara” (Djébar 11), he was free to work outside as a man but his sisters were forbidden from that right.

Another kind of patriarchy that Djébar shows in the novel was the ‘Forced Marriage’, delve into the story of Badra, Mohamed ben Khadruma’s daughter is extremely beautiful with green eyes and face that reflect the meaning of her name ‘Bdra’ in Arabic means ‘a

full moon'. Djebbar recorded Badra's desire to marry Sharif Bou Mazza. For her she "would reply that she I ready to marry him on the spot!" (Djebbar 86), but her desire was vanished since her father "has already given his consent" (Djebbar 87) her stepmother told her by the news, for the marriage of Badra and Aga of Ouarsenis eldest son neglecting the will of his daughter, she has to accept by force "a marriage that comes in term of treaty which will end the war" (Djebbar 214), Marriage was often perceived as a transactional arrangement that prioritized economic benefits over a woman's personal desires, leaving her with limited agency and subject to the control of her male relatives. Her autonomy over her own body and intimate choices was frequently denied, leading to a state of forced rather than free consent.

The novel personified the direct marriage the father decide to give his daughter, the stepmother inform the bride and convince them by the marriage, the girls finally accept against their will and the marriage done. But and the end Badra's father was regretted on his selfishness with his daughter and decided to "undertake the pilgrimage to Mecca, accompanied with his daughter" (Djebbar 100), as a way to atone for his mistake.

Despite all the images of patriarchy and marginalization of women in her novel, Djebbar shed a light on her father modern montality which he choose to educate his daughter in a French school and take the risk that all the Algerian parents avoid at that period of time, he refuses all the marriage requests for his daughter, as the father of the three cloistered girls would do, he give her the chance to finish her studies. In this regards Djebbar says:

My father's preference will decide for me: light rather than darkness. I

do not realize that an irrevocable choice is being made: the outdoors and the

risk instead of the prison of my peers (Djebar 184)

In this passage Djebar shows clearly how her father's choice has swung to education over marriage.

Also Djebar's father was a vivid example over a modern man whom every time broke the Algerian tradition norms, when she devotes a full section called '*My Father Writes to my Mother*', she talk about how her father 'Tahar' "dared to write" his wife by mentioning her name in a letter where everyone can see. At that time no local men poor or rich, ever referred to his wife....Than by the vague periphrasis: 'the household' " (Djebar 37), at that time writing someone's wife's name was a shame, but Tahar makes the name revealed to public so even "the postman must have read it" (Djebar 37), through the novel Tahar seems as a loving and caring father better than many dominant, nervous, unjust fathers, however all these good behaviors never denied him to appear as "authoritative person with heavy decisions" (214).

He refuses seeing his daughter with a short in gymnasium, that shows even he was so open minded and modern he never give up on his principle and still use his authority over his daughter.

All in All, throughout the character of Tahar, Djebar want to show us a second form of patriarchy that differs from the first one, He shows a kind of soft patriarchy. Djebar's education broke the wall of the silenced, marginalized women and breaks the mechanism of reproduction of women's oppression, in order to recover the lost history and giving oppressed women voice, Djebar uses her project to emancipate the subaltern women is made through the use of her female subjectivity experienced by women's consciousness

that falling down silencing mechanism that use toward Algerian women. In this respect, she writes:

I was conscious of the mystery: the matriarch was normally the only one of the women who never complained; she condescended to mouth the formulas of submission disdainfully...The 'revolution' began and ended in my home, as every douar in these mountains can bear witness (Djebbar 145-146)

In this passage Djebbar describes the matriarch women which are the most senior women in the community that choose to remain silence and accept all the circumstances as they are, not even struggle to change their brutal acts toward women with a superficial expressions.

In essence, the passage is suggestion that the women in the speaker's community typically conform to certain gender norms and roles, with the matriarch being a particularly striking example of this. Although there was some kind of upheaval or change within the speaker's home, this did not extend beyond their immediate environment.

3. Women's Double Oppression in The Novel

Djebbar's work gives a truthful description on women's oppression. In her novel she presents a community of subaltern, where the women live under the shadow of colonization and the rule of patriarchal society. Djebbar reflects on the double oppression in Algerian society throughout *Fantasia*. According to her, "she lived at a time when the

vilest of men from the dominant society had imagined himself a master over us” (Djebar 128).

In Djebar’s *Fantasia* the coming abuse toward Algerian women particularly committed by fathers, brothers, and husbands those “who play synonymous roles with it” (Djebar 12), she highlights as well how patriarchy considered as a mean of colonial resistance. She talks about ‘*Harem* conversation’ that Djebar recounts, women sharing their own expediencies, sharing stories on domestic abuse, such as when some husbands come “home drunk and striking her” (Djebar 128), for Djebar it was rare to find a true Muslim husband who work hard and being kind, loyal to her as she said in her novel “it was rare for a women to be lucky enough to have a ‘true Muslim’, a hard-working, docile man for a husband” (Djebar 203).

Another kind of double oppression was “a loss of faculty of speech” (Djebar 125), since women’s voice at that time should never be heard therefore, in their conversations they speak loudly or rapid whispers, and forbidden to use the personal pronoun ‘I’. Djebar tell us that “everybody...especially girls and women and the old people never be referred to them by their name, even husbands are only mentioned by the omnipresent ‘he’” (154), each one of them should respect the authority of silence and murmurs.

Girls as well drink from the same cup of patriarchy; Djebar demonstrates that as “after the age of ten or eleven, are preventing from attaining Quranic schools” (Djebar 183) and obliged to marriage as mentioned before, there is a lot of testimonies over domestic violence over women like “for a letter slipped surreptitiously into a hand, for a word whispered behind the shattered window” (Djebar 12).

3. Reclaiming the Voices of the Marginalized Women

As an attempt to challenge Algerian society patriarchy Djébar's mother in the part '*My Father Writes to my Mother*' decided to break that subaltern rule and call her husband with his real name in the of 'harem conversation' which is prevented at that time as we mentioned above. In doing so "a suspicion of a smile flickered across the other women's faces who looked half ill at ease or half indulgent" (Djébar 36), where there is a forgivable part to that behavior, there is too other women in harem were likely uncomfortable with this behavior, because they think that behavior reflected poorly on them as group and may have been concerned about potential consequences from the male members or the wider society, sometimes they seem that women themselves accept and allow patriarchy to be applied on them.

In other word the first obstacle that stands before a women who attempt to resist against patriarchal behaviors are the ones who choose to accept patriarchy and refuse any changes, that means that sometimes the enemy of a women is another women too. This illustrates the complex dynamics and power structures at play within the harem, as well as the tensions between French and Algerian culture in colonial Algeria.

Moving to the colonial abuse, women are burdened with various difficulties in life and the historical mistreatment of their communities through colonialism adds an additional weight on their shoulders. Djébar recounts the story of Sahraoui one of the *moujahedat* who faced the colonizer by made clothes for mujahedeen, as a result the French army burned her house, in addition to that taking her clothes and leaving her naked like how she was born:

The soldiers burnt my house down, the first spread and the roof collapsed
..... They took our clothes, and left us like that, naked as the day we were

born! (Djebar, 159)

As a kind of fighting and challenging the colonizer patriarchy and brutality, Algerian women were covering their faces by 'mud' and use it as a veil to seem ugly and dirty to French ones and protect themselves from being raped. Like what the writer said "Algerian women smear their faces with mud and excrement when they are paraded in front of the conqueror" (Djebar 108).

Furthermore, Djebar recorded the testimony of Barchou over the women that killed her child and didn't give up to the French military "Another had been fleeing with a child in her arm when a shot wounded her; she seized a stone and crushed the infant's head, to prevent it falling alive into our hand; the soldiers finished her off with their bayonets" (Djebar 18), all these stories proved just the bravery of the Algerian women and her bloody, grim fighting against the colonizer opposed oppression. Djebar works throughout the novel as a prehistorian who sheds the lights on the injustices committed by the colonizers.

Moreover, the use of testimonies from the French soldiers themselves strengthens her fighting to reveal the details that soldiers may have inadvertently disclosed, which serve as an evidence of the atrocious treatment inflicted upon Algerians, particularly women. As well as the stories of Badra, the bride of Mazuna, and Cherifa, the freedom fighter, show how characters confronted and contested both patriarchy and colonization. They helped to create space for alternative voices and perspectives to be heard, Djebar through those women stories and courage to speak on what they live, paved the way for greater social and political equality.

Cherifa, on the other hand, is a person who has seen her brother dies in front of her, and decide to fight against the colonial oppression by working as a nurse in rescuing the mujahedeen, in other manner Cherifa courageously shattered the confines of her inner world and fought alongside the mujahedeen in a united front against the French colonizers. As Djébar shows Cherifa's courage when she recorded:

And now, seeing you are a prisoner?

I'm prisoner, so what!

What have you gained?

I've gained the respect of my compatriots and my own self-respect!

(Djébar 140)

Djébar through that quote shows Cherifa's values and believes that she fought for, even she becoming a prisoner, she does not regret her actions, nor does she feel defeated by her current situation. Instead she believes that her actions have gained her the respect of her compatriots, this has earned her sense of personal pride and satisfaction.

Cherifa as many Algerian fighter women proves that it is possible to maintain one's sense of self-worth and dignity by staying true to one's beliefs and values. Those are worth fighting for.

Many women who fought against patriarchy and colonialism in Algerian, highlighting the sacrifices they made to liberate their country, even that a lot of them lost their lives during that struggle, and others were honored in history titles such as Djamila Bouhired, Djamila boupacha and many others, their contributions were critical to the success of the independence movement, and without their help, Algeria may never have

achieved freedom. Although Cherifa's story is just one example among many who made their self-honor and courage achievement during the Algerian-French war.

Conclusion

In this chapter Djébar recorder the various types of patriarchy, double oppression, and marginalization that Algerian women have faced during the colonial period from both the Algerian society such as domestic violence, and prevent them from education, or speaking louder 'silence', to French rules and mistreatments to them kill, rape, verbal abuse and so one and so forth, and shows as well their different forms of resistance against that patriarchal system and attempts to change those treatments and achieve equality. In make their cries and screams audible.

General Conclusion

To conclude. Throughout this dissertation, I came to affirm that Djébar through her novel *Fantasia: an Algerian Cavalcade*; succeeds to show the different types of women's resistance and power against the French colonizer. The author records testimonies from the women freedom fighter like Cherifa, and the other Algerian women who shared and fight in the war period. She personifies their sufferance, bravery in detailed way to the entire world and uncover the hidden truth of the French rulers brutality toward the Algerians, particularly the Algerian women in this novel, she gave as well a sight on the colonizer psychology.

The current study sought to examine *Fanatsia's* attempt to unveil Algerian women's history, by retelling the history of the Algerian-French conflict from a womanly perspective, and recording the extent to which deprived women from their autonomy and

personhood. The novel shows how they faced numerous types of violence such as: physical and verbal abuse, rape, social exclusion, and killing.

Later on Djébar tackles her issue with the French language and how this language was a weapon from both levels as beneficial and as indignation, from the good point that language helps her to finish her studies and digging in the French lifestyle and system, and write over her country's women and fight for their rights, but at the same time she admits that French language consequently loose her Arabic identity and language 'Arabic language use were not suitable for her', she fall inside self-conflict either to accept the French language or to take revenge on this language.

Through her writing, Djébar succeeds in giving the voiceless Algerian women voices during the French-Algerian war. Many testimonies and facts were used in this novel, as I showed, some were by the colonizer in order to prove the strength of the Algerians and their fierce struggle, which remained ingrained in the mind of the French army. The author revealed the hidden archives of history; that portrayed women as savages in the French document, while they were forgotten at the Algerian history, which at many stages linked their existence to men.

Djébar shows the different types of patriarchy, colonial and Algerian national, in relation with double oppression suffered by women, under the patriarchal thumb or colonial hegemony. Djébar presents the Algerian fathers as selfish, beneficial one that decide in the place of their daughter when it comes to education, or marriage, but later then she shows Algerian women who sacrificed by their souls and freedom 'prisoners' to oppose the colonizer and to denied the male control too.

We cannot forget that the colonial departure make a painful memories of rape that pushed them to hide themselves and live behind the wall of silence, that's what led Djébar in her novel to revive their expediencies and brings them to life.

Fantasia a postcolonial feminist work, succeeds at all levels to protest against the condition of muteness of Algerian women, and shifts the marginalized of women from voiceless objects to brave and active participants, whose voices are heard and recorded in history pages. Djébar seems to have found a solution to the problem of 'women muteness' through use a voice that expressing oneself with multiple layers and from various viewpoints. To dispute the perception of the third world female; as being without a voice and lacking authority.

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