

Dirassat & Abhath
The Arabic Journal of Human
and Social Sciences



مجلة دراسات وأبحاث
المجلة العربية في العلوم الإنسانية
والاجتماعية

EISSN: 2253-0363
ISSN : 1112-9751

A Study of Algerian Feminist Fiction Between Substitution and Transcendence

تيمة الأم بين نسق الإحلال والتخطي قراءة في المنجز الروائي النسوي

Dr. Boulahya Sabrina
University Abdelhamid Ibn Badis-Mostaganem

Faculty of Arabic Literature and Arts

Associate professor grade A sabrina.boulahya@univ-mosta.dz

د. صابرينة بولحية

Sabrina.boulahya@univ-mosta.dz

أستاذة محاضرة أ، جامعة عبد الحميد بن باديس، كلية الأدب العربي والفنون قسم الدراسات اللغوية والأدبية

تاريخ القبول : 2025/09/20

تاريخ الاستلام: 2025/07/07

Abstract:

Acuallay, the majority of novels were characterized by focusing on specific contents that supported reality at times and rejected it several times. They relied on symbols that embodied human intellectual fantasies with an ideological path.

We find that novelist excelled in formulating the world of women by embodying identity as a symbol of artistic principles that indicate the growth of their emotions.

Yet, women has been linked to the thought and vision of writers. She represents the mother, the sister, and the homeland. She is also a model that reflects the image of her existence and her balance with the patriarchal society. Hence the term mother in the feminist novel refers to a new character in the feminist world that novelists have not delved into analyzing before. They do not distinguish a woman's feelings from another woman's.

Finally, this distinction embodies the femininity of women in creating championships and glory. She is the mother, thanks to whom the fate of peoples becomes an issue

Keywords: Women- mother -novels -feminist novel

المخلص: ارتبطت غالبية الروايات الحكايا بتجسيدها لمضامين قيمية تثمن الواقع مرّة وترفضه مرّات، ومن الجدير بالذكر أنّها احتفت بتقديم رموز طالما جسدت تخيلات انسانية بقدر حملاتها الفكرية ومساراتها الأيديولوجية. فنجد أن عالم المرأة كثيراً ما تاق إليه الروائيون في صياغتها من منظورات وعوالم تجسد هوية الآخر أو رمزا لمنطلقات فنية تغنيهم عن البوح أو ترحل بهم إلى كبت جنون تعاضمهم. ارتبطت المرأة بفكر الكتاب ورؤيتهم فقد جسدت وطناً وأماً وأختاً وحبشية أو ثورية أخرى، تقديماً لنموذج في ساحة المثقف العربي كصورة جديدة بأحقية وجودها وموازاتها للمنظور الذكوري أحياناً أخرى؛ ومن هنا تفرض صورة الأم في الرواية النسوية وجهة نظر في إحلالها النمطي الاعتيادي أو تخطيها له بالبوح لما تعايشه داخل مجتمعها ولم تجسده أقلام الروائيين قبلها؛ فلا أصدق من ذكر مشاعر المرأة من المرأة نفسها، وهذا التصالح ينزع إلى تقديم صورة شعرية تتخطى حدود أنوثتها لتصنع بطولة و مجداً تحت يديها فهي الأم حينما نكتب عنها تحول مصير الشعوب إلى قضية الكلمات المفتاحية: المرأة -الأم- الرواية -الكتابة النسوية

1. INTRODUCTION

With themes firmly ingrained in human existence, the novel creates a world all its own. It is a creative story that opens the reader's mind to new realms and expands their horizons while reflecting the changes and

¹. that gives the events their meaning—rather than the events themselves is the essence of the novel” Language shapes meaning,” and words take on a life of their own”². Regarding the narrative material, it is the result of an interplay” between the writer's own experience and other facets of life rather than just reflecting reality. Events, time, plot, characters”³, and location are some of the components that make up the story, and each one has a distinct narrative function”⁴

After World War I, the Arabic novel saw tremendous growth as a literary form, including a variety of artistic and intellectual styles and tendencies. Has the Arabic novel,⁵ however, been able to keep up with the changes in human nature and thoroughly handle their problems? Has the mother's image been given enough consideration in narrative discourse? Furthermore, considering the relative lack of female voices in the early literary landscape, how have Algerian women writers addressed this theme?

2. The Algerian Novel: Overview and History:

After a period of stagnation following the freedom revolution, the Algerian novel actually began to take shape in the 1970s. After Ahmed Reda Houhou's ****Ghada Umm al-Qura**** was published in 1947, Nouredine Boudjerra's *"The Fire"* (1957), Abdelhamid Benhedouga's *"The Wind from the South"* (1971)⁶, and Tahar Ouettar's *"The Lizard"* were published.

unpredictabilities of reality. Despite its tendency to seem removed from reality, narrative can yet create parallel worlds that indirectly engage with reality.

In this regard, Todorov contends that the narrative discourse—“that is, the narrative discourse”

*The Wind from the South** remains a landmark in the artistic development of the Algerian novel, despite the fact that some critics contend that Mohamed Arrar's *"What the Wind Cannot Carry Away"* ⁷came before it.

Because of challenging political conditions in the 1958s, authors tended to depict transient moments rather than profound intellectual ideas⁸, which led to a fall in the “novel in favor of the short story. But by the early 1971s”⁹, there was a real artistic revival of the Algerian novel.

The first subtitle opens with an introduction that presents the specific problem under study and describes the research strategy.

3. The History and Difficulties of Algerian Feminist Fiction :

Alongside movements calling for gender equality, interest in feminist literature began to grow in the Arab world in the second half of the 20th century. In contrast to works written by men, feminist fiction was still relatively rare. Female voices were completely absent during the foundational period (from 1919 to the 1950s, when Mohamed Hussein Heikal wrote **Zaynab**), and they only started to appear in the late 1950s with authors like Layla Baalbaki, Ghada al-Samman, Radwa Ashour, and Ahlam Mosteghanemi¹⁰.

Colonial conditions in Algeria, which aimed to eradicate national identity and repress the Arabic language¹¹, caused a delay in the rise of women writers.

Women continued to be culturally ostracized until the 1970s, and many authors published in French¹². However, trailblazing voices like Assia Djébar (Thirst, 1957) and **Zhour Ouennissi** (eminent in novels and short tales) arose, followed by a generation of female authors who defied social taboos and bravely tackled problems of the body and independence.

4. The Mother's Image Between Liberation and Stereotype

A. The Mother's Stereotypical Picture

In Algerian fiction, the mother is frequently shown as a supporting character who shows up in the protagonist's early recollections. Although she is a representation of compassion and selflessness, she is nonetheless limited to her traditional responsibilities of childrearing, cooking, and deferring to male authority. The mother (Amina) in novels such as Naguib Mahfouz's **Cairo Trilogy** stands for unadulterated instinct and unwavering determination in protecting the family, yet she is kept apart from contemporary influences.

The mother is also portrayed in feminist fiction as a victim of oppression and tyranny—a "stolen homeland," as some critics refer to her. She is compelled to marry, quietly endures life's hardships, and gives up everything for her kids—even if it means losing her individuality.¹³

B. The Mother and the Homeland Nostalgia :

In certain pieces, the mother is shown as a representation of the nation and shared history¹⁴. As though unwilling to let go of

that era, the mother or grandmother describes the past with anguish and longing. The grandmother in **The Wind from the South**¹⁵ weeps on Independence Day, re¹⁶alizing that the time she longs for will never come again. As mothers do in novels about the Algerian revolution, the mother therefore represents identity and history by giving up her children for the sake of the country.¹⁷

C. Motherhood's Monotony:

On the other hand, parenting is portrayed as a daily hardship that restricts women's ability to express themselves creatively¹⁸. The mother in Zhour Ouennissi and Assia Djébar's novels is too busy giving birth and raising children to have time for personal growth. Within this framework, she "gives birth and feeds" ¹⁹without being outside of it. She is trapped in clichéd roles even when she attempts to escape into other worlds (e.g., by viewing Egyptian films)²⁰.

5-Conclusion :

In Algerian feminist fiction, the mother's image is still complex, balancing conventional preconceptions, sacrifice for the country, and the routine that inhibits her creativity. She is both a victim of social injustice and a symbol of love and charity. She may no longer possess the "male eroticism" seen in literary works, but she is still the protector of memory and identity, strong in the face of adversity.

The critical assessment of the mother's role—between what is expected of her and what she wants to be—is so successfully presented by Algerian feminist fiction.

- ¹ Hacen bahraoui ,structure for:m of naratives, markaze eltakafi el arabi , eldar elbaieda,maroco.1,2009,p17
- ² Umberto eco,mecanics of writing naratives ,textes of experience espicialiy trad :said ben grade, dar ek hiwar for publishing and distribution,syrie,ed1, 2009,p99
- ³ Adel frihat,culturai horizons,priting press elyaziji,edit :12002,p93
- ⁴ Abed elfatah kilito, leturature and srrangress,dar topkal,edition2,p 39.
- ⁵ Adel frihat,culturai horizons,priting press,p120.
- ⁶ Hafnaoui baali, women novel aesthetic p69
- ⁷ Bouzid mohamed ,a women's personality ; in the novel Arabic algerien ,ruviue ,3 2020,p39
- ⁸ He look :rachid kerzime,world novel with, oran pub, ahlam mlostaganemy ,p14.15
- ⁹ Edrisse boudia, vision and structure, in a novel with taher wattar, university publition costantine edit:1, 2000,p39
- ¹⁰ Meghrebi women's novel,el misbare n:25.24 01january 1995, p 173
- ¹¹ Hhocine mnasra , woman and their relation ship with other in the novel palastinien, dar elsahe, beirout,2002p22
- ¹² Rachida ben meshodat, women's narrative in morocco khnatha benona woman's letterature englande ,elkatiba n :4 01march 1994
- ¹³ Fadila farouk mizaje morahika, dar el farabi beirout, edi:1,p139
- ¹⁴ Gorje tarabichi, all books,dar madarik , dubai 2013,p235
- ¹⁵ Saleh mafkouda ,women image in the novel algerien,)p164
- ¹⁶ Ahlem mostaganemy , fawda elhawassep124-101-99 dakirat eljasade,p251.106105
- ¹⁷ Ahlam mostaganemy, dakirat eljasad,p 106-162 and fawda elhawasse ,p307
- ¹⁸ Gorje tarabichi,p235
- ¹⁹ Saleh mafkouda ,women image in the novel algerien p210.
- ²⁰ Fadila farouk ?mizaje morahika,p105
- ^{5.} Fadila farouk ,mizaje morahika,dar elfarabi, bairout,edit :1.
- ^{6.} Gorje tarabichi,
- ^{7.} Gorje tarabichi, all books,dar madarik , dubai 2013
- ^{8.} Hafnaoui baali, women novel aesthetic
- ^{9.}
- ^{10.} Saleh mafkouda ,women image in the novel algerien
- ^{11.} Saleh mafkouda ,women image in the novel algerien,)
- ^{12.} Umberto eco,mecanics of writing naratives ,textes of experience espicialiy trad :said ben grade, dar ek hiwar for publishing and distribution,syrie,ed1, 2009
- ^{13.} :rachid kerzime,world novel with, oran pub, ahlam mlostaganemy .
- ^{14.} dakirat eljasad, el aswad yalik biki, dar nofel Lebanon, 2012
- ^{15.} fawda elhawasse ,dar el adab;Lebanon,2000
- ^{16.} Hacen bahraoui ,structure for:m of naratives, markaze eltakafi el arabi , eldar elbaieda,maroco.1,2009,
- ^{17.} Rabia jalty arch mahchouk, pub el ikhtilef alger, edit :1,2013.
- ^{18.} **Thesis and dissertation**
- ^{19.} :Hhocine menasra , woman and their relation ship with other in the novel palastinien, dar elsahe, beirout,2002
- ^{20.} Meghrebi women's novel,el misbare n:25.24 01january 1995.
- ^{21.} Edrisse boudia, vision and structure, in a novel with taher wattar, university publition costantine edit:1, 2000
- ^{22.} **Articles:**Bouzid mohamed ,a women's personality ; in the novel Arabic algerien ,ruviue ,3 2020
- ^{23.} Rachida ben meshodat, women's narrative in morocco khnatha benona woman's letterature englande ,elkatiba n :4 01march 1994

6 Referrals And References:

Books:

- Abed elfatah kilito, leturature and srrangress,dar topkal,edition2,
1. Adel frihat,culturai horizons,priting press elyaziji,edit :12002,
 2. Ahlam mostaganemy,
 3. Ahlem mostaganemy , fawda elhawasse
 4. Fadila farouk mizaje morahika, dar el farabi beirout, edi:1,