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The Image of women in Women's Writing Between the Authority of the Reference and the Freedom of Imagination -An approach to Assia Djébar's novels-

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Abstract:

Feminist literature is a modern literary phenomenon and one of the topics that has attracted the attention of critics and scholars. It is a branch of literature that deals with women's issues and focuses on feminist issues. It has recently emerged to prove the existence of women's creativity, which was previously monopolized by men, and to liberate women from the restrictions imposed by society, which prompted women to sweep the world of writing forcefully. For this reason, this research aims to approach Assia Djébar's novels, in an attempt to answer some questions: How was the woman (female) able to achieve her femininity and prove herself through writing, to break out of the centrality and dominance of the man (male)?... Trying to reveal the image of women in women's writing between the authority of the reference and the freedom of the imagination.

Keywords: Writing, feminist literature, feminism, male authority, freedom of imagination, authority of reference.

Introduction:

Feminist literature represents a mirror reflecting women's experience throughout the ages, highlighting their stories, aspirations, and struggles for equality and dignity. In a society dominated by males, feminist literature has been a platform for women to express their voices, expose the injustice and oppression they have been subjected to, and present their own vision of the world. Male dominance has always been a prominent feature in most societies, where women have been deprived of their basic rights, their freedoms have been restricted, and they have been stereotyped. This dominance has been clearly reflected in traditional literature, which often presents a distorted image of women, limiting their role to the home and motherhood.

For this reason, feminist literature sought to break these stereotypes and present a more realistic and comprehensive image of women. Instead of being merely objects of desire or pity, women have become the owners of the pen and the novel, and they are the ones who write about themselves and their own experiences. The study of feminist literature is of great importance for understanding women's history and struggle, as well as for developing a deeper understanding of society and culture. This study also contributes to raising awareness of the importance of gender equality and encouraging dialogue on feminist issues. Feminist writing was the means by which women expressed their issues and defended themselves and their rights, as women adopted writing as a means to express their strength and lack of weakness in the face of men's control and oppression. Women did not only become a symbol of motherhood, warmth and tenderness, but they also created a self and a society of their own, far from the dominance of men.

First: The emergence of feminist literature:

Feminist writing emerged as a result of the third wave of feminist movements in the West, which extended from the seventies onwards. It is a fact that women entered the world of writing after men. Hence, we are prompted to ask about the history of feminist writing, as “feminist writing/feminist criticism is an old-new problem. It is new as a modern literary and critical phenomenon. It is old, dating back to the time when the biblical legend accused our mother Eve of allying with the snake and the devil to expel men from Paradise. It is also the time when Aphrodite cried out. Recently, the West began to talk about feminist writing and about building visionary and aesthetic specificities in criticizing this writing, while Arab culture began to talk about writing itself, since the late nineteenth century, specifically since the beginning of the emergence of Arab feminist writing in 1982, represented by the emergence of the newspaper Al-Fatat... in feminist writing during the twentieth century, before the twenties in the West, and before the sixties in our country.”(Al-Manasra, 2008, p. 107). Feminist writing is still in a dilemma that requires a lot of theoretical and practical effort. Women have become a beacon of celebration and celebration, because they are feminist writing that is expected to raise a special hostility. “The feminist movement in France was led by Simone de Beauvoir, who insisted on defining women and their identity as always stemming from the woman’s connection to men, so women become the other (subject and material) orphaned by negativity, while men become a self-characterized by dominance, elevation and importance. De Beauvoir clearly set out in her book “The Second Sex” the basic issues in contemporary feminist criticism, and documented the subject of her debate with broad knowledge.”(Baali, 2009, p. 98)

The feminist movement in France appeared with De Beauvoir, who believed that women differ from men, because they are passive while men are dominant. We also find Ellen Showalter. Elain Showalter, in her book *A Literature of Their Own* (1977), examines British women novelists since the Brontës from the point of view of women's experience and concludes that while there is no fixed gender or innate imagination, there is a profound difference between women's writing and men's writing. (Zawi, 2004, p. 177), Feminist literature in the West also witnessed a development in its topics and issues, as it emerged through women’s thought, orientations and goals, and feminist literature was transmitted to the Arabs through the influence of Western feminist literature, so feminist writing was the means by which women expressed their issues and

defended themselves and their rights. Among the first to write on the subject were Sami al-Ani and Hilal Naji, who wrote a book entitled "Women's Poetry" in which they explained that there was a great loss in women's poetry, and that their book, which contained thirty-eight poetesses, was no more than a small part of a manuscript of more than six hundred pages compiled by Muhammad bin Imran al-Marzubani, who was unable to find it. (Zawi, 2004, p. 174)

Women were subjected to great oppression by men and society and were unable to express themselves or their ideas. They were marginalized, oppressed and their rights were violated, but "in the sixties of the twentieth century, women became able to express themselves in the way they wanted, especially in the diverse and socially pluralistic civil society, especially since rural societies were and still are not giving women any freedom to write. This explains, to this day, the absence of important female writers - for example - in Upper Egypt compared to their large numbers in Cairo or Alexandria." (Al-Manasra, 2008, p. 2)

Women have become able to write and express themselves and their rights with complete freedom: "Women's right to education, to vote, to work, to seek their freedom, humanity and independence, and to fight their physical makeup... We can talk about feminist trends that have their symbolism in Arab culture, as if we were to go through that to a group of names that are bold in their feminist cultural approach, such as "Colette" and "Laila Osseiran in Lebanon," "Nawal El Saadawi in Egypt," "Ghada Al Samman in Syria," "Fatima Merinsi in Morocco," "Sahar Khalifa in Palestine," and "Laila Al Othman in Kuwait."

In (Al-Manasra, 2008, p. 3) we notice a reference to feminist writers who waged battles aimed at fighting the dominant and controlling man in society and women in particular, and "recently, and specifically after the First World War, the problem of Arab feminist writing emerged as a new, striking term with an aesthetic nature emanating from the privacy of women's personal lives and their social relationships." (Al-Manasra, 2008, p. 66)

Feminist writing emerged after World War I as a term with an aesthetic specificity emanating from the specificity of women's personal lives and social relationships. The Arab critic Hamid Lahmdani speaks about the reality of Arab feminist writing, saying: "I tended to consider feminist writing to still be a prisoner of the concerns of the self...but that does not mean that contemporary feminist narrative writing is no longer capable of transcending the self to discover the vast world." (Zaghina, 2004, p. 32). Therefore, contemporary women's writing is no longer an expression of the feminine self, but rather a discovery of the world with its ideas and secrets, as everything that women produce indicates the reality of the social and emotional escalation that women are subjected to. Therefore, we find that they began "searching for a climate that provides them with a side of protection away from the dominance and oppression of men. Then came women's writings in the second half of the twentieth century to express this side, rejecting all trends that made them a symbol of motherhood, warmth and tenderness, so they tried to prove the extent of their weakness and the extent of their strength." (Kamel, 2005, p. 22)

Women have adopted writing as a means to express their strength and lack of weakness in the face of men's control and oppression. Women have not only become a symbol of motherhood, warmth and tenderness, but have also created a self and a society of their own,

far from men's dominance. "Talk about women through literature has not stopped with the cessation and passing of ages, as it is an extended talk as long as it is the fruit of an experience between man and man. It is a special experience that forms in its content the foundations of life and its construction. Man sings about it, communing with his other human being in a communion that reveals the growth and sublimity of humanity, framing its broad meanings with transparency, spontaneity and devotion, and souls soar with it before bodies."(Kaiwan, 2003, p. 17)

Second: The origin of the term (the term feminist feminism):

The absence of a precise definition of the term feminist writing and the absence of an accompanying theoretical framework has led to the spread of different concepts, such as: "women's literature, women's literature, feminist literature, feminist literature, harem literature, gender literature, women's criticism, feminist criticism, phallic criticism, genital criticism, biological criticism, biological criticism, male texts, female texts, feminist critical analysis, female centrality, phallocentrism, feminism, sexuality, ... These - and others - are problematic terms that are circulating in the market of women writers, and the conflict between masculinity and femininity has produced them and imposed them by force of circulation and use."(Waghlissi, 2013, p. 29)

1- Linguistic definition of the term feminism:

A/ In Arabic dictionaries: Arabic dictionaries define the term feminist as follows:

"Nisa: women, with *kasra* and *damma* on the "n"; the plural of mar'a, just as it is said creation in the earth and labor pains, and those are those women. Ibn Seeda said: women are the plural of women if they are many, and for this reason Sibawayh said in the addition to women, nusawi, so he returned it to one, and the diminutive of women is nusiya, and it is said nusiya, and it is the diminutive of the plural.

(Ibn-Mandour, 2000, p. 2250)It is also said: "A woman was delayed, her period was delayed from its time and she was thought to be pregnant, and she is delayed, and she is delayed (plural) women (to forget) about it, it was delayed and distant and the thing: he delayed it, and it is said that he delayed in it (the woman): the one who mixes and socializes, it is said he is a woman's delay"(Dictionary of the Arabic Language, 2004, page 916)

It is also said: "Nasoo: and al-Nisa' with the *kasra* and *damma*, and al-Nisa' and al-Nisawan, and al-Nusoon with the *kasra* of the four, the first of them was mentioned by al-Jawhari and finally by Ibn Sidah and he also added al-Nuswan with the *damma* of the nun, all of that is the plural of woman without her pronunciation, like al-Qawm in the plural of man, and in al-Sahah as he says Khalqa and Makhdh and that and those, and in al-Muhkam also: the plural of women if they are many, and al-Qali said: al-Nisa' is the plural of woman and it is not singular from her pronunciation, and likewise woman does not have a plural from her pronunciation, and for that reason Sibawayh said in the nisba to women: Nasawi, so he returned it to one."(Al-Zubaidi, 1994, pages 237-238)

We find that the linguistic dictionaries agreed on two words: feminist and feminine, because they carry the same concept, which is attributed to the world of women, the feminist movement that calls for equality between men and women in rights.

B/ In Western dictionaries:

The word feminist/feminine is translated as follows:

Women: women (women)Women

Feminist[Feminist]"

(Rig, 2004, p. 407)

We notice that Western dictionaries have translated feminist/feminine as woman.

2- Definition of feminism as a concept:

In the terminology of Western critics, the term feminism came as follows:

Sarah Gamble argues that feminism is the belief that women are not treated equally, for no other reason than that they are in a society that organizes its affairs and determines its priorities according to the vision and interests of men.(Al-Qurashi, 2008, page 62),We find "Sarah Gamble" canceling and rejecting any discrimination between men and women in rights and duties, and feminism is a criticism of previous opinions that made men the first authority that controls everything, so feminism is described as "a struggle to gain women equality in the world of culture that is controlled by men."(Al-Qurashi, 2008, page 62)

Sarah Gamble believes that the term feminism is a struggle for women to gain equality with men who control society. In the same context, she emphasizes that feminism is "every theoretical or practical effort that aims to review, question, criticize, or modify the prevailing system in social structures that makes men the center of humanity, and women the second gender."(Al-Qurashi, 2008, page 63)

From the above, Sarah Gamble considers feminism to be an effort aimed at reviewing the social laws that have placed men in the highest ranks and women in the lowest ranks.

As for Arab critics, the concept was close to the Western concept in the goals related to equality between men and women, as a group of Egyptian and Arab professors defined the term feminism as "a movement that aims to equalize men and women in rights and duties (...) This movement aimed to expand the legal and political rights and duties of women due to their deprivation of many rights that were for men and were the exclusive right of women, such as disposing of private property, guardianship of children, and their right to education, jobs, and wages equal to those of men."(Hafad, 2012/2013, p. 14),The status of women must be equal to that of men in terms of granting them rights and performing their duties. This movement aims to grant women rights that were only for men, such as the right to education and guardianship.

In the terminology of critics and literary scholars, "feminist literature is literature that confirms the existence of female and male creativity, each with its own identity, features, and relationship to the roots and culture of the creator, his social and cultural heritage, and his own psychological and intellectual experiences that affect his understanding of the world around him and the historical stage in which he lives."(Khalil, 2007, p. 134).

Third: Positions and opinions on the term feminist writing:

1- The opposing position:

The social circumstances and problems made women produce literature, and men considered everything women write as inferior literature that has no value, because "the oppression of women created a literature called women's literature, and men wanted to make women stand at their door, so they called all women's creativity by this name. Consequently, considering what women write as inferior or lesser literature, women have a (special utopia), a philosophical dream of equality with men on the human level."(Tawfiq, 1998, p. 15).

Perhaps the first thing that draws attention and arouses interest in the Arab feminist position on (women's literature) and its derivatives is that - unlike Western female writers who took pleasure in defending those terms (to confirm their gender specificity), the majority of Arab female writers strongly rejected the term, and argued for its rejection with considerations that do not seem essential! Before discussing the reasons for this rejection, we would like to review a group of rejecting feminist voices, led by Ghada Al-Samman, whose name has transformed from a female writer to a charming feminist symbol that has captivated the world of writing and occupied its writers... In many places in her book (*The Tribe Interrogates the Murdered Woman*), Ghada Al-Samman declares her categorical rejection of the duality of (feminine literature and male literature)... and with this rejection, she paved the way for many rejecting feminist voices, including Asima Darwish... because literature, in her view, is a human act... as well as Suhaim Bayoumi, who sees in the term (feminine literature) a male means of isolating women...(Waglessi, 2013, pp. 29-30).

2- The position supporting feminist writing:

Although there is an opposing position to this writing, there is a position that acknowledges the feminine text. "This position is evidence of maturity and a deep understanding of the importance of recognizing the specificity of the feminine text. This stage differs from the previous stage because the writer's ambition for equality blinded her from being deceived by her femininity."(Belkhair, 2016, p. 22). Therefore, we cannot write instead of women because they have things and experiences that they live that no one can express, because "feminist literature, specifically that written by women, represents an interrogation of an aspect that is not spoken about in Arab culture, which is the positive position of women."(Baali, *Feminist Criticism and the Rhetoric of Difference in Contemporary Arab Culture*, 2008, p. 33).

Women's writing is writing from a new perspective, with its own specificity, reflecting their vision of things. When women "present their things through the language of creativity, this is done from a new perspective, which gives their writing a specificity stemming from their own circumstances that are reflected in their vision and perception of things."(Kram, 2007, p. 72)

Fourth: The image of women in Assia Djebar's novels:

1- Women (females) and male authority in "The Gate of Memories":

Women (females) in Arab societies are subject to social restrictions since childhood, by their families and society. We find that their freedom is limited compared to men (males). Although the writer was still young when she rode a bicycle with the help of her neighbor's son, her father did not like the matter, saying: "I don't want to, no I don't want to, he repeated it loudly to my mother who also ran silently, I don't want my daughter to show her legs while she rides a bicycle!"(Jabar, 2014, p. 63). Through this passage, she appears as a woman (female) subject to the authority of the father (male), but to her surprise and astonishment at his reaction, she did not understand the reason for his annoyance. The moments that followed were a state of continuous cloudiness for me, of realism. I think I said to myself for the first time: "Is my father still my father? Perhaps he has suddenly become someone else?" I did not retain from his pulsating sentence, like a copper arrow echoing between us, except this Arabic word: "Her legs" what does it mean, I wonder?(Jabar, 2014, p. 63).

It is the authority of the man (the father) that he imposes on his daughter (the woman) who has not yet reached the age of five. Rather, it is the court of social restrictions, the court of the ancestors,” he calls me again. He summons me to the court of the ancestors, which specializes in prohibitions against women who are five years old – or three or four years old – until the age of puberty and until the wedding night in order to relinquish this very heavy right in favor of the first or second husband if necessary. But the father – every father – can finally breathe a sigh of relief...

(Jabar, 2014, p. 72)The authority of the father (the man/male) over the woman (the wife/female) continues, as does the authority of traditions. The writer recalls her memories, saying: “Years later, she reminded me more than once of my father’s rudeness and strictness, which he always applied to her, while she was covered in the traditional haik, when they had to travel as a couple, and in a bus sometimes filled with villagers who were tempted to look into my mother’s eyes - beautiful eyes that she stubbornly lowered... ((My heart was pounding throughout the trip from the intensity of my fear of a quarrel!...))(Jabar, 2014, pp. 73-74),But after a while she was freed from that authority (the authority of the father), as if she had been resurrected, so she remembered and smiled. “I have the right now to smile as I remember this funny scene, but during the twenty years that followed, when I tried at the first opportunity to hold the handlebars of a bicycle in a garden or a courtyard or in one of the village paths, the voice of the censoring father and the tremendous headache that afflicted the resurrected girl made me change my mind about that, but change my mind about what? About challenging the father and saying, from now on, to his ghost: ‘I am right and I have won, and I can ride a bicycle and show my legs, feet, calves, knees and even my thighs!’”(Jabar, 2014, p. 75).

The authority of the man (the father) over the woman continues when the writer remembers her father and his strictness with her mother, through imposing his authority as a man on the woman (his wife), which forced her to maintain her traditional dress, despite being an urban woman. “I was truly surprised by this strictness, and I began to think about my mother who succeeded in the city in not changing anything related to her elegance as an urban woman, despite the father’s rudeness.”(Jabar, 2014, p. 191),It also seemed to her that her father was more liberal than the authoritarian father of her friend "Farida", "Thus, my father, who had seemed to me until then to be very strict, turned out to be more liberal than Farida's father, even though her father was an officer for the Europeans."(Jabar, 2014, p. 191),Farida was forced to wear a woolen haik and woolen socks in winter and summer. She suffered because of that, as she was the authority of her father and the authority of social restrictions. She saw her as mysterious. “How mysterious this Farida remained to me! I often imagined her under the woolen haik, in summer or winter, wandering through the city like a masked villager or in the form of a sixty-year-old woman because of this haik that old women wear and that weighs down her image.”(Jabar, 2014, p. 192),Farida found a space of freedom and liberation in her clothing when she entered school, so she would take off her woolen haik and woolen socks, and in that there was a desire to transcend patriarchal authority, as she was a woman and had the right to feel her freedom and care about her adornment and physical beauty, as it was also narrated how she would prefer, upon her arrival early in the morning, to pass through the waiting rooms where the gate would

allocate a corner for her so that she could get rid of this haik to which were added heavy shoes and woolen socks, and then she had to straighten her hair.(Jabar, 2014, p. 192).

The writer continues to narrate her memories, remembering some rituals and customs, to narrate what happens in the "hammam", that place where women find a space of liberation from the authority of men and the authority of the outside world, a space and opportunity for women to meet, to chat, an opportunity to reveal what is unspoken and to relieve themselves, and despite that, the centrality and dominance of the man (the male) over the woman (the female) remains, so she narrates what happened inside the hammam, and gives a picture of the dominance and control of the man "the Kabyle baker", and his prevention of his wife from going to the hammam, so he suppresses the woman and takes away her rights, as if she is a prisoner of the house, and she also gives a picture of polygamy, as if women were made for sex, intercourse and practicing lusts only, according to her description of the "Qaed family", "while the other women returned to wash their children who stopped screaming, I stand once again with much pleasure at the rituals of reception: The march came with lemonade drinks And she began to speak to my mother in a low voice, giving her information about the two or three "famous" families in the village: the wife of the Kabyle baker (who is not even allowed to come to the bath) and the wife of the barber—this barber is very closely related to my father. Lalla Aicha, whispering, recounted the visit made the day before yesterday by the Caid's family, accompanied by his many daughters and his last wife...(Jabar, 2014, p. 82)

2- The challenge of the reference (masculinity) in the novel "Far from the City":

The male society is full of deep-rooted hostility to women, and women have no place or role in it except their superiority and dominance over them. The program itself is "the one that builds the difference between the biological sexes according to a mythical vision of the world rooted in the arbitrary relationship between men for the dominance of men over women. Manhood, in its ethical appearance itself, is considered the essence of strength, control, domination, violence, and nature itself imposes the legitimate dominance of the principle of masculinity. We find that this male always enjoys power and dominance, while women are not allowed to participate in any occasion."(Bourdieu, 2009, p. 28).

Assia Djébar's novel "Far from the City" appeared. *Loin de Médine* was written in the early nineties in special circumstances that Algeria experienced, and it came as "an implicit reading of the political situation in Algeria during this period, and with the author's return to Islamic history and re-reading it, she wants to uncover the first roots of the great strife at the dawn of Islam, and what resulted from that in terms of wasting lives and shedding blood... The novelist casts doubt on the truth of the image that Muslim historians have drawn of women, and considers what they have reported about them to be merely biased against them, as they only mention them in passing, ignoring their right and their role in making history, making them mere enjoyment for men..."(Khalifa, 2014, pp. 167-168)**I don't doubt you.**

In her novel "Far from the City," Assia Djébar worked to evoke the first (foundational) historical texts, represented by the history of al-Tabari, Ibn Sa'd, and the biography of Ibn Hisham, not in order to use them to prove her vision, but rather to reread them and deconstruct their discourses according to a vision that revolves primarily around removing

the female presence from the circle of marginalization and absence and giving it the position that the novelist saw it had always deserved.(Belgol, 2019).

If we return to the story of the Yemeni queen according to al-Tabari's account, we find that he places us in the general atmosphere in which the apostasy of "Aswad" emerged and how he was able to eliminate "Shahr" (the ruler of Yemen) and marry his wife because she was spoils of war, to later attribute to the Muslim army led by "Fayruz" the credit for eliminating this pretender.(Al-Tabari, 1969, pp. 185-236)At the end, Al-Tabari mentions the impact of this victory on the psyche of the Messenger, may God bless him and grant him peace, as he says: "The news came to the Prophet, may God bless him and grant him peace, from heaven on the night that Al-Ansi was killed to give us good news. He said, 'Al-Ansi was killed last night, killed by a blessed man from a blessed household.' It was said, 'Who is he?' He said, 'Fayruz. Fayruz won.'"(Al-Tabari, 1969, page 236).

Through this story, the overwhelming presence of the male element is noticeable, as it emerged as the sole active party in moving the course of events.

In Assia Djébar, the unity of Tabari's discourse explodes into heterogeneity, as the speeches of other witnesses stand out.

Thus an example of the story of "The Yemeni Queen". Assia Djébar begins by saying "Tabari is accurate" and then "Tabari assumes". Thus she moves from the verb "to determine" to "to assume", that is, from assertion to assumption. She casts doubt on Tabari's initial accuracy. Then, through a game of questioning, she casts doubt on the discourse of questioning, casts doubt on the discourse of the historian of Islam to the point of destroying it.

While the image of the Yemeni queen was pale, negative, and unable to change her fate, as she was nothing more than a spoil of war that the victor monopolized. Based on this historical approach, Assia Djébar began to open the field of doubt and questioning about what remained mysterious. She first wonders about the reason for Aswad's marriage to the Yemeni queen at a time when he could have taken her as a concubine, and she raises a number of possibilities without adopting a specific position.:

"Why did he marry her? Was it only because she was part of the spoils, he, the Bedouin still covered in dust, the most youthful and beautiful of women, a formidable prey? But he could have taken her without marrying her, perhaps she had offered no resistance, perhaps out of calculated foresight or curiosity, or perhaps as Tabari supposed, "out of fear," the fear that he would leave her too soon."(Djébar, 1991, p. 20)

The narrator's interrogations are based on a Yemeni folk tale that says that the queen was pleased when she was offered wedding lions. This same woman was the one who ordered her husband's death because the admiration she had shown him turned into hatred.

In a dialogue with the historian, Assia Djébar asks her about her different readings and interpretations of historical events: "It would be a fantasy to imagine that this woman has been transformed, because the ears of femininity still remain, in these conditions, they are the only ones living inside."(Djébar, 1991, p. 20)

She continues to oppose this image of the frightened woman - a creative character who is able to organize a plot to eliminate this false prophet because she discovers that he is behaving like a pagan. This is due to her disappointment and deception when the Yemeni queen decides to take revenge by attempting to assassinate Aswad.

Thus, starting from the closed and homogeneous discourse of Tabari, Assia Djebar makes it explode by making the voices of the interior audible. These voices have repercussions on the closed lines of the overall discourse, often undermining the objectivity and unity of the discourse. Ambiguity, doubt, contradiction, and obliteration are established.

The chapter "The Yemeni Queen" ends as follows: "It is unclear whether the cry of the severed head occurred on this night, in the breach in the wall, and whether the next dawn, which was the Muslim victory in Sana'a, occurred shortly before Muhammad's death in Medina, or followed it for a few days. The sources do not agree on this point... Mystery surrounds in particular the figure of the Yemeni lamp. It disappears into oblivion: without honors, without further comment. It does not wake up long enough for it. Its candle goes out: silence closes in on it."

(Djebar, 1991, p. 30)

As another example of the dominance of the male system in directing historical discourse, Assia Djebar highlights the story of Sajah, the woman who claimed prophethood, and Musaylimah the Liar. According to the historical text by al-Tabari, Sajah's apostasy comes during a period that witnessed the apostasy of many Arab tribes due to their refusal to pay zakat during the reign of Caliph Abu Bakr. She claimed prophethood and was able in a short time to gather the Arab clans around her, including Taghlib and Rabi'ah. Other tribes, such as Tamim, also claimed her, which resulted in her alliance with Malik ibn Nuwayrah to fight Abu Bakr. After her alliance was dissolved, she was guided to invade Yamamah, and her people informed her of what Musaylimah was claiming. (Belgol, 2019) "Before almost all the Arab tribes have become Muslims, a new woman appears who aspires to primacy in both chronological and religious terms. Her name is Sajah, she is of Christian origin. Coming from Mosul, she heads towards Arabia and its center, the Hejaz. As if the fate of the world is still at play there." (Djebar, 1991, p. 43)

The main strength of "Sajah" lies in her eloquence. "She dealt well," the narrator says, and among the Arabs "this weapon is the most valuable weapon." The girl presents herself before them as a chief, uses seduction and suggests her Christian religion, without disturbing a certain interest in her person: "By this irrational approach, Sajah, almost without knowing it, caused a shift in the balance throughout the peninsula ... The Muslim forces, unable to limit the Muslim demarcation well, are worried about these reinforcements brought by this strange woman, and Musaylimah himself does not know what Sajah is thinking. Is she coming in competition? If she dazzles so much with her speeches, he will not see his forces melt and gather, and perhaps also because the Muslim's long-standing position inevitably leads to some erosion ... However, if Sajah is really an ally, what is the real project she lives by?" (Djebar, 1991, p. 46)

Assia Djebar opens the door to interpretation by analyzing the character of Sajah, as she sees that her charm that subjugated the Arab tribes negates in principle that Sajah was charmed by Musaylima's beauty, as she could have found among the Arabs someone more beautiful and dignified to satisfy her femininity, but despite that she remained unmarried. This matter implicitly prompts us to question and search for the real motive behind this marriage, or in other words: "What was Sajah looking for by marrying Musaylima?" Therefore, Sajah, despite what has been said about her, ultimately represents

nothing more than a model of a woman who, no matter how glorious she is, falls before the power of men.(Belgol, 2019).

Shahra Belgoul asserts that the text “Far from the City” is “a text haunted by the obsession of doubt and possibility, a text that opposes everything that is fixed in historical texts to redraw a brighter reality regarding the role of women and their active presence throughout the pages of Islamic history. It is quite simply a text that explores what is unspoken in Islamic history, taking the point at which the historian stops as an incentive to begin writing a parallel text that re-furnishes that history with the aid of the element of imagination.”.(Belgol, 2019)Assia Djebbar expresses her reservations about what the historian says by posing a series of questions that open the way to imagining other, more realistic possibilities, because the image that the historian gives remains pale and incomplete due to the control of the male perspective (system) in directing the news he provides, and her means of doing so remains opening the way for imagination to fill those gaps and illuminate the dark spots in those texts.(Belgol, 2019)

Conclusion:

"Assia Djebbar" in the novel "Gate of Memories" writes in a sublime and unusual way. Language is what enriches the texts, and the quality of the story is based on it. She employs appropriate words so that the reader is immersed in her imagination and delusions, which creates an element of suspense in him. The female writer (Assia Djebbar), like all women, rejects the coercive authority of the other (the man), who has for centuries brandished the sword of his tyranny over women, depriving them of all right to express themselves, incorporating them into the list of his possessions and desires.

And throughout the novel “Far from the City,” we realize that Assia Djebbar is not writing history, but rather trying to present her point of view on one of the most complex issues, within a creative, artistic, imaginative framework, employing her modernist culture and deconstructive reading, to restore some of the neglected and marginalized links, and to speak out about the forbidden and the unspoken, relying on creative imagination and artistic intuition to raise embarrassing questions to shake what she sees as fanatical ideas.

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