

**THE PERILS OF WRITING AS A
WOMAN ON ALGERIAN
WOMEN:AN ANALYSIS OF ASSIA
DJEBAR'S WOMEN OF ALGIERS IN
THEIR APARTMENT**

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ABSTRACT

Trough her interviews and some of the critical works devoted to her. Assia Djébar emerges as a writer, « whose intent is to express the concerns of Algerian women struggling to break free from their traditional role as mute objects within a rigid patriarchy ». My paper seeks to demonstrate that in 'Women of Algiers in Their Apartment'; Assia Djébar comes short of achieving this aim. Not only does she fail to develop a type of écriture to elevate Algerian women above their usual victimisation, but she also does not manage to reflect the appropriate means for them 'to throw off the veil.' I shall argue this position from two perspectives. First, I shall apply a feminist approach which will concentrate mainly on the analysis of the type of discourse developed in this work, and a discussion of the women characters of the story (especially Sarah, Anne and Fatma). I shall try to show that such a discourse never goes beyond the reflection of women's oppression and victimisation. As for the 'characters', their depiction by Assia Djébar seem to emphasise their passivity and resignation as prisoners in a closed place. Equally, I shall confront my arguments with current criticism of Djébar's works, especially with the feminist aspect of such criticism. Second, I will concentrate on Djébar's écriture by dealing with what Jacqueline Kaye and Abdelhamid Zoubir call « the ambiguous compromise » characterising the French language Algerian novel. By basing my arguments on such works as, Deleuze and Guattari Kafka – Toward a Minor Literature, Abdelkebir Khatibi, le roman maghrébin, and the reactions of Assia Djébar and other Algerian writers to the problem of (French) language, I shall demonstrate the timid and naive nature of Djébar's écriture in 'Women of Algiers in Their Apartment'. Likewise, I shall try to explain the double 'alienation' of Djébar as 1) a woman writing in an Islamic society, and 2) a woman writing in French. Such a double alienation, which may account for the weaknesses in this writer's short, story.

The title of Assia Djébar's collection of short stories, *Women of Algiers in Their Apartment*, is also the title of one Eugene Delacroix's painting's that the French painter made in 1832, after a short trip in Algiers. In an essay entitled «Forbidden Gaze, Severed Sound,» Assia Djébar deals with Delacroix's *Women of Algiers in Their Apartment* and the circumstances which gave birth to this painting. As Djébar tells us, after long discussion, a 'chaouch' is persuaded to allow Delacroix visit his house. Hence,

Delacroix, in the company of the husband.... crosses «A dark hallway» at the end of which, unexpectedly and bathed in an almost unreal light, the actual harem opens up. There, women and children are waiting for him 'surrounded by mounds of silk and gold.' The wife of the former rais, young and pretty, in setting in front of a hookah. Delacroix...' was if intoxicated by the spectacle he had before his eyes'. (1)

Briefly, Eugene Delacroix's painting is a scene representing women characters in «an apartment space». Two women, occupying the centre of the scene, are sitting in front of hookah, while on the left and in the front scene, a third woman is leaning her elbow on a cushion. The scene also shows a servant woman who is busying herself with kind of curtain. The whole bathes in a dim light. When dealing in her essay with Delacroix's painting, Assia Djébar suggests that, «the whole meaning....is played out in the relationship these three have with their bodies, as well as with the place of the enclosure. Resigned prisoners in a closed place that is lit by a kind of dreamlike light coming from nowhere. «(135) Indeed, Djébar sees the women represented in Delacroix's painting in terms of their oppression and their subjection to the 'rais', the male leader and possessor of the harem. In the representation of these women and the atmosphere surrounding them, as engendered by the 'unreal quality of light' and the bareness of one of the room's walls, she perceives the heavy solicitude of these women. The link between the painting and Djébar's writing is not surprising for, as she tells us, if Renoir «could not prevent large tears from streaming down his cheeks» in front of *Women of Algiers*

Should we be weeping like the aged Renoir, but then for reasons other than artistic ones? Since then, these women, whom Delacroix knew how to observe as no one had done before him, have not stopped telling us something that is

unbearably painful and still very much with us today. (136)

Hence, Djebbar's attraction to Delacroix's painting, at least as emerges from this statement, seems less related to the artistic achievements of the French painter than to the importance of his subject which appears, even a century and half later, as a crucial issue in Algerian society. It is true that Djebbar also points out in her essay the artistic qualities of *Women of Algiers in their Apartment*; it would be interesting, later on this paper, to discuss Djebbar's own artistic and literary achievement in her short story in the light of Delacroix's masterpiece. Hence, as we have seen, Djebbar singles out, among others, the 'unreal quality of the light' which had such an impact on the ageing and sensitive Renoir. Djebbar's fascination with Delacroix's painting is also caused by « the distant and familiar dream in the faraway eyes of the three Algerian women, if we make an attempt to grasp its nature, makes us in turn dream of sensuality. » (137) However what attracts most Djebbar is not the enigmatic and luxurious orient but « rather those women whose Drama cannot be guessed ».

Such drama which had undoubtedly a strong impact on Assia Djebbar has found in this Algerian woman writer an ideal interpreter. Assia Djebbar could not apparently stay aloof from the fate of these women and limit her reaction to the expression of her feelings towards Delacroix's painting. Instead, by using as a starting point such a painting she made it her task to explore this drama and bring it to light. Although writing in a restrictive environment, Djebbar also aimed through a new version of *Women of Algiers in Their Apartment*, Assia Djebbar is somehow giving a voice to these women.

Djebbar's collection of short stories, *Women of Algiers in Their Apartment*, was first published in 1980. With her documentary film *la nouba des femmes du mont Chenoua* (1979), this work marks Assia Djebbar's return in the public and literary scenes after many years of silence. She had stopped writing in 1969. The collection is divided into two main sections.

The first one, entitled « today », includes two stories « women of Algiers in Their Apartment » and « The Woman who weeps ». « Yesterday » is the title of the second part consisting of four stories which are successively, « There Is No Exile », « The Dead Speak », « Day of Ramadan » and « Nostalgia of the Horde ». In addition, the collection contains a brief overture and a long essay by author, « Forbidden Gaze, Severed Sound », in which she deals, as has been noted, with Delacroix's painting. Finally an afterword by Clarisse Zimra and an interview with Assia Djebbar close the work.

In the paper I am going to concentrate mainly on the story which bears the collection title, that is « *Women of Algiers in Their Apartment* »,

for analysis. That Djébar gives to this story the title of her collection and by the same token the title of the French painter's masterpiece is significant in many ways. Indeed, the importance of this story lies in the fact that in the whole collection, it is perhaps this story which best catches the spirit of Eugene Delacroix's painting, or, more precisely, its impact on Assia Djébar. Second, by placing this story at the beginning of the section entitled « Today », Assia Djébar wants to stress that « it is the most timely of the collection. » Moreover, the fact that it is this very story that opens the collection may suggest that the author wants to channel through it a certain reading of her work. This story is equally important by its subject matter and the seeming contradictions that characterised it. As one critic put it, juxtaposing the modern Muslim woman with her

elders, it poignantly illustrates a bonding between women who gradually come to see themselves clearly and to realise that they carry within them their own prisons. Even those who do not wear the ancestral veil remain entrapped by invisible veils. The question is posed: how will the passage for Arab women be made (2)

When reading « Women of Algiers in Their Apartment », one does not only ask a variety of questions, but one cannot also help feeling a certain uneasiness.

One of the most important scenes in « Women of Algiers in Their Apartment » is the one which I would term « the Turkish bath scene » or, perhaps more accurately, « the Hammam scene ». (3) First, this scene is significant because of the setting in the story. « Women of the Algiers in Their Apartment » consists of four parts and two interludes. This scene occurs in the third and longest part of the story and is dealt with at length by Djébar.

It covers almost the whole third part. Second, it is in this scene that the denouement of the story is somehow enacted, especially after the incident involving the bath masseuse. The « Turkish bath scene » is all the more important because it takes place, indeed, in the 'Hammam' which is, to a large extent, a women's space par excellence and holds symbolic references.

Significantly conversation begins at the hammam where the women perform the ritual of bathing together in the hot vapours. The hammam is presented as an enclosure that promotes comfort and healing, a refuge from patriarchal society. (4)

The hammam is also means of a temporary escape from the patriarchal prison, for as Djebbar tells us « Women of Algiers », « other women, mute, stare at each other across the steam: they are the ones who are locked inside for months of years, except to go the baths » (5)

Hence, what is also important about the Turkish bath scene is that It is a description of an instance, which involves specifically women. Through their conversations these women introduce us to an aspect of Algerian women's life and the woman condition in Algeria. However, if we are able to have insight into the woman condition in Algeria through such a depiction, this is due, to a large extent, to the artistic and literary qualities of Assia Djebbar. Bearing in mind Delacroix's painting, when one reads Djebbar's description, one is tempted to speak of « the women of Algiers in their hammam ». As was the case with Assia Djebbar who, fascinated by the French master's painting, could but comment on it extensively in her essay, « Forbidden Gaze, Severed sound », one cannot but pause and analyse Djebbar's description in detail.

In the Turkish bath scene, not only does Djebbar manage to bring to the fore a large group of women, but she also succeeds in juxtaposing women from different backgrounds and, more or less, different social status. One may, indeed, find in such a feminine gathering the old Muslim women and the new generations of Algerian women, ranging from the student to the hospital laboratory assistant and the woman 'cadre'. (6) One also notices the presence of Anne, the French woman, in this gathering.

Having set up in the Turkish bath such a stage and brought to the fore these women, Assia Djebbar undertook her depiction of the bathing rituals, the relationship between the women and their conversations. Indeed, in the hammam, Djebbar shows the women in their intimate selves and accomplishing the rituals with comfort and ease. They appear as freed from any constraint in this familiar environment, giving vent to their preoccupations and expressing themselves in a variety of ways. Hence, one of the women « was humming a sad ballad in contralto voice »; Anne, the Frenchwoman, « very quickly...freed from the black jersey fabric her heavy breasts.. »; while Baya, the laboratory assistant, « made more beautiful by the luster of her Plump, white skin in the translucent steam, began in motherly fashion to pour tepidwater over Anne's hair, which, as it fanned out covered her entire back.' (29) However, Djebbar's descriptive talent in the Turkish bath scene is best reflected in her erotic depiction of the masseuse and another bather. As she writes,

it was then that French woman stopped asking questions looking at the wasted bodies around her in fascination. Arms of a masseuse, standing straight up on the marble slab, then kneeling down,

encircling the body of a bather whose face, belly, and breasts were crushed against the stone.....the couple formed by the two women on the marble slab high above the other bathers, became entwined again in painting rhythm, taking on a strange shape, that of slow, well-balanced tree whose roots plunged down into the persistent streaming of the water on the Grey stone. « Allah is great and generous! » (30)

The joy of ecstasy and fulfilment is clearly expressed in this last Exclamation.

In this scene, we are also given an insight into the women's conversations which reflect, to large extent, the issue of the Algerian women condition. What one notices in this respect is that Assia Djebar does not live up to the expectations of the reader and her reputation as a writer, « whose intent is to express the concerns of Algerian women struggling to break free from their traditional role as mute objects within a rigid patriarchy. (7) Indeed, one of the most important flaws in the Turkish bath scene (and the story as a whole) lies with the most prominent character of Assia Djebar, that is Sarah. The latter is somehow detached from this setting and the other women. The three women, Sonia, Baya and Anne, whom Sarah is related to, are the first to arrive to the hammam and promptly mingle with the other women. However, Sarah does not come with her group; it is only in the middle of the bathing ritual that she shows up.

Sarah arrives at last, the pagne, clutched under her armpits come halfway down her thighs. A comb in her hand, a cup of fresh water to drink, she quietly sits down in the middle of a group. (31)

The use of 'last' may suggest that Sarah was very much awaited by some of the other women and her arrival constitutes a relief. This may be also emphasised by her sitting down in the middle of the group. However, the word 'quietly' sheds certain doubts about Sarah's role as the potential leader of the group or the animator of the conversation. When one bather « picks up the thread of her chronicle », Sarah « listens to the unknown woman with the absent eyes. » (32)

Not only does Sarah fail to be the initiator of any conversation, as might be expected, but in one of the most important and controversial debates where group of women discuss an occurrence involving « the women of a socialist village », Sarah remains indifferent. This example is very illustrative and invites certain comments. Hence, it is worth quoting in full.

The unknown woman intervenes: « In a socialist village (and she cites her references: a daily paper in the national language that her little boy of ten reads to her everyday) peasants women have broken the faucets so they can go to the fountain every morning! ...Such ignorance! » « Freedom! » replies Baya coming out of the steam room.

How where the new houses built for them? Closed in, Everyone of them, locked in upon herself...Is that how they live in the douar? »

« What wouldn't I break, inside of me or outside if need be, to get back with the others? to get back to the water that streams, that sings, that gets lost, that sets all free, if only bit by bit. » Sarah has stopped listening. (32)

This passage reflects at least two of the criticisms that Djébar has always voiced. First, the connection between « the daily paper in the national language » and the little boy of ten who reads the news to his mother emphasises Djébar's view that Arabic is « an authoritarian language that is simultaneously the language of men. » (8) Second, through the reference to the women in the socialist village, Djébar wants to criticise the country's socialist system which held a controversial position towards the woman question. Indeed, on the one hand it claimed liberation of women, but on the other hand, because of a certain cultural heritage, it denied women such a freedom. However, it seems that Djébar's criticism, which is voiced through the character of Baya, is no less controversial. The construction of the 'socialist village' in Algeria, in spite of a few shortcomings, has indeed improved the lot of many peasants, especially the women who, thanks to the 'modern' means of living, were freed, to large extent, from the servile domestic duties. As for the return to the water that streams...that sings... that sets all free, « this is rather a naive and romantic thinking. The last sentence of this passage reflects the attitude of Sarah is also important. It constitutes a kind of fall and is set in sharp contrast to the whole conversation. The fact that Sarah « has stopped listening » may emphasise once more her detachment; or it may also suggest the naiveté of the women's arguments, she chose to 'retreat' from the conversation. In both cases this shows Djébar's weakness in this particular passage.

Even some attempts to get Sarah's attention prove unsuccessful. A case in point is when Baya tried to take Sarah in her confidence.

Baya really wanted to talk, not to Sonia, whom she thought too young, but rather to Sarah, who would reassure her; that way, she might manage to strip bare her fears. (33)

However, if Baya turns to Sarah because she sees in her mature and wise Sister who would "reassure her" she is soon disappointed. She finds "Sarah daydreaming-Sarah silent". Baya's example is yet illustrative for by avoiding to talk to her younger 'sister' and deciding to turn instead to the wiser and more mature one, who does not however answer her, Baya sheds certain doubts about female bondings and the women's efforts to break the ties of patriarchy.

When Assia Djébar introduces, through the character of Baya, the question of marriage and shows to what extent patriarchal society exercises pressures on, and oppresses, women through such an institution, she also presents us Sarah in a paradoxical situation. When Baya tells Sarah; "I continue to worry about getting married," and adds "I have not luck," she gets the following answer: "yes you do", Sarah protested, "it's seems you've been given a promotion at the lab." (33) One can perceive Sarah's efforts to dismiss Baya's worries about marriage and emphasise the promotion at the lab. Through such a reply Djébar wants to show, perhaps, that what is important for Algerian women is the professional competition with men as a means for liberation. The institution of marriage that Baya worries about, as the writer seems to suggest, can only worsen the woman's situation.

However, it also seems that by shifting the issue to this level and giving such an answer Sarah somehow misses the point and remains insensitive to her friend's preoccupations.

Sarah's silence and her indifference to the plight of the sisters affect, to some extent, Djébar's desire to present the hammam scene as a starting point for a program geared towards the Algerian woman liberation. The conception of such a program also comes abruptly to an end with the accident of Fatma, the bath masseuse. This old woman who is also in her way the centre of the women's gathering and initiator of some of the conversations, « suddenly slid and fell, the back of her right hand hitting the edge of the marble slab. » (35) With this incident, Assia Djébar moves from the description of the Turkish bath scene to concentrate on the old woman who is being taken to hospital. Through the deliriums of Fatma and the « diwans », Djébar introduces us to yet another aspect of the woman condition in Algeria. However, the abrupt shift from one situation to another leaves us without any specific outcome of the women's gathering in the Turkish bath.

It is Djébar's failure to suggest any solution or any concrete means to enact freedom for Algerian women that brought this author under sharp criticism. For example,

Marie Blanche Tahon criticises Djébar for her too cautious approach and her tenuous position as an intellectual living in a life distinct from that of the women of her fiction. (9)

Marie Blanche Tahon's criticism reflects, indeed, the « problem of speaking for others ». In her discussion of Djébar's collection of short stories, Joan Phyllis Monego suggests that « the seeming boldness expressed in the book's introduction, however, is not borne out in the narratives that follow. The book looks backward more than it looks forward. » (10) The ending of « Women of Algiers » justifies, to large extent, such criticism. This ending which features Anne and Sarah opens with the latter woman suggesting a kind of solution to the woman question in Algeria.

« I see no other way out for us except through an encounter like this: a woman speaking in front of another one who's watching; does the one who's speaking tell the story of the other one with the devouring eyes, with the black memories, or is she describing her own dark night with words like torches and with candles whose wax melts too fast?

She who watches, is it by means of listening, of listening and remembering that she ends up seeing herself with her own eyes, unveiled at last.... » (47)

The female bonding and discussions between women may be a valuable undertaking, but as Joan Phyllis Monego also puts, « How timid is this response in contrast to the male hero's vigorous determination to throw off the yoke of the colonialist oppressor. » (11)

At the end of the story, Anne, the Frenchwoman who is about to leave for France, decides finally to stay with Sarah. Anne's decision and her conversion to the Algerian woman cause may be seen as a positive step, especially that at the beginning of the story when she recalled her arrival in Algiers, she exclaimed, « my God, I've come here to die! » It all seemed Obvious to me.....' (8) One wonders, however, what would be Anne's role in the struggle for freedom and in what way could she help her Algerian sisters.

Should one, then, dismiss "Women of Algiers in their Apartment" for its apparent weakness and underrate Djébar's efforts. This would be certainly a rash conclusion. Djébar herself is, more or less, sensitive to some of the flaws that characterise her writings and is aware that she is perhaps operating on perilous grounds. The justification for the kind of

timid écriture that Djebbar develops in "Women of Algiers" may be found in an article that she wrote for la quinzaine littéraire. As she puts it,

Un français de solitaire, une écriture qui serait de grelottement. Toutes les premières tentatives, pour les femmes du monde arabe, de vouloir à la fois sortir au dehors et sortir en la langue différente" étaient risqué d'une double expulsion: que subissait d'une part l'écriture même balbutiante (ravalée aussitôt à l'anecdotique ou au folklore) et d'autre part, le corps parlant. Ecrire en la langue étrangère devient presque faire l'amour hors la foi ancestrale. (12)

As emerges from this quotation the fragility of this écriture lies in the fact that the author is a woman who writes in foreign language and in a conservative if not hostile environment. Hence, a writer like Djebbar is likely to find "son chemin miné".

One may also argue that in spite of certain weaknesses Djebbar's merit is to have had enough courage to write in such conditions and make her sisters the centre of not only this particular story, but of the collection as a whole. Writing in the case of Djebbar is a political act since for her, "écriture ne tue pas la voix, mais la réveille." As Mildred Mortimer also suggests, "the act of writing finally frees her (Djebbar) from exile by bringing her back in contact with her mother's world," (13) and thus contributes in the liberation of her sister's voices. Such is certainly of great importance for as Djebbar puts it, "pour moi, la voix de ces femmes est l'opposition à tout le style officiel." (14) Writing 'en la langue différente' also proves a valuable asset. Djebbar's use of French is a means of freedom. As Assia Djebbar tells us, "...il y a aussi le mouvement, la libération de la femme car, pour moi, fillette allant à l'école française, c'est ainsi que je peux éviter le harem." (15)

However, the act of writing, especially 'en la langue différente' carries certain ambiguities not only for Assia Djebbar, but also for the majority of Algerian writers. As far as Djebbar is concerned, French is also 'la langue paternelle' through her father who was a French instructor. As Mildred Mortimer points out Djebbar sees "the French language as a source of power and dominance to which certain men (such as her father) had access during the colonial period and to which women did not." (16) In addition, although French (education) constituted a means of freedom for women, it has also caused a certain alienation. Djebbar has often voiced this dilemma. The controversy over the use of French language by Algerian writers and its alienating effects has been dealt with extensively by some of these writers as well as many critics. (17) The ambiguous

compromise that these writers had often to consent is clearly expressed in the following.

Algerian writers are so much involved in the language they use, out of a latent or overt will to reach a linguistic distinctiveness, that this effort alone is evidence of their alienation from national life....Indeed Algerian writers are marked by an almost endemic alienation, either through their very use of French or through a self imposed physical or a spiritual exile, which they often justify in terms of the absence of a local intellectual environment.(18)

To some extent, the kind of écriture that Assia Djébar develops in "Women of Algiers in their Apartment" and in the majority of her writings goes in line with in the concept of minor literature that Deleuze and Guattari deal with in relation Kafka. According to them, "a minor literature does not come from a minor language; it is rather that which a minority constructs within a major language." (19) Most important their suggestion that language is affected by a high "coefficient of deterritorialisation". This notion of deterritorialisation would mean in the case of Djébar that the use of French implies, as has been suggested, the subversion and breaking of the constraints of the "territoriality" imposed by official language. Deterritorialisation would be also what Djébar refers to as "écrire en la langue étrangère devient presque faire l'amour hors de la foi ancestrale". The suggestion that Djébar's act of writing is a political action also finds its reflection in the second characteristic of minor literature. As Deleuze and Guattari also put it, "the second characteristic of minor literature is that everything in them is political...(and that) its cramped space forces each individual intrigue to connect immediately to politics. (20) Finally, the "hammam scene", in spite of some of its weaknesses, may well exemplify the third characteristic of minor literature that "in it everything takes a collective value." This grounding of "Women of Algiers in their Apartment" in the concept of minor literature as defined by Deleuze and Guattari may perhaps help us to understand better Assia Djébar's kind of écriture. Deleuze and Guattari also suggest that "Kafka emphatically declares that a Minor literature is much more able to work over its material." (21)

NOTES.

- 1). Assia Djébar, "Forbidden Gaze, Severed, Sound," in Djébar Assia. *Women of Algiers in Their Apartment*. Trans. Marjolijn de Jager Charlottesville and London: Caraf Books (University Press of Virginia), 1992): 134. Subsequent references to this essay are included in the text.
- 2). Joan Phyllis Monego, *Maghrebian literature in French* (Boston: Twayne Publishers, 1984): 141
- 3). Hammam: Turkish bath.
- 4). Mildred Mortimer P., *Journeys Trough the French African Novel*. Studies in African Literature. (Portsmouth, NH.: Heinemann, 1990)
- 5). Assia Djébar, *Women of Algiers in Their Apartment*. Trans. Marjolijn de Jager. (Charlottesville and London: Caraf Books (University Press of Virginia), 1992): 32. Subsequent references to "Women of algiers" are from this edition and are included in the text.
- 6). Cadre: High managerial staff.
- 7). Mildred Mortimer P., "Language and Space in the Fiction of Assia Djébar and Leila Sebbar," *Research in African literatures*. 19:3 (Fall 1988): 301.
- 8). See the presentation of Djébar's collection of short stories on the cover of *Women of Algiers in Their Apartment*. (op. cit. 5).
- 9). Joan Phyllis Monego, *Maghrebian literature in French*. 141.
- 10). *ibid.*, 139.
- 11). *ibid.*, 141.
- 12). Assia Djébar, "Du français comme butin", *la quinzaine littéraire*. 436: 25 (Mars 1985): 31.
- 13). Mildred Mortimer P., "Language and Space in the Fiction of Assia Djébar and Leila Sebbar". 310.
- 14). Mildred Mortimer P., "Entretien avec Assia Djébar, écrivain Algérien". *Research in African literatures*. 19:2 (Summer 1988): 202.
- 15). *ibid.*, 201.
- 16). Mildred Mortimer P., "Language and Space in the Fiction of Assia Djébar and Leila Sebbar". 304.
- 17). See for example, Khatibi Abdelkebir. *Le roman maghrébin*. Rabat: SMER, 1979. – Bouzar Wadi "The French Language Algerian Novel". *Research in African literatures*. 23:2 (Summer 1992): 51 – 59. – Djaout Tahar. "Une confluence". *La quinzaine littéraire* 436:25. "Mars 1985": 16:31. Farès Nabil. "En d'autres lieux". *ibid.* – Assia Djébar. "Du français comme butin", *ibid.* etc.
- 18). Jacqueline Kaye and Abdelhamid Zoubir, *The ambiguous Compromise*. (London and New York: Routledge, 1990): 82.

- 19). Gilles Deleuze and Felix Guattari, *Kafka – Toward a Minor Literature*. Trans. Dona Polan (Minneapolis: University of Minnesota Press) 16
- 20). *ibid.*, 17.
- 21). *ibid.*, 19.

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- 2) Cixous, Helene and Catherine Clement. *The Newly Born Woman*. Trans. Betsy Wing. Minneapolis: University of Minnesota Press, 1986
- 3) Dejeux, Jean. *Littérature maghrébine de langue française*. Sherbrook, Quebec: Editions Naaman, 1980. 247 – 275.
- 4) De lauretis, Teresa. *Technologies of Gender – Essay on Theory, Film and Fiction*. Bloomington and Indianapolis: Indiana University Press, 1987
- 5) Deleuze, Gilles and Felix Guattari. *Kafka – Toward a Minor Literature*. Trans. Dana Polan. Minneapolis: University of Minnesota Press. 1986.
- 6) Djaout, Tahar. "Une confluence". *La quinzaine littéraire* 436:25. (Mars 1985): 16:31.
- 7) Djebbar, Assia. "Du français comme butin". *La quinzaine littéraire* 436:25. (Mars 1985): 16:31..... *Women of Algiers in Their Apartment*. Trans. Marjolijn de Jager. (Charlottesville and London: Caraf Books (University Press of Virginia), 1992.
- 8) Kaye, Jacqueline and Abdelhamid Zoubir, *The ambiguous Compromise; Language, Literature and National Identity in Algeria and Morocco*. London and New York: Routledge, 1990.
- 9) Khatibi, Abdelkebir. *Le roman maghrébin*. Rabat: SMER, 1979
- 10) Monego, Joan Phyllis *Maghrebian literature in French*. Boston. Twayne Publishers, 1984. 132 – 144
- 11) Mortimer, Mildred P., "Entretien avec Assia Djebbar, écrivain Algérien". *Research in African literatures*. 19:2 (Summer 1988): 197 – 205
- 12) Mortimer, Mildred P., "La femme Algérienne dans les romans d'Assia Djebbar". *French Review* 49:5 (April 1976): 759 – 63 *Journeys Trough the French African Novel. Studies in African Literature*. Portsmouth, NH.: Heinemann, 1990. 133 – 64..... "Language and Space in the Fiction of Assia Djebbar and Leila Sebbar". *Research in African literatures*. 19:3 (Fall 1988): 301 – 11.

- 13) Sethi, Robbie Clipper. "Women of Algiers in Their Apartment".
Studies in Short Fiction. 30: 4 (Fall 1993): 611 – 12
- 14) Tahon, Marie Blanche "Women Novelists and Women in the struggle
for Algeria's National Libération (1957 – 1980)" Research in
African literatures. 23:2 (Summer 1992): 39 – 50.
- 15) Zimra, Clarisse. "Writing Woman: The Novels of Assia Djebar".
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