

The image of Lalla Fatma N'Soumer and Joan of Arc in literature: A Paratextual Analysis

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Abstract:

This article analysed two books about famous heroines: Lalla Fatma N'Soumer and Joan of Arc. The first title is *Femmes D'Algérie : légendes, Traditions, Histoire, Littérature*. The second title is *Joan of Arc: The Image of Female Heroism*. The work was done by applying the paratext theory. In the first part, I explained the term "Paratextual." After that, I gave a short biography of the two authors and the publishers. Then I highlighted all the components of the cover. I divided the titles into words and clarified the writers' purpose using these words. I added an analysis of the pages' contents and chronology. Afterwards, I chose some of the panels from the end of the second book and commented on them. Moreover, I discussed the cover of another edition (2000) of the same book *Joan of Arc: The Image of Female Heroism*. Finally, I analysed the policies of both publishers and how they presented the images of the two heroines.

Keywords: legends, traditions, Heroism, paratext and publishers' policy.

المخلص

تناولت هذه المقالة تحليل كتابين عن بطلتين شهيرتين: لالا فاطمة نسومر وجان دارك. العنوان الأول هو نساء الجزائر: الأساطير، والتقاليد، والتاريخ، والأدب. أما الكتاب الثاني فهو جان دارك:

صورة البطولة النسائية. وقد تم هذا العمل من خلال تطبيق نظرية النص الموازي. في الجزء الأول، شرحت مصطلح "النص الموازي". بعد ذلك، قدمت سيرة ذاتية مختصرة للمؤلفين والناشرين. ثم أبرزت جميع مكونات الغلاف. وقمت بتقسيم العناوين إلى كلمات ووضحت غرض الكاتبين من استخدام هذه الكلمات. أضفت تحليلاً لمحتويات الصفحات والتسلسل الزمني. بعد ذلك، اخترت بعض الصور من نهاية الكتاب الثاني وعلقت عليها. علاوة على ذلك، ناقشت غلاف طبعة أخرى (سنة 2000) من نفس الكتاب جان دارك: صورة البطولة النسائية. وأخيراً، قمت بتحليل سياسات كل من الناشرين وكيفية تقديم صور البطولتين.

الكلمات المفتاحية: الأساطير، التقاليد، البطولة، النص الموازي، وسياسة الناشرين.

*** Lecheheb Mustapha**

1. INTRODUCTION

Lalla Fatma N'Soumer and Joan of Arc were two candles that symbolized women's revolt against colonizers. For decades some literary books were written on both. These two books must be explored and analyzed to show the similarities between both heroines. The first book concerning Lalla Fatma N'Soumer, written in French, was *Femmes D'Algérie: légendes, Traditions, Histoire, Littérature*. The book's author is a French priest, Jean Déjeux (1921-1993). He was a member of the White Fathers in Algeria. There is no translated version. The title in English is *Women of Algeria: legends, Traditions, History, Literature*. It contains articles about famous women in Algeria, including Lalla Fatma N'Soumer. Déjeux presented the life of Lalla Fatma N'Soumer in 10 pages. Initially, he discussed how Algerian writers and French historians introduced this heroine. In the middle of the article, he argued about her spiritual life and how she was respected around Kabily. The last part of the article is a detailed information about her fighting against the French colonial. The second book,

Joan of Arc: The Image of Female Heroism, was written by Marina Warner, a British novelist. She wrote this book about a French woman 'Joan of Arc.' The original French name is 'Jeanne d'Arc.' Marina divided the book into two parts. The first part is about Joan of Arc's life and death. She titled it "The Life and Death of Jeanne la Pucelle." Then the second part is titled "The Afterlife of Joan of Arc." A long time after Joan of Arc's death, Marina wanted to revive this heroine in women's minds. She gathered some literary and artistic works in this part of the book.

In this paper, I used paratextual theory to analyze these two books. Paratextual analysis interprets the materials surrounding the book, such as the cover, title, author's name, publishing house, chapters, subtitles, some specific words, expressions, and photos.

2. Paratextual analysis

Paratextual analysis is concerned with all parts surrounding the book itself. Paratext was first coined by the French literary theorist Gérard Genette in his book, '*Seuils*', which was written in the French language in 1987. It was translated into English by Lewin and Macksey in 1997, as *Paratexts: Thresholds of Interpretation*. Lewin and Macksey (1997) argued:

"Paratextual" elements mean the radical dislocation of readerly expectations: dedications and prefaces are scattered within the text; notes, glosses, intercalations, and misplaced chapter headings [...] titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, [...], epilogues, and afterwords [...] "public epitexts" (from the author or publisher) as well as "private epitexts" (authorial correspondence, oral confidences, diaries, and pre-texts). (pp. Xi, xxii, xviii)

On the other hand, according to Genette (1987), the commentary on the text and how the text is received is part of paratextual analysis. For that, it is customary to make some comments about part of the text or bring others from readers. The

study contains all the possible elements in the two books. These elements are the author, publisher (Publishing house), front cover, rear cover, contents, chapters, parts, subtitles, some particular words (nouns), and phrases.

3. Paratextual analysis of *Women of Algeria: legends, Traditions, History, Literature*

This book was written in the French language in 1987. The original French title is « *Femmes D'Algérie : Légendes, Traditions, Histoire, Littérature* ». It contains 352 pages.

3.1 The author

Jean Déjeux was a French writer born on November 5, 1921, and died in Paris on October 17, 1993. He was a member of the White Fathers in Algiers and the author of studies on French literature in the Arab Maghreb. Doctor of literature (Strasbourg II, 1979). He was curator of the library of the 'Center d'études diocésain d'Alger' from 1966 to 1981 and professor at the 'Center international d' études francophones de la Sorbonne' in 1993. Among his literary works:

- Image de l'étrangère, unions mixtes franco-maghrébines (1989)
« Image of the foreigner mixed Franco-Maghreb unions. »
- Le sentiment religieux dans la littérature maghrébine de langue française (1986)
« Religious sentiment in French-language Maghreb literature »
- Identité nationale, idéologie arabo-islamique et revendication berbérophone en Algérie (1983)
« National identity, Arab-Islamic ideology, and Berber-speaking demands in Algeria »

-Situation de la littérature maghrébine de langue française (1982)
« Situation of Maghreb French-language literature »

According to what is written on the rear cover, Jean Déjeux was a member of the Academy of Overseas Sciences and has published many books on Maghreb literature and cultures. He has given courses and lectures in some Universities in the U.S.A., Canada, Black Africa, the Maghreb, and Europe. He lectures at the International Centre for Francophone Studies of the University of Paris-IV Sorbonne and the National Institute of Oriental Languages and Civilizations.

Jean Déjeux, membre de l'Académie des Sciences d'Outre-Mer, a publié de nombreux ouvrages sur les littératures et les cultures du Maghreb. Il a donné des cours et conférences dans des Universités des U.S.A., du Canada, d'Afrique noire, du Maghreb et d'Europe. Il est chargé de cours au Centre international d'Études francophones de l'Université de Paris-IV Sorbonne et à l'Institut national des Langues et Civilisations orientales.

-Taken from the book

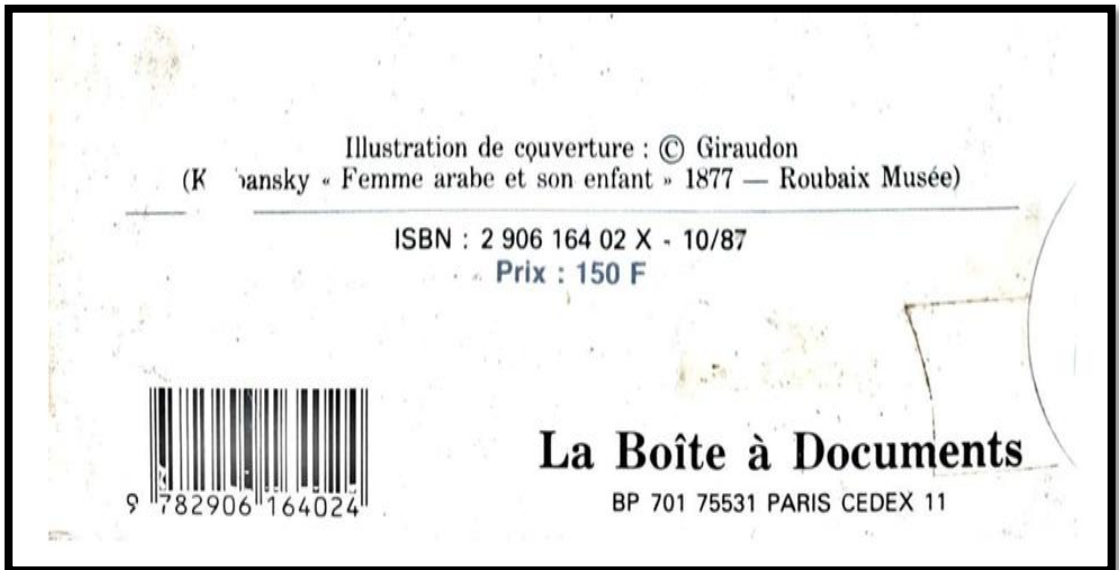


The author: Jean Déjeux. photo taken from:

Photo taken from: <https://www.babelio.com/auteur/Jean-Dejeux/119086>

3.2 The publisher

The publisher is 'La Boîte à Documents' in Paris. It is not as well-known as other publishing houses in France.



-Taken from the rear cover of the book.

3.3 The front cover of the book

The author's name is written in black at the top of the cover. In the middle is a picture of a woman with a child. She is an Arab woman. According to the author, she may represent Algerian women. Unfortunately, she has no relation with Algerian women. In the rear cover, one can find that this plate was painted in 1877 by Karbansky as an Arab woman with her child. It is in the Roubaix Museum. Historically, Algerian women never wore this style; letting one arm naked is not from the culture of Algerians. The book's title is in black at the end of the cover. "FEMMES D'ALGERIE" is written in capital letters, which means that the publisher and the writer gave the Algerian women such

importance.

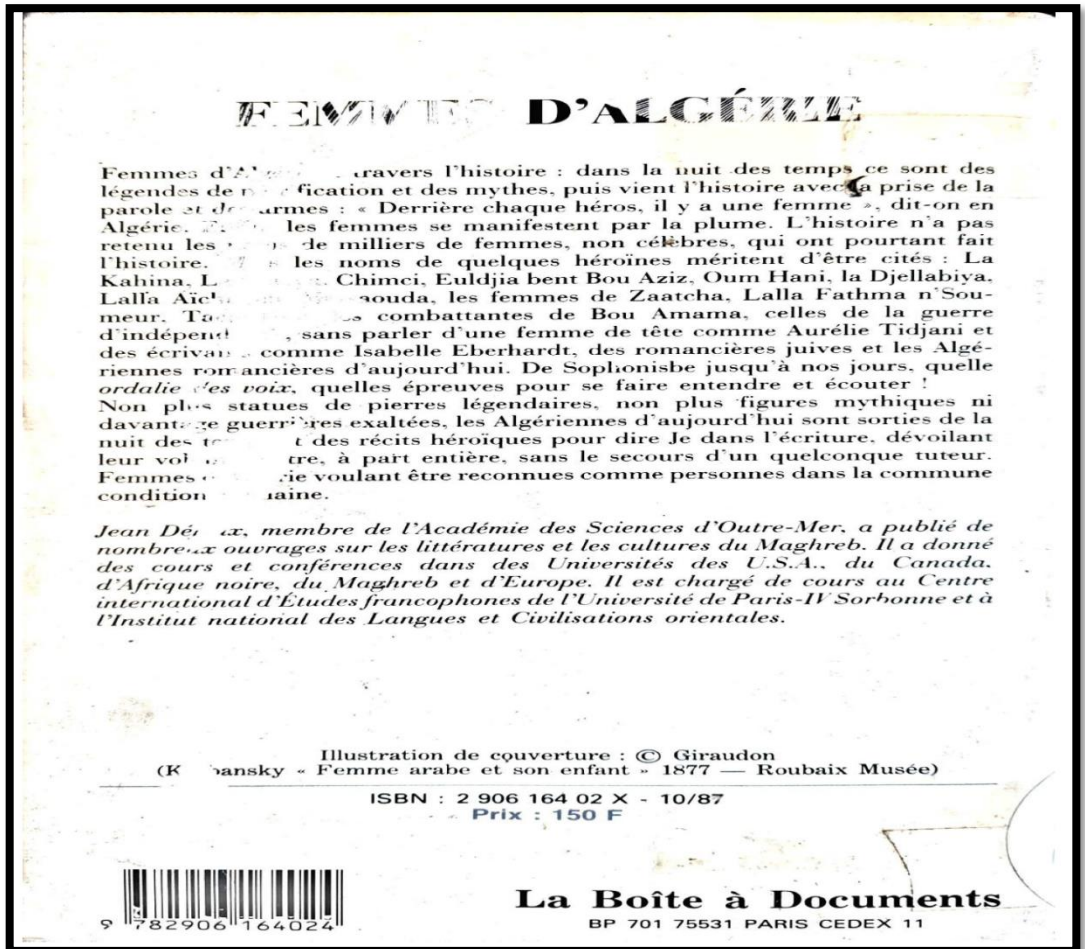


The front cover of the book

3.4 The rear cover of the book

The publisher divided the rear cover into four parts. The first part is an introduction titled Algerian Women. It is like a summary of the book. The second part is the professional life of the author. Then the third part is some explanation about the front cover plate. It is an Arab woman with her child, as mentioned previously. The publishers require all books' ISBN (International Standard Book Numbers). In addition, an old price when the currency of France

was the Franc (150 F). The last part includes the barcode, the publishing house's name, and the address.



The rear cover of the book

3.5 The title of the book

The title is *Women of Algeria: Legends, Traditions, History, Literature*. This title needs to be analyzed part by part. 1-"Women of Algeria": it is a bit over-generalization. How can any writer describe all Algerian women according to five or ten women as examples? The correct title is "Some Algerian Women." Algeria is

a Muslim country with multiple cultures spread from east to west and north to south. Women's clothing habits differ from place to place. In Algeria, women were classified according to the area where they lived. Here are some examples: Mezabite woman, Tergui woman, Kabylie woman, Chawia woman, and Algiers capital women. Every woman has a unique style of clothing, but the woman's clothes in the photo have never existed. 2- "Legends": it is a wrong meaningless word used in this title. One can ask Déjeux this question: Is Algeria a jungle in Africa? how was Algeria, when France invaded it? It was a power in the Mediterranean and a civilized country with the alliance of the Ottoman Empire at that time. 3- "Traditions": Algeria is a continent. No writer could gather all the traditions in one book. 4- "History": the colonizer has never written historical events. Significantly the massacres that happened during his colonial period. 5- "Literature": Déjeux is a French and Francophone writer. How could he write about French literature in Algeria for an Arab people? Maybe his books were for Europeans, not for Algerians.

3.6 Some passages from the book

“Jeanne d'Arc et l'Algerie” (p.158), "Joan of Arc and Algeria. According to Jambet (2009), historically, the nickname “Jeanne d’Arc” was given to Lalla Fatma N'Soumer by the French Catholic Orientalist Louis Massignon (1883-1962), a scholar of Islamic sciences. He gave this name because of the similarities between Lalla Fatma N 'Soumer and Joan of Arc, the French symbol who fought for freedom against the British coloniser.

“Dans les récits des militaires on parle de la "prophétesse berbère" (p.159). In the military writings, we speak of the "Berber prophetess"⁵. This is propaganda from those military writers. Its

objective is to divide the Algerian people into Arabs and Berbers. This is the policy of the colonists: Divide and conquer. Lalla Fatma N'Soumer was never called "Berber prophetess" by any citizen of the village where she lived. They called her Lalla. In addition, she never considered herself a Berber woman. As proof of that, her army contained many Arab fighters, including the martyr Cherif Boubeghla. "Lalla" is an Amazigh title. It means in French "Madame," and in English, "Lady" or "Mrs.". This title is given to all respectful women with large and high-class families. It is used in North Africa by both Arab speakers and Amazigh, especially in Algeria, Morocco, Tunisia, Libya, and Mauritania.

"Nous ne savons rien de l'éducation et de l'instruction de Lalla Fatma, sinon qu'elle devait connaître quelques versets du Coran comme dans les familles maraboutiques." (p.159)

In English: "We do not know anything about the education and the instruction of Lalla Fatma, except that she must have known some verses of the Quran, such as in the Marabout families." She memorised the Holy Quran during her childhood in her father's Quranic school (Zawia). According to the Algerian historian Bellah (2006), she learned Arabic grammar and some Sharia sciences, like Fiqh and Alsiyrat Alnabawia. For that, she asked her relatives to call her "Khoula Bint El Azwer," a great fighter in the army of Islam Khaled Ibn El Walid.

4. Paratextual analysis of *Joan of Arc, the image of female heroism*

This book is about a young French fighter called Joan of Arc. The author Marina Warner divided it into two parts. Part one is "The Life and Death of Jeanne la Pucelle." Part two is "The Afterlife of Joan of Arc."



The author: Marina Warner. photo taken from:
<https://holbergprize.org/laureates/marina-warner/>

4.1. The author

Marina Warner is a British writer born in London in 1946. She has written many books, among them: *The Impossible Day* (1981), *The Lost Father* (1988), *Fly Away Home* (2015), and *Inventory of a Life Misaid: An Unreliable Memoir* (2021). According to the Academy of Europe, Warner taught Literature, Film, and Theatre Studies from 2004 to 2015 at the University of Essex. Since 2015, she has been a Professor of English and Creative Writing at Birkbeck College, University of London. Her academic fields are English literature, Comparative literature, Cultural History, and Creative writing. On the other hand, during her academic life, she has been honored and awarded many European prizes: The Holberg Prize (2015), Italian Academy, Columbia University Honorary Fellowship (2014), Sheik Zayed

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Book Award (2013), Truman Capote Prize for Literary Criticism (2013), National Book Critics Circle Award (2012), Commendatore dell' Ordine Della Stella di Solidarieta (Italy) (2005), Aby Warburg Prize (2004), Chevalier de l'Ordre des Arts et des Lettres (France) (2000), Commonwealth Writers' Prize (Eurasia) (1989). In addition to this, here is more information about her from the book.

Marina Warner is a novelist, historian and critic. Among her acclaimed works on myth, symbolism and fairy tale are *Joan of Arc, Monuments and Maidens* (winner of the Fawcett Prize), *From the Beast to the Blonde, No Go the Bogeyman, Phantasmagoria*, and most recently, *Stranger Magic: Charmed States and the Arabian Nights*. In 1994 she gave the Reith Lectures and in 2000, the Oxford Clarendon Lectures, published as *Fantastic Metamorphoses, Other Worlds*. Her fiction includes *Indigo, The Lost Father* (shortlisted for the Booker Prize and winner of a Commonwealth Writers' Prize) and *The Leto Bundle*.

Marina Warner has been a Getty Scholar, is a Visiting Fellow Commoner at Trinity College, Cambridge, a Visiting Fellow at All Souls College, Oxford, is an Honorary Fellow of Lady Margaret Hall, Oxford, a Fellow of the British Academy and the Royal Society of Literature. She is President of the British Comparative Literature Association, and Professor in the Department of Literature, Film, and Theatre Studies at the University of Essex. In 2008 she was awarded a CBE for services to Literature.

ALSO BY MARINA WARNER

Fiction

In a Dark Wood

The Skating Party

The Lost Father

Mermaids in the Basement (short stories)

Indigo (short stories)

Murderers I have known

The Leto Bundle

Non-Fiction

The Dragon Empress

Alone of All Her Sex: The Myth and the Cult of the Virgin Mary

Monuments and Maidens: The Allegory of the Female Form

From the Beast to the Blonde: On Fairy Tales and Their Tellers

Wonder Tales (Editor)

Managing Monsters: Six Myths of our Time (The Reith Lectures 1994)

No Go the Bogeyman: Searing, Lulling and Making Mock

Signs & Wonders: Essays on Literature and Culture

Fantastic Metamorphoses, Other Worlds

Phantasmagoria: Spirit Visions, Metaphors, and Media

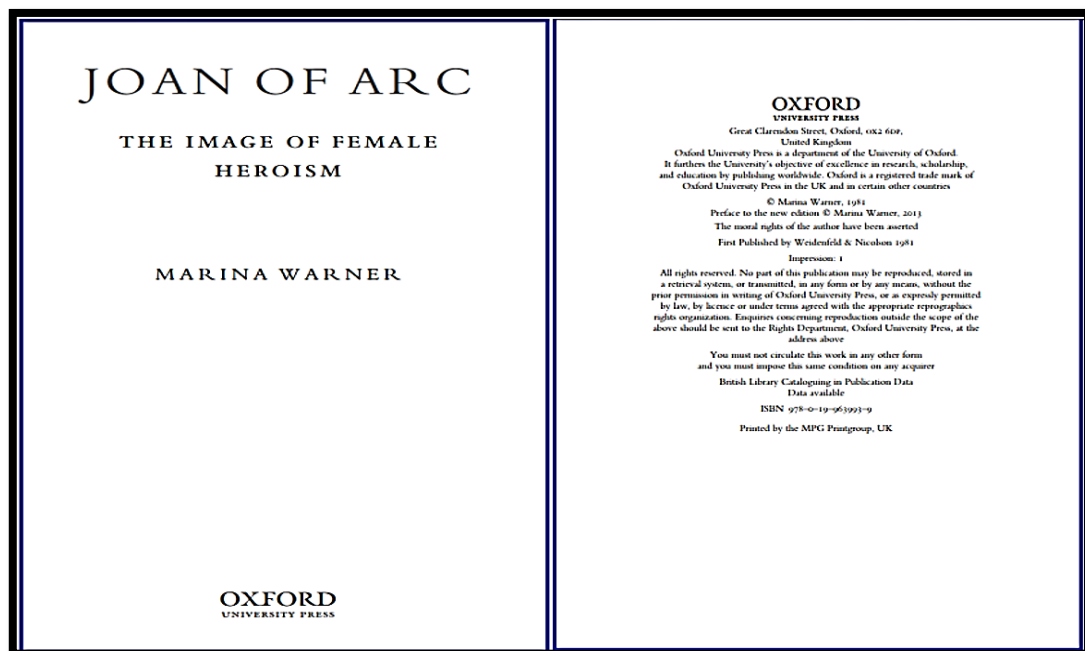
Stranger Magic: Charmed States and the Arabian Nights

The Symbol Gives Rise to Thought: Writings on Art

Taken from the book.

4.2 The publisher

This book was first published in 1983 by Oxford University Press. This version is the second edition, published in 2013 by the same publishing house.



Taken from the book.

4.3 The title of the book

The title is *Joan of Arc: The Image of Female Heroism*. Warner used the word ‘female’ instead of ‘woman.’ The purpose is to send a message to masculine society that as there is a male hero, there is also a female heroine.

4.4 Some details of the book

The book was published on 21 March 2013. It is 400 pages, 43 photos (plates), 14 in colour and 29 in black and white. Its ISBN is 9780199639939.

Product details

Publisher : OUP Oxford; 2nd edition (21 Mar. 2013)

Language : English

Hardcover : 400 pages

ISBN-10 : 0199639930

ISBN-13 : 978-0199639939

Dimensions : 15.75 x 3.3 x 23.37 cm

Best Sellers Rank: 1,025,592 in Books (See Top 100 in Books)

1,421 in French Historical Biographies

1,989 in Women in History

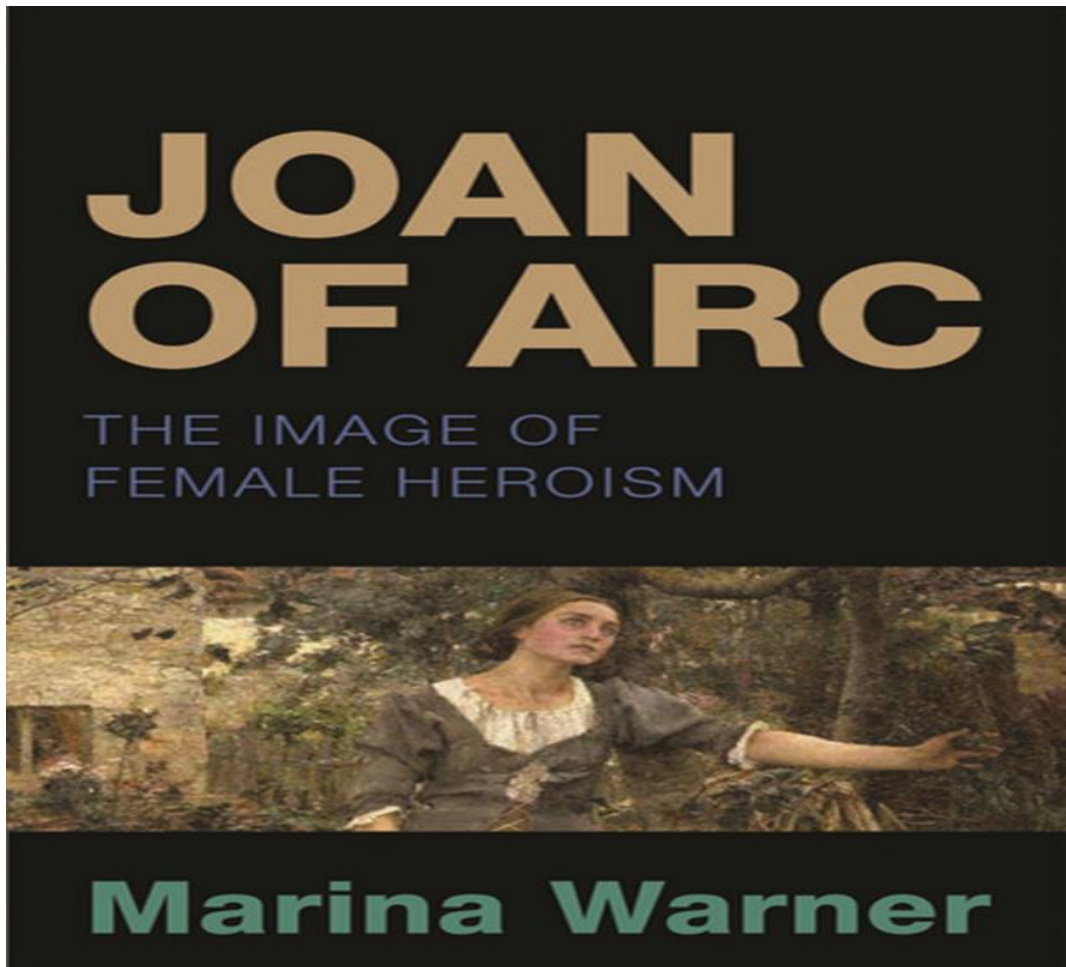
3,874 in History of France

Customer reviews: ★★★★★ ▾ 2 ratings

Taken from: https://www.amazon.co.uk/Joan-Arc-Image-Female-Heroism/dp/0199639930#detailBullets_feature_div

4.5. The front cover

The cover is divided into three parts. The significant part is in black. It consists of the title. The name of the heroine is written in gold colour in capital letters. This means that the name Joan of Arc was given great importance. The rest of the title is more minor in purple in capital letters. In the middle is a photo of a beautiful woman. It may represent Joan of Arc. From the first reading, one can say that Warner used this photo to attract feminist movements. Maybe because of the publisher's policy, she rectified this edition. Other editions included pictures of a fighter woman holding a flag on a horse. We will see when comparing it with another edition. The author's name is written in green, "Marina Warner", at the end of the cover. Unfortunately, there is no rear cover for this edition.



4.6 The contents

What is more attractive on this page of the contents is the ‘Chronology’ and the titles of the two parts. Chronology helps readers to have a general idea of the historical events of the story in the book. A chronology page is a timeline of events or history in literature and writing. This page is necessary for all books, in particular novels. It helps a researcher’s reader understand the events’ order for analysing them part by part. On the other hand, it may help to have the whole idea about the book. See the page of

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'Contents.' The first part is titled " THE LIFE AND DEATH OF JEANNE LA PUCELLE." Warner wrote the name in the French language, and she added the nickname 'La Pucelle.' Its equivalent in English is the maid or virgin. In this context, the writer may mean VIRGIN because Joan of Arc had never been married. The second part is " THE AFTERLIFE OF JOAN OF ARC." This title is a little bit bizarre. How can a reader read the afterlife of Joan of Arc? However, the meaning is another thing. It is simply about what is written after her death.

<i>Contents</i>		<i>Chronology</i>	
<i>List of Plates</i>	ix	1380 Charles VI, king of France, accedes.	
<i>Introduction to the New Edition</i>	xiii	1399 Henry IV accedes. Richard II of England murdered.	
<i>Acknowledgements</i>	xxvii	1403 Charles, future king of France, born.	
<i>Chronology</i>	xxix	1404 John the Fearless becomes duke of Burgundy.	
<i>Prologue</i>	xxxiii	1407 Louis, duke of Orléans, murdered.	
 PART ONE THE LIFE AND DEATH OF JEANNE LA PUCELLE		DOMREMY	
1. Maid of France	3	1412? 13? Joan of Arc born.	
2. A Divided Realm	21	1413 Henry V becomes king of England.	
3. The King and his Crown	41	1415 English victory at Agincourt.	
4. Prophet	64	1416 Anglo-Burgundian alliance.	
5. Harlot of the Armagnacs	82	1418 John the Fearless becomes master of Paris. English take Rouen.	
6. Heretic	103	1419 John the Fearless murdered. Philip the Good becomes duke of Burgundy.	
7. Ideal Androgyny	125	1420 By the treaty of Troyes, Charles is disinherited and Henry V's heir named heir to the throne of France.	
8. Knight	144	1421 Henry, future Henry VI of England, born.	
 PART TWO THE AFTERLIFE OF JOAN OF ARC		1422 Henry V dies. Charles VI dies. John, duke of Bedford, becomes regent of France. Charles VII proclaimed king of France at Mehun-sur-Yèvre. Henry VI proclaimed king of France in London and Paris.	
9. The Vindication	171	c. 1425 Joan first hears voices.	
10. Amazon	184	1428 c. JUNE-OCT. Joan and family flee to Neufchâteau.	
11. Personification of Virtue	203	Siege of Orléans begins.	
12. Child of Nature	221	VAUCOULEURS	
13. Saint or Patriot?	238	1429 c. JAN-FEB. Joan leaves Domremy for Vaucouleurs. French defeated at Rouvray in Battle of the Herrings.	
<i>Bibliographical Notes</i>	258	CHINON	
<i>Index</i>	329	LATE FEB./EARLY MAR. Joan arrives at Chinon.	
		POITIERS	
		c. MAR.-APR. Interrogated at Poitiers by Parlement in exile.	
		24 APR. Leaves Tours, with military equipment, for Blois.	

4.7 Some plates from the book

Plate 8 is a photo of Joan of Arc kneeling under Orleans's patron saints, Aignan and Euverte. Her raised hands, long hair, and armour inspired Ruben to paint this plate in 1620.



Plate 43 is a vivid tableau of 1900, with Joan and her “adviser” and the village church on the painted backcloth performed during the campaign for Joan’s recognition as a saint and not just a national heroine.



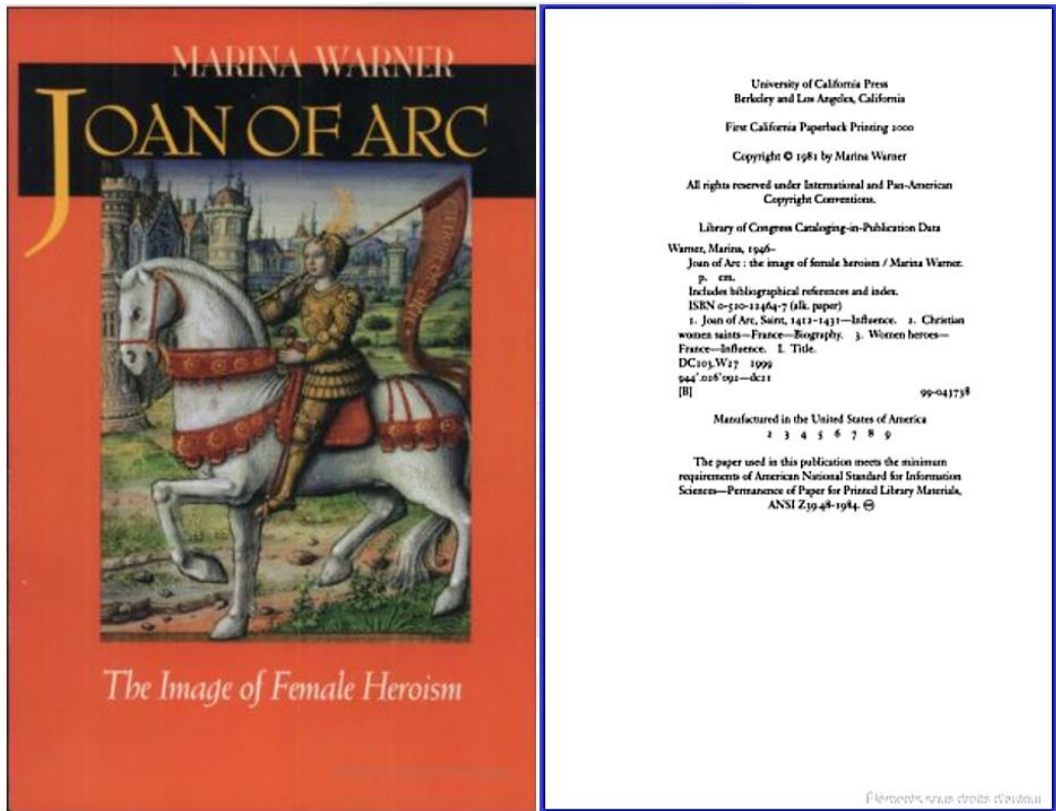
Plate 42 is the sculptor Maxime Réal del Sarte, one of the most eager supporters of the extreme right-wing movement, the French Action, who also saw Joan as a personage of his country at the time and engraved her as a ‘Mother of Mercy’ for all



4.8 An analysis of the front cover of another edition (2000)

This version was published in the United States of America, not in the United Kingdom. The publishing house is the University of California Press. They have no problem publishing Joan of Arc as a fighter on the horse in the USA. This plate may mean the victory of Joan of Arc over the British coloniser. Historically, In Britain, Joan of Arc was considered an enemy. In addition, the publisher printed the first letter of the name Joan of Arc, "J," as a giant sword. This may mean that Joan was a great fighter.

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5. Lalla Fatma N'Soumer and Joan of Arc in the policy of the publishers

Lalla Fatma N'Soumer was portrayed as an obscure and legendary woman. First look at the image of the cover; one can read the purpose of the author and the publisher. In Algeria, intellectuals see the image as a provocation to the noble position of Lalla Fatma in the hearts of the Algerians. In the photo, she looks like a gypsy. This means the French colonizer had never been honest with Algerian history, even after many years of independence. On the other hand, Joan of Arc was presented as a young fighter woman. All publishing houses tried to give a beautiful image of her. They depicted her from two perspectives.

The first is like a feminist struggler, and the second is a strong warrior.

6. CONCLUSION

To sum up, it is crucial to say that paratextual analysis is fundamental in understanding the book's content and the writer's purpose. The elements analyzed in this paper are the two writers, the titles of the two books, some specific words, and the publishing houses. Publishers have a significant role in presenting books to readers. What concerns them is to sell the maximum number of books. They have experts in designing the book and its cover. Sometimes they change the cover of the same book many times. They are linked with the market and with government policies. They must present a competitive product without clashing with the rules and laws of the country.

After analyzing the two books, the image of the two heroines was not treated equally. Despite that, they had some common points. They were religious; Joan of Arc was Christian, and Lalla Fatma N'Soumer was Muslim. They were virgins, never touched by any man. Although Lalla Fatma was married, she did not let him have sex with her, as she stayed with him in his house for a month. They were warriors, commanders of great armies. They were also captured by the invaders (British and French colonial), and they died in prison at a young age. Joan of Arc was executed at 19 years old, and Lalla Fatma at 33 years old.

Joan of Arc was given more importance in the Western world. On the contrary, Lalla Fatma N'Soumer was neglected; even though many literary and artistic works are done, there are many falsifications and misrepresentations. This plate is at the end of this

paper, painted by the French artist Félix Philippoteaux in 1866. It shows Lalla Fatma N'Soumer on the horse among her soldiers. They were preparing for a battle against the French soldiers. (See Appendix 1).

Finally, our university libraries need more research papers on the honorable aspects of the martyr Lalla Fatma N'Soumer.

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n'Soumer, by Félix Philippoteaux.jpg.

[https://commons.wikimedia.org/wiki/File:Chérif Boubaghla and Lalla Fatma n%27Soumer, by Félix Philippoteaux.jpg](https://commons.wikimedia.org/wiki/File:Chérif_Boubaghla_and_Lalla_Fatma_n%27Soumer,_by_Félix_Philippoteaux.jpg)

8. Appendices



Lalla Fatma N'Soumer on the horse among her soldiers, by Félix Philippoteaux, painted in 1866. Taken from:
[https://commons.wikimedia.org/wiki/File:Chérif Boubaghla and Lalla Fatma n%27Soumer, by Félix Philippoteaux.jpg](https://commons.wikimedia.org/wiki/File:Chérif_Boubaghla_and_Lalla_Fatma_n%27Soumer,_by_Félix_Philippoteaux.jpg)