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Manifestations of Feminine Identity in Algerian Narrative: A Selection of Case Studies

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Abstract

This study addresses the problematic of feminine identity in Algerian narrative through a comparative analytical reading of a selection of case studies drawn from the corpus of Algerian women's writing: Fadhma Aït Mansour Amrouche, Zhor Ounissi, Assia Djebar, Malika Mokeddem, and Ahlam Mosteghanemi. The study seeks to uncover the artistic devices employed by these women writers — most notably the body, memory, language, and narrative voice — in constructing a feminine identity that intersects organically with Algerian national identity without dissolving entirely into it, in light of the particularity of the Algerian historical, cultural, and linguistic context that has made the question of identity a central concern within this narrative corpus.

The study proceeds from a conceptual framework that approaches the meaning of identity in general and feminine identity in particular, then presents a historical overview of the stages in the development of Algerian women's writing, before moving to an applied reading of each



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case study individually, followed by a comparative reading that draws out the points of similarity and difference among these experiences in terms of language, generation, artistic devices, and stance toward national commitment. The study concludes that speaking of a single Algerian feminine identity is a reductive simplification of the reality of a rich literary experience, since this identity is a moving historical construct whose features multiply and diversify with the diversity of voices, generations, and languages that produced it.

Keywords: feminine identity, Algerian narrative, women's writing, body and memory, language and identity.

Introduction

Algerian women's narrative constitutes one of the richest tributaries that have nourished the modern Algerian literary scene; it has not been content to merely extend the general novelistic experience, but has established a distinct voice that reconsiders the image of woman long drawn by patriarchal discourse as an object of narration rather than an agent within it. Since the Algerian woman writer first took up the pen, the female figure has moved from the position of the unspoken to the position of one who speaks in her own name, so that body, memory, language, and place became artistic tools employed to construct a multidimensional feminine identity, in which the individual self intersects with collective national identity.

The problematic of identity grows more complex within the Algerian context owing to a particular historical, cultural, and linguistic specificity: Algeria, having emerged from a long settler colonialism and having subsequently lived through the ordeal of the "black decade," and in which Arab, Amazigh (Berber), and Francophone currents coexist, has made the question of identity a central concern within its literary corpus in general, and within women's writing in particular, given that women bear the burden of two identities at once: a national identity that must be defended, and a feminine identity that must be wrested from within a patriarchal social structure.

This study seeks to examine the manifestations of this feminine identity through a set of case studies selected from the corpus of Algerian women's narrative, namely: Ahlam Mosteghanemi, Assia Djebar, Malika Mokeddem, and Zhor Ounissi — as Algerian women's voices distinct in time, language, and artistry, who together represent a broad map of the transformations of women's writing in Algeria, from the stage of direct national commitment to the stage of existential anxiety and individual self-searching. The study is divided into a theoretical section that approaches the concept of feminine identity and the specificity of Algerian women's narrative, an applied section addressing each of the aforementioned case studies individually, followed by a comparative reading that draws out points of similarity and difference between them, and concludes with a conclusion summarizing the study's main findings.

The importance of this subject stems from the fact that the question of identity in general, and feminine identity in particular, has not received sufficient comparative study bringing together models from multiple generations and languages within a single narrative corpus, since each writer is often studied individually within her own specific linguistic context (Arabic or Francophone), without a serious attempt to place her in dialogue with her fellow women writers within the unifying Algerian national context. Hence, this study attempts to offer a horizontal reading that transcends the linguistic barrier between the two branches of the Algerian women's narrative corpus — Arabic and Francophone — regarding them as two facets of a single, multi-voiced experience of identity.

A Historical Overview of the Trajectory of Algerian Women's Writing

The presence of Algerian women in the narrative scene did not begin with the generation of independence; its earliest stirrings go back decades earlier, when Fadhma Aït Mansour Amrouche (1882–1967) wrote her autobiography, which was not published until after her death, thereby becoming the first complete literary testimony by the pen of an Algerian woman, recounting the details of her rural childhood in the Kabylia region and her complex experience between the oral Amazigh heritage, religious conversion, and movement between the two

shores of the Mediterranean. This autobiography represents the first building block revealing that the question of feminine identity in Algeria is older than the question of political independence itself, and that it has been bound, from the outset, to tensions of language, religion, and ethnic belonging.¹

With the outbreak of the Liberation Revolution and women's emergence onto the field of armed struggle, women's writing moved into a new phase dominated by direct national commitment — the phase later represented by Zhor Ounissi, in which women's short-story and novelistic writing carried the concern of building the young Algerian nation more than any preoccupation with individual self-searching. This phase constituted a partial break with the image of the silent female, yet it remained bound to a collective project in which it is difficult to separate national concern from women's particular concerns.²

With the end of the 1970s and the beginning of the 1980s, the features of a more independent feminine voice began to take shape, manifested in the Francophone experience of Assia Djebar, who re-questioned colonial history from a feminine perspective. This independence then expanded further with the generation of the 1990s, which lived through the ordeal of the "black decade" — the generation to which Ahlam Mosteghanemi and Malika Mokeddem belong — where individual existential concern mingled with the collective terror of blind violence, producing writing more exposed to body, desire, and death at once. These successive phases reveal that feminine identity in Algerian narrative is a moving historical construct, not a ready-made given, whose features are shaped according to the political and social moment in which each generation of women writers writes.³

The Concept of Feminine Identity and Algerian Women's Narrative

In its linguistic sense, identity (*huwiyya*) refers to "*huwa*" (he/it), that is, to the absolute reality and selfhood of a thing that distinguishes it from others; in technical usage, it denotes the set of fixed and changing traits and characteristics that define the being of an individual or group

and distinguish it from the other, while retaining a measure of coherence over time. Identity, in this sense, is not a static given but a moving construct, continually reproduced in a dialectical relationship with the other, and in the face of historical and social transformations.⁴

This problematic grows more intricate when it comes to feminine identity, for it is a composite identity in which multiple dimensions intersect: a gender dimension connected to woman's being as female in the face of a patriarchal social structure that assigns her particular roles and spaces; a national dimension connected to her belonging to a national community with its own history and struggle; and a linguistic and cultural dimension connected to the language in which the woman writes herself, be it Arabic or French. Hence, Algerian women's writing was not merely an expression of a particular feminine experience, but was, in its essence, an attempt to formulate a dual identity that transcends the binary of female and homeland to establish between them a profound relation of identification.

The birth of Algerian women's narrative was tied to a pivotal historical moment — the war of liberation — when Algerian women emerged from their enclosed domestic space into the space of armed and political struggle, thereby acquiring a new social legitimacy that later paved the way for their entry into the field of writing. This entry, however, was neither easy nor free of resistance, as the Algerian woman writer, for decades, continued to struggle against a stereotypical image drawn by patriarchal discourse of the female as a silent body or a symbol of land and honor, rather than a thinking, speaking subject. Hence women's writing became an act of double resistance: resistance to colonialism at times, and resistance to internal masculine domination at others.

It should be noted that this transformation was not a smooth, linear process, but was accompanied by multiple resistances from within the literary field itself, as many women writers faced, in their early careers, accusations of "exposing society's secrets" or "harming the image of the conservative Algerian woman" whenever they dared to approach themes of the body, desire, or direct social criticism — which explains why some of them resorted to symbol and

allusion instead of direct statement, or to writing in a foreign language that offered a relatively safe distance from direct local social censorship. Thus, Algerian women's writing remained, in part, a space of constant negotiation between artistic freedom of expression and the pressure of prevailing social norms.

One of the distinctive features of this narrative is its linguistic duality: while writers such as Zhor Ounissi and Ahlam Mosteghanemi chose to write in Arabic as the language of national and religious identity, others such as Assia Djebar and Malika Mokeddem chose to write in French, the language of the former colonizer — a telling paradox that made the very act of writing a site of identity-related tension; French became, for these writers, a tool of liberation from local social censorship, even as it evoked a colonial legacy laden with historical sensitivity. This linguistic distribution opens the way to reading Algerian feminine identity as a liminal identity, one that is continually shaped at the point of contact between two languages, two cultures, and two memories.⁵

The artistic devices employed by Algerian women writers to express this identity are numerous, the most prominent being: the body as a symbolic sign that condenses the history of repression and emancipation together; individual and collective memory as a counter-archive to the official history written in the masculine voice; a fragmented or multi-narrator narrative voice that breaks the singularity of discourse; and place as an extension of the female body and her identity — from the old city (Constantine in Mosteghanemi) to the desert (in Mokeddem) to the school and the popular neighborhood (in Ounissi).⁶

Case Studies from Algerian Women's Narrative

First: Ahlam Mosteghanemi

Ahlam Mosteghanemi, born in Tunisia in 1953 to a Constantine-born mujahid father, is one of the most prominent voices in Arabic women's novelistic writing, credited with achieving wide circulation for a passionately Arabic novel written by an Algerian woman. Her novelistic trilogy

— Memory in the Flesh, Chaos of the Senses, and The Dust of Promises — alongside later works such as Nisyan (Forgetting) and I Have Become You, constitutes a continuous narrative project in which characters and the city of Constantine recur as a central symbolic space.⁷

In Memory in the Flesh, the body of the heroine "Hayat" becomes a text running parallel to the history of the homeland; the name itself carries a deliberate symbolic meaning, and the emotional relationship between the painter-narrator Khaled and Hayat continually intersects with the memory of the revolution, independence, and the disillusionments that followed, until the female body becomes an objective correlative for Algeria itself: a land both loved and betrayed. Thus, feminine identity in Mosteghanemi's work is not an identity isolated from national identity, but an organic extension of it; when Hayat is violated emotionally, the text suggests that the homeland itself is being violated politically and socially.⁸

In The Dust of Promises, the question of identity deepens through a more intricate narrative game, as the narrator sometimes speaks in a voice carrying a deliberate gender ambiguity, which unsettles any prior certainty about the identity of the speaker and confronts the reader with a feminine self that eludes ready-made classification. The novel draws on themes of civil war and political violence in the 1990s to link the wounds of the individual body to the wounds of the collective body of the homeland, continuing the same symbolic equation established in Memory in the Flesh.⁹

It may thus be said that feminine identity in Ahlam Mosteghanemi's work is a dialectical identity, founded upon a triadic equation between body, memory, and homeland, employing lyrical sensibility and poetic language as a means of recovering a feminine voice that had been effaced from the historical writing on the Algerian revolution, which was dominated by patriarchal discourse.

It is also noteworthy that Mosteghanemi deliberately breaks down the boundaries between masculine and feminine in the narrative pronoun as a conscious artistic strategy rather than a

stylistic slip, for this device allows her to dismantle the authority of social censorship imposed on women when speaking of the body and desire; the narrator sometimes conceals herself behind a masculine voice in order to say what a woman is not usually permitted to state directly. This deliberate ambiguity makes Mosteghanemi's novels a pioneering experiment in questioning the gender identity of the narrative voice itself, not merely the gender identity of the characters.

Second: Assia Djébar

Assia Djébar, the pen name of Fatima-Zohra Imalayen (1936–2015), is one of the most important Francophone women writers in Maghrebi literature, and the first Arab woman elected to the Académie française. Her writing engages a series of opposing binaries: writing and orality, foreign language and mother tongue, body and veil, voice and silence — binaries that become tools for questioning Algerian feminine identity in its relation to colonial history and collective memory.¹⁰

In her short-story collection *Women of Algiers in Their Apartment*, Djébar borrows the title of a famous Orientalist painting in order to rewrite it from within, attempting to dismantle the Orientalist gaze that reduced the Algerian woman to an image of a veiled and silent body behind walls. The author grants her characters an interior voice that reconstructs the feminine self from the position of agent rather than visible object, implicitly critiquing both colonial discourse and local patriarchal discourse, which converge in viewing woman as an object to be looked at rather than a subject who looks and speaks.¹¹

In other works, such as *Far from Madina* and *Women of Algiers*, Djébar celebrates the female oral heritage, summoning the voices of grandmothers and mothers and the tales passed down among them as a counter-archive to official written history — which makes feminine identity, for her, as much an auditory identity as a written one, recovered by listening to women's voices that have remained outside the official writing of national history.¹²

Assia Djébar's feminine identity cannot be read apart from her choice to write in French — a choice she herself described as a painful paradox: French was a language that granted her the freedom to speak far from the direct censorship of local society, yet at the same time it was the language of the colonizer, separating her from her mother tongue and her original audience. This linguistic duality makes Djébar's feminine identity a liminal identity par excellence, one shaped in the gap between two languages and two cultures, between a public voice in French and an imposed silence in the mother tongue.

Djébar added to her linguistic inquiry a visual and cinematic dimension, turning also to filmmaking in works such as *The Noubas of the Women of Mount Chenoua*, continuing, through another expressive medium, her project of granting rural Algerian women a voice and image of their own, free from the mediation of men or the Orientalist camera. This interweaving of writing and image confirms that Djébar's project of identity is a comprehensive one that transcends the boundaries of any single literary genre, making the recovery of the feminine voice, through every possible medium, a central goal of her creative experience.

Third: Malika Mokeddem

Malika Mokeddem (1949–2021) was an Algerian physician and novelist born in the southwestern region of Algeria, who emigrated to and settled in France, writing her novels in French while persistently evoking the space of the Algerian desert and its women. Her writing engages the twin themes of exile and rebellion as parallel paths for constructing a feminine identity seeking liberation from the grip of a conservative patriarchal society.¹³

In her novel *The Forbidden Woman*, the author registers her explicit protest against a patriarchal society whose hostility toward women reaches the point of silencing them through violence; she dedicated the novel to the victims of the "black decade" and to Algerian women friends who refused to submit to the logic of "forbidden things." Here, feminine identity is bound to the concept of testimony and survival, as writing itself becomes an act of resistance

equal to physical and political resistance, and the novel becomes a form of reclaiming a voice confiscated through violence and threat.¹⁴

Her novel *La Transe des insoumis* (The Trance of the Rebellious) shifts the writing into the space of the desert, addressing the condition of the desert woman and her struggle for emancipation from a double marginalization: a geographical marginalization, as a daughter of a remote desert periphery far from the urban center, and a gender marginalization, as a female within a conservative tribal structure. The novel presents feminine identity as a militant trajectory of the self's movement from the position of margin to the position of center, through education, openness, and rebellion against inherited norms.¹⁵

The theme of alienation recurs in Mokeddem's autobiographically inflected writings, where spatial movement between the original desert space and the French space of emigration becomes a grand metaphor for the division of the feminine self between two distant cultural identities; the heroine searches for her lost identity between two worlds to neither of which she fully belongs, which lends Mokeddem's experience an existential dimension that goes beyond the immediate social dimension to a deeper questioning of the meaning of belonging and selfhood.

It is striking that Mokeddem's original profession as a physician is reflected in her writing through a precise anatomical sensibility toward the details of the female body and its pains, describing her characters' bodily and psychological suffering in a language that combines scientific precision with poetic charge, granting the body a tangible material presence rather than a merely abstract symbolic one. In her later works, Mokeddem insists that the liberation of Algerian women cannot be achieved apart from a general liberation from the whole system of social and political violence, which makes her literary feminine identity a distinctly protest identity, one that does not separate the cause of woman from the cause of society as a whole.

Fourth: Zhor Ounissi

Zhor Ounissi is considered one of the pioneers of Arabic women's short-story and novelistic writing in Algeria, combining, over the course of her career, participation in the armed struggle during the Liberation Revolution, journalistic and literary work, and later ministerial responsibilities concerned with women's and family affairs after independence. Her short-story collection *The Sleeping Pavement* holds historic importance as one of the early works of women's narrative in independent Algeria.¹⁶

In her autobiographical novel *From the Diary of a Free School*, the author blends fiction with autobiographical material to portray an Algerian schoolteacher who resists the colonial project by holding fast to education and the Arabic language, so that the school becomes a symbolic space of cultural and identity-based resistance, and the heroine's feminine identity becomes identified with resistant national identity to the point of making the educational act a militant act parallel to the military one.¹⁷

Unlike the anxious individualism that marks the writing of Mosteghanemi or Mokeddem, feminine identity in Zhor Ounissi's work leans toward a collective, committed orientation; for her, woman is a citizen before being an isolated self in search of individual fulfillment, and writing is an extension of a broader national liberation project rather than a particular feminist concern — though she does not neglect women's issues as an integral part of the project of building the modern Algerian nation.

Zhor Ounissi later continued, from her position as a government official responsible for family and women's affairs, to defend the causes of Algerian women from within the official institution, reflecting a rare integration between creative writing and direct political action in her career. Her later works, including her memoir-based writings on forced migration and exile, reflect her continued preoccupation with linking the cause of women to the cause of collective national memory, confirming that her feminine identity is never, at any stage of her career, separate from Algerian national identity in its comprehensive sense.

Fifth: Fadhma Aït Mansour Amrouche

Fadhma Aït Mansour Amrouche (1882–1967) holds a position of chronological precedence among Algerian women's voices, her autobiography *Histoire de ma vie* (My Life Story), written toward the end of her life and published only after her death, being one of the first complete literary testimonies by the pen of an Algerian woman. The author was born in a village in the Kabylia region and lived a harsh childhood marked by social stigma due to the circumstances of her birth, before moving into work, marriage, and conversion to Christianity, becoming the mother of two prominent writers, Jean Amrouche and Taos Amrouche.¹⁸

The importance of this autobiography, from the standpoint of feminine identity, lies in its documenting the experience of an Amazigh woman in whom multiple, tense identities intersect: an authentic oral Amazigh village identity; a religious identity shifting between Islam and Christianity; and a linguistic identity torn between Kabyle and French. Writing, for Fadhma Aït Mansour Amrouche, becomes a belated act of recovering a voice that had remained for decades confined to oral memory and popular songs — the only means available to her for expressing herself before she was able to set down her autobiography. Her experience thus opens a different horizon for understanding Algerian feminine identity, one that does not necessarily pass solely through the Arabic/French binary, but also invokes the Amazigh dimension as an authentic tributary of this composite identity.

A Comparative Reading of the Manifestations of Feminine Identity

Examining the four case studies above, a number of points of similarity and difference can be identified that reveal the richness of Algerian women's narrative and the plurality of its voices. In terms of similarity, all four writers converge in employing the body, voice, or memory as an artistic tool for constructing a feminine identity opposed to the stereotypical image entrenched by traditional patriarchal discourse; they also converge, to varying degrees, in linking women's individual identity to the collective identity of the homeland — whether through the body-homeland metaphor in Mosteghanemi, the recovery of the feminine voice marginalized from

history in Djébar, the act of resistance and testimony in Mokeddem, or the direct identification between teacher and militant in Ounissi.

In terms of difference, the question of language stands out first, as the writers are divided between writing in Arabic (Mosteghanemi and Ounissi) and writing in French (Djébar and Mokeddem), a choice that carries divergent identity-related implications. Second, the generational and historical factor stands out: Zhor Ounissi belongs to the generation of the revolution and direct national commitment; Assia Djébar represents the generation of early Francophone pioneering in questioning colonialism and history; while Mosteghanemi and Mokeddem belong to a later generation more preoccupied with individualism and existential anxiety, their writing intersecting with the ordeal of the "black decade," which added a new tragic dimension to the question of feminine identity, since women no longer faced only social repression but also blind violence threatening their very existence.

This diversity reveals that speaking of a "single Algerian feminine identity" is a reductive simplification of the reality of a rich, multi-voiced literary experience; feminine identity in Algerian narrative is not a fixed given but a moving fabric of intersecting identities — national, linguistic, generational, and corporeal — continually shaped in a renewed dialogue between the writing self and its personal and collective history.

At the level of artistic devices, a variation can also be observed in the degree of narrative experimentation among the case studies examined: while Zhor Ounissi and Fadhma Aït Mansour Amrouche lean toward a narrative construction closer to linearity and clarity, serving the documentary and committed purpose of their writing, Ahlam Mosteghanemi and Assia Djébar lean toward multiple voices and the fragmentation of chronological order, using techniques of flashback and flash-forward, reflecting a deeper artistic search for expressive forms capable of encompassing the complexity of the contemporary feminine self. Malika Mokeddem, for her part, combines direct narrative clarity in depicting scenes of violence and

oppression with dense poetic language when it comes to describing the body and the desert space, an artistic pairing that serves her protest project.

This artistic variation can also be read in light of the relationship with the reader: the writers who wrote in Arabic (Ounissi and Mosteghanemi) addressed their discourse primarily to a broad local and regional Arab audience, which partly explains their interest in a language closer to popular sentiment, while the Francophone writers (Djebar, Mokeddem, and Ait Mansour Amrouche) directed part of their discourse to a Western reader, which meant that their writings carried, alongside their internal identity-related concern, an explanatory and interpretive function addressed to the foreign other regarding the reality of Algerian women — adding a further layer of complexity to the question of identity and addressee at once.

Conclusion

This study has concluded, through an examination of the case studies of Ahlam Mosteghanemi, Assia Djebar, Malika Mokeddem, and Zhor Ounissi, that Algerian women's narrative has never been a marginal literary luxury, but has been and remains a vital space for reformulating the feminine self, after it had long remained a silent object within masculine narrative. These writers have employed diverse artistic devices — from the body to language to oral and written memory — to construct a feminine identity that intersects organically with national identity, without dissolving entirely into it, preserving the specificity of feminine experience and its particular existential anxiety.

These four case studies remain a significant sample rather than an exhaustive survey of a wider and richer experience, for the Algerian women's narrative scene abounds with other voices worthy of study, such as Zahra Dik and Yasmina Khadra (as a voice addressing the image of woman from a different position), among others, opening the door to future studies that broaden the scope of inquiry into the manifestations of feminine identity within the ever-renewing corpus of Algerian narrative.¹⁹

In conclusion, the lesson to be drawn from this reading is that the trajectory of Algerian women's writing — from Fadhma Aït Mansour Amrouche to Zhor Ounissi, to Assia Djebar, to Malika Mokeddem and Ahlam Mosteghanemi — is, in essence, a trajectory of transition from a repressed feminine identity merely seeking recognition of its existence, to a confident feminine identity that rewrites its own history in its own language and through its own media, without losing, in this transition, its profound connection to the question of homeland, memory, and belonging, which has remained the organizing thread of this rich narrative corpus across its various generations and voices.

Notes

- (1) See: Fadhma Aït Mansour Amrouche, *Histoire de ma vie*, Paris, François Maspero, 1968.
- (2) See: Zhor Ounissi, *The Sleeping Pavement* (short-story collection), National Company for Publishing and Distribution, Algiers, 1969.
- (3) See: Assia Djebar, *Femmes d'Alger dans leur appartement*, Paris, des femmes, 1980; Ahlam Mosteghanemi, *Memory in the Flesh*, Dar al-Adab, Beirut, 1993; Malika Mokeddem, *L'Interdite*, Paris, Grasset, 1993.
- (4) See: Abdullah Ibrahim, *Correspondence and Difference: An Approach to the Problematic of Identity and the Other*, Arab Foundation for Studies and Publishing, Beirut, 2004.
- (5) See: Kharraz Souhila, *Writing in Refusal and Rebellion: Malika Mokeddem's Novel La Transe des insoumis as a Case Study*, Master's thesis, Faculty of Arabic Literature and Arts, University of Mustapha Stambouli, Mascara, 2025.
- (6) See: Yes'ad Warda and El-Maddah Amina, *Cultural Patterns in Ahlam Mosteghanemi's Novel Chaos of the Senses*, Master's thesis, Faculty of Arabic Literature and Arts, University of Mustapha Stambouli, Mascara, 2023.
- (7) See: Ahlam Mosteghanemi, *Memory in the Flesh*, Dar al-Adab, Beirut, 1993; *Chaos of the Senses*, Dar al-Adab, Beirut, 1997; *The Dust of Promises*, Dar al-Adab, Beirut, 2003.
- (8) See: Ahlam Mosteghanemi, *Memory in the Flesh*, Dar al-Adab, Beirut, 1st ed., 1993.
- (9) See: Ahlam Mosteghanemi, *The Dust of Promises*, Dar al-Adab, Beirut, 1st ed., 2003.

- (10) See: "Décès de l'académicienne Assia Djébar," Livres Hebdo, 7 February 2015.
- (11) See: Assia Djébar, *Femmes d'Alger dans leur appartement*, Paris, des femmes, 1980.
- (12) See: Assia Djébar, *Loin de Médine*, Paris, Albin Michel, 1991.
- (13) See: Author's biographical note, in: Malika Mokeddem, *The Forbidden Woman*, trans. Mohammed Sari, Arab Scientific Publishers, Beirut, 2008.
- (14) See: Malika Mokeddem, *L'Interdite*, Paris, Grasset, 1993; Arabic translation: *The Forbidden Woman*, trans. Mohammed Sari, Arab Scientific Publishers, Beirut, 2008.
- (15) See: Malika Mokeddem, *La Transe des insoumis*, Paris, Grasset, 2003.
- (16) See: Zhor Ounissi, *The Sleeping Pavement*, National Company for Publishing and Distribution, Algiers, 1969.
- (17) See: Brahimi Souad and Nahlia Massoud, "Manifestations of Femininity and the Language of Difference in Zhor Ounissi's Novel *From the Diary of a Free School*," *Al-Madawwana Journal*, vol. 8, no. 3, 2021, pp. 2939–2958.
- (18) See: Fadhma Aït Mansour Amrouche, *Histoire de ma vie*, Paris, François Maspero, 1968; Saadouni Rachida, "Translation of the First Part of the First Chapter of *Histoire de ma Vie*," *Journal of Translation*, vol. 5, no. 1, Badji Mokhtar University, Annaba, 2017, pp. 86–106.
- (19) See: Jahida Radhwan, *Algerian Feminist Fiction between Ideological Data and Creative Foundation: Zhor Ounissi and Zahra Dik as Case Studies*, Doctoral dissertation, Kasdi Merbah University, Ouargla, 2025.

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