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Abstract

Algeria endured long periods of colonialism before entering an era of tribulation and darkness; consequently, Algerian narrative discourse became shrouded in the imagery of death—a factor that fostered psychological and physical alienation among the citizenry. These conditions and influences left their mark on both Algerian female writers and their protagonists. It was an unhealthy, abnormal environment that gave rise to identities that were likewise unsettled and insecure. How, then, did Algerian female novelists portray this milieu? This study addresses that question through a descriptive-analytical approach to the phenomenon.

Keywords: The Self – The Other – The Homeland – Feminist Narrative – Contemporary.

Introduction

Man's environment is linked to the place where he was born and raised from his first moment in life. Man is created in a place and emerges from it to be received elsewhere. Thus, the man continues the path of life moving from one place to another in the hope and aspiration of finding stability, security and tracking hopes and dreams. Any human experience is fraught with potential because it is a prerequisite for human existence.

Accordingly, the place is considered to be the most important ingredient or component of the world's human presence. Also, it is an important ingredient or a mechanism with a high profile in the narrative. The place is logically and realistically the background and the environment within which people move. It is one of the most important elements of life and wisdom underlying the construction of the narrative.

The place as one of the important elements underlying the narrative is not only embodied as a support and factor of artistic construction but also it is the main component of the building architecture of the narrative. Thus, it is the attractive pole of the rest of the elements.

From the above, we understand that spatial space bears intellectual, social and ideological values that work on the narrative construction on the one hand and the identities of personalities on the other hand since spatial space has thus enjoyed an important place in Western and Arab contemporary critical studies.

The Algerian space lived through all kinds of destruction from colonialism to the black nineties and this is reflected in the Algerian narrative. Consequently, it wore the dress of death, terror and fear. The Algerian narrative comprises of an ingredient which prompts psychological and physical separation which is discussed by this article entitled “Female identity and the other home in the contemporary Algerian narrative” and how was the Algerian novelist's vision of the city's space. For this, we will confine ourselves to the Algerian feminist narrative as one that bears much of specificity and modernity.

Homeland and the worlds of open space:

Open space worlds, in which events take place and characters move, occupy an important place in narrative in general and feminist narrative in particular where the worlds of outer space inhabit and being inhabited by the body of fiction. Among the open spaces that are frequently present within the Algerian feminist narrative the space of the city and the space of the homeland generally. The first space is highly attached to the female self as the space in which she faces herself to the other/man trying to find that self and win and acquire her autonomy. On the other hand, homeland represents the space that expresses the worlds of her identity and belonging.

To begin with, it is obligatory to distinguish space and place. Arab critics have distinguished space and place and among them Hamid al-Hamidani in his publication (the structure of the narrative), considering space to be the most comprehensive and widest concept then place," the space in the novel is wider and more comprehensive than the place. It is the conglomeration of the places on which the movement is based, namely, the flow of narration".ⁱ

Since space is wider than space. Space is part of space and the latter is considered as a component of the narrative and perceived through it. It is "Located along the narrative line. It is never absent even if the novel is void of places. Space is present in language, composition, characters mobility and the aesthetic rhythm of the structure of the narrative text. It is not absent however it remains lurking there in the shadows waiting for a moment of appropriate perception or a more sympathetic response".ⁱⁱ

Also, the space is where imagined story-accidents will take place and is primarily related to the vision or views of the writer and all of which fuse into its formation and construction, To speak of this form of space, reference must be made to the critical importance it assumes in expressing the view reflected in the narrator's declaration of bias to an opinion, uncover the opinions, bring up convictions or viewing the personality lurking in the place which is part of the writers' vision and based on both his/her intellectual and aesthetic convictions.

That is why the place has taken all this attention in recent critical studies, as well as for the writer in his text, "the place is the backbone that connects the parts of the text to each other, which is the name of characters and fiction events in depth."ⁱⁱⁱ

This means that the place is a means by which the writer intends to build his/her narrative work on the one hand and through which he expresses the attitudes, opinions and visions of the characters and the reality of their psychological and physical components on the other hand. The place is the detector of the psychological status which is lived up by the character, and a reason for the changes on it. "It carries the meaning and connotation more than just something. It is ^{iv} not solely a way for the writer but also the reader to understand and interpret the physical to the morale in which it highlights the moral aspects of the characters associated with it, where the reader cannot only understand or feel it only if we put it in front of the reader the decor and the work accessories".^v

From this point of view, the importance of the place is greater than its abstract geographical limits. Therefore, it is imperative for the writer to pay attention to its creativity and composition, in such a way as to make it more redundant from parameters and measures." This composition is completed only by mediums and techniques above all language to become a distinct verbal space and principally shaped by words make it contain all feelings and spatial visualizations expressed by language.^{vi}

When studying the space, its engineering functions must go beyond a deeper function of the ideological payload of society and the writer's vision in passing it as "a social entity dictating the compendium of human experiences and society, carrying some of the behaviour and consciousness of its inhabitants. Hence, it is equivalent and parallel to social, political and other problems. Therefore, for scholars the space is not only a geographical area but it is full of human feelings"^{vii}.

Female identity and space worlds.

Human existence is achieved through man's attachment to the place and his sense of self. If this existence was a woman with all her historical, social and cultural cargo that has suffered the oppression and control of the other, which has witnessed the absence of the other, the emigration of the ego, the lack of self-sense and this is how it is related to the place. Thus, the use of the place by feminist narrative of the place is to prove this self. The women's narrative employs the place "not as a material object but as a mirror reflecting one's own situation and the other"^{viii}. The place in the feminist narrative is an eyewitness to her past and is full of the voices of her present. " the space of the place, the creative woman tears into the extent of women's fiction art, and takes from it the effectiveness of projection and its movement where the narrative imagination is activated by its bleeding intuition. Imagination, remembrance and survival become a space in which women navigate to the light and broad range"^{ix}.

There is no better than spatial space as a platform from which the female-self departs to establish its emotional and sensory worlds and this is why "the place played a distinctive role in creating a conscious view of the suffering of the soul, its psychological gap in the expatriate's self and a painful cry. The place has long expressed the inconsistent ^x relationship between itself and the self which resides inside it. So, behind the curtains of the place we touch deep cries which portray suffering, tension, anxiety and self-fear.

The female self experienced a kind of alienation between herself and the other. This alienation that embodied the asymmetrical relationship between herself as a feminine self-trapped, a prisoner of the body and the other represented in the society in general.

According to Mohammed Nour-Eddine Afaya in his book "Identity and Difference": "The woman formulates her writing very differently from a man's forms of writing, whether it involves writing a manuscript or forms of writing that a woman does not cease to practise in relation to her body"^{xi}.

The place is not only a material asset, but also a primary cause for the formation and shaping of the individual's identity. Since Algeria has experienced various crises and various forms of violence and oppression, this has been reflected in its people. Therefore, its connotations have embodied hostility, averseness, loneliness, violence and insecurity.

Despite all this, people do not disguise their homeland and they continue to bear the feeling of belonging despite what happened and is happening,(... Algeria is French... Shut up Khalid)^{xii}. Here, the mother rose to what she heard from her

son and did not accept his utterance even though he utters it by reading a passage from a newspaper indicating that patriotism exists and is strong with the writer and heroine.

However, the result of the factors and influences experienced by Algeria during periods of tragedy", made it a grim space bearing the colour of mourning for Algerian women writers as well as their heroes. It is an unhealthy and unjust space for the characters to live together in reassurance. It rather forced her to alienate and made her unable to adapt and live a life of threats, terror and hatred. It has become unviable and the primary factor to expel its citizens and their feelings of instability and insecurity. Said realized that the misery has destined these people... Their history is long, bursting with melancholy and grief... and sighed painfully: Is blood this homeland's rain? Is misery the fate of these creations that coincide with their presence on this part of the Earth? It has always been on the guard for misfortunes and tragedies for hundreds of years when the Romans, Vandals, Byzantine, Phoenicians, Spaniards, French and others.

With every conqueror, it has a history of blood that continues to bleed with pain and suffering... For how long will happiness be lost from these homes? And for how long this glamorous city will remain striking from making love in the bed of constant joy and faith.^{xiii}

This narrative is an extended life of pain, of a people who suffered types of colonization represented in the hero for whom the novelist chose the name (Es- Said) trying to expect happiness for a nation who didn't live it because of its long history with grief and calamity. Everything in the homeland suggests insecurity, "As he reaches out to receive from the seller his newspaper which he has been buying since the name of his homeland became difficult to be pronounced and written bitterly and tremblingly. His consciousness exacerbated as Es-Saeed felt as one of the saddest people... silent... anxious... and capable of ambiguity and patience. However, this has not prevented him from having his own way of feeling happy and his extraordinary talent for finding sources related to happiness... He deliberately often drowns his times in a burying the inner life, resisting the feelings of lockdown, repression and gloom imposed on him and which has complex causes".^{xiv}

Here, the narrator emphasizes her hero's attempts to feel happy in a homeland even his name is pronounced hard trying to overcome pains and find a particular way of happiness through her hero's extraordinary talent for finding sources of happiness. This is yet another assertion that happiness is almost impossible in the space of homeland which carries symbols and indications of subjective and psychological attitudes specific to the female self that always attempt to search for a pacifist, secure and peaceful space. In the Arab feminist novel, there is no intimate relationship with the place in the Arab environment in general. This relationship is often strange and fragmented which explains personality alienation. This is what explains the writer's alienation as she wears what she lives to the other. Then, she speaks on behalf of the masculine hero/the other. However, she wears it as the cloak of female psychology who always desire security. This projection is a kind of cancellation of the other on the one hand as well as sensitizing it to the part of the female suffering. Here it is the hero in his attempts to find a homeland to which he secures him stability regardless his qualities as much as his strength, attractiveness, tenderness and most importantly safety and security of every predatory ghost." His desire to find a homeland regardless its height, width and size or if it was the size of a small village. Also, he is neither concerned with the colour of its sky nor the colour of its grass or if its age surpasses the forties. Even, it doesn't matter how old he is either. The moral is not about his long life so that he is not haunted by his past but by the strength of his gravity, the abundance of his tenderness and the warmth of his hug provided that he is void of raptors and of all.^{xv}

This oral narrative affirms the desired and dreamy female identity of the safe other, the other homeland/man/shelter and the place of stability.

The symbol of the homeland is worn by the other man as an indication of their similarity and this is what you are searching for in the partner who bears the qualities of security, stability and reassurance, and represents the lifeboat and the home of stability.

Her attachment to the other may be one of worship despite the suffering it causes her, (he increasingly has this belief firmly with his certainty that homelands are attached to it every time we get hurt and hold on to it as our situation disguises us and return it no matter how much we let it down)^{xvi}.

The narrator's point of view which she dressed for her hero indicates her attachment to the homeland even though it is a space of sedition, a scene of murder and a blind and unavoidable destiny, (is that a blind destiny? An Inevitable determinism)^{xvii}.

It is also in her narrative a space to break dreams and not reach them, (I do not envy you darling. You know that love does not allow envy but I am glad that you have lastly reached the beginning of your dream there after you were unable to reach it here in our country that resembles the spider's web. Across its edges, empty bodies void of guts settling and whirling strongly whenever a new prey falls into the trap. There you survived the trap sitting behind the mighty telescope in the search for me among the spheres. I am here getting lost on the ground avoiding falling into the spider's web and looking for whoever hears me and keeps my secret)^{xviii}.

The feminine self is in constant attempts to seek stability in the other, the father, the husband, the homeland "when we wake up in the morning and we do not find a country to lean on, we discover the acuity of the orphanhood and the dull emptiness that we drag daily in our ready age for breaking, orphanage... and hopelessness".^{xix} The lack of space homeland according to the female self is inevitable. Orphanage and alienation, the actual alienation is when we don't recognize our homelands.^{xx}

The Algerian feminist narrative also introduced the image of the homeland represented in the woman as the other of the man as the heart of the image that represents love, homeland and revolution. This is what we find represented in the next passage, (Algeria, which resembles your face Madam. Me alone, I saw the homeland through you. Me alone I believed in you and I had to win you alone!...) ^{xxi} "The narrator departed from the saying of the place if it isn't feminized, it unreliable to equip its imagined world ^{xxii}"

We perceive that patriotism is linked to a woman's image in the eyes of the character as her love rivals that of the patriotism (is it destiny then? That made me imagine the shape of a woman who competes with her love that of patriotism) ^{xxiii}.

This is another different picture of patriotism in the eyes of the character and the narrator in which the character's attachment to the homeland is a parallel image of his attachment to his beloved as if they were contending for winning its heart and whoever wins the heart or revolution, (the Mujahidin do not choose the homeland, but the homeland and love choose them? When does the warrior become a lover by the command of his heart or revolution?) ^{xxiv}.

Here, the woman and homeland become two sides of the same coin for the man. Thus, the man is unable to win over a woman unless he owned the other one. So, there is no love without freedom and a woman without a homeland. The narrative imagination establishes its great structure by attaching the female to the place. Hence, remembering the place can only exist in correspondence with the female ^{xxv}. The women and homeland are manifestations of one existence which, from eternity to today, has been an aggression of the other/man, since he was unable to build an intimate relationship with both of them that makes him feel reassured and safe.

The Homeland and Drama of Death.

The contemporary Algerian feminist narrative emphasizes the narrative of the details. The description of the country's space is constitutes a dramatic tape sensed by the reader in the process of reading so that you hear, see, senses and smell the dynamics of depiction. This is due to the nature of the female narrator seamless in the depiction of scenes and photographs especially in the incarnation of the mere fact as the homeland is the other which mercilessly and pitilessly murders its sons.

"Talking was in vain in front of a dying homeland whose sons pass away slaughtered. The bodies were thrown on the floor, soaked in blood.

We were making an effort not to walk on top of her. I saw little children slaughtered and women whose faces were the last moment of terror are following their features, from which only eternal alarm remains... I was in the midst of a massacre to write about their details. To tell about it on the first page of tomorrow's edition, a print that you can't feel how these people felt. And you can't describe their last consciousness, run each way trying to escape ^{xxvi}."

In this descriptive scene in which the novelist recounts the drama of homicide in a homeland that has nothing to offer to its sons but death and the smell of murder in all the streets. The reader, no matter how grotesque and wretched the scene is, the female narrator assures the reader that he/she will not feel what he/she felt and suffered as a female and as a citizen living in a homeland of glass that bears only the image of fracture, sadness, sadness and sorrow, (a homeland of glass) reflects the critical period that the homeland experienced during the bloody period. The sense of fear and death is a feeling of all the characters of the novel of what their life space carries from the scenarios of murder." When we didn't find what to say about ourselves, we talked about the others. He told me about his work, the dead he watch every day. the bodies they find which some of them decapitated and have to look for the head for hours, Sometimes, they find a head that may not be fit with the body's size. Hitherto, they find no solution but to install it on another corpse...I imagined the men confusion in front of many decapitated bodies who don't know what to do with it ^{xxvii}."

Algeria's dramatic bloody spectacle documents the tragedy of a broken homeland which bears its children nothing but poverty and orphanhood (...it is the time of demise and truth) ^{xxviii}.

It is the time of tragedy, sadness and tears. In short, it is the time of dispersion. "Is not the dispersion a homeland of the poor and deprived? Are we the ones who will finally come out and turn the light out behind us? ... I was that orphan whom people used to call "Lakamura" to remind him that he had no right to joy ^{xxix}".

At this point, the reader assures that the space of the homeland in the novel "A Homeland of Glass" is nothing but a cemetery for its children, a homeland in which the features of life and any picture of hope and dreaming of a beautiful tomorrow fade away. The female novelist represented the space of the homeland in a dark black colour whose dimensions fade away between the folds of murder, the killing of whom to whom? It remains a question mark for an ideology born by the novel within during the period of Algeria's history which characterized the homeland and narration of this period by pains and sorrows and it also characterized its sons' feelings by all types of orphanhood and absence.

The Algerian feminist narrative depicts the inability of the nation to reach happiness and the pleasure of a good living since it is void of adequacies for emancipation. The issue of emancipation is fixed in the individual and social consciousness of the country's general setting.

Algeria is a space that still resides under sorts of colonialism from historical to cultural and intellectual colonialism especially if this individual is a 'Female', She is governed by customs and traditions that restrict her freedom and increase her captivity. Therefore, it cannot be dissuaded from the consciousness of the collectivist, and therefore the homeland remains a model of disdain for his honourable children; (... instead of killing me think we face bullets with our chest, we leave behind widows and orphans, We are the makers of the revolution, who enjoy the air of Tunisia and Cairo, and they will learn and they will return after we come out of France to sit in the chairs of government and responsibility.

And we don't retire like our roles are over, revolutions are always done by the poor and illiterate. And the triumphs are monopolized by intellectuals... our roles will be cancelled, our history will be distorted... The second replied with the same intersection of words and his sweat is flowing: Dog you killed the homeland, you killed the homeland^{xxxii}

This oral narrative elucidates that homeland space is not for those who suffered the scourge of war or who resisted the forms of colonialism, but for who didn't even tired itself to resist ignorance, ignorance of customs, ignorance of history "asked by a customs officer at the age of independence, neither noticed my grief nor my arm. Why are you screaming? My body stood up as a memory in front of him, but he didn't notice me.

It happens when the homeland becomes illiterate... At that moment others had their moment coming in from the east doors with stylish diplomatic bags, almost a tear with my eye answered by her moment... I shout with memory, my son... but I'm silent^{xxxiii}."

The narrative segment radiates with the connotations of history carried by the body on the one hand and memory on the other hand. Both of them are not enough for the individual to live in dignity in his homeland since he does neither need memory nor history, but rather lives on the ruins of the deceased and marginalized (but this crisis has put the young state on an improper rail. The Algerian society still suffers its effects until today.^{xxxiii}

During or even after the period of ordeal, the Algerian feminist narrative carries a tragic sense of the national self, oppressed and defeated self which awaits death every time (we shudder with fear of absence...isolation... from that solitude imposed on us by circumstances... we fear isolation like death but there are always transitory peculiarities and disagreements followed by reconciliations because of joy or tragedy... I remembered this text sitting in the University Library, the day following the accident in front of the back glass overlooking the poetry, rain and my dream which sleeps in the intensive care room. I wasn't able to attend any lecture, open a book or read more lamentation over a homeland committing suicide on his children's shoulders^{xxxiii}.

The oral narrative carries the meaning of national suffering and the narrator dresses up the tragedy of due to what occurs at the homeland. During this period, the homeland went through the age of despair (in the time of fake deaths, car bombs, they bombed his dreams, shot his memory in front of him. He entered the age of distraught, not his old age, but because the homeland was at the age of despair and it possesses no age but the age of homeland^{xxxiv}.

Man is even on a quest for a beautiful and new homeland according to his dreams' measures and requirements, (yes, why not?... who knows? I might find my thing and agree to succeed to find a homeland as I dream of... but how could this declaration be?

A young man who doesn't go beyond the forties, handsome, dark-skinned, medium height and culture, quivering belief, emotions and even appetite except for women. He desires to find a homeland whose length, width and space do not matter. Even If it's the size of a small village, I neither care about the colour of its sky or grass. But his age not less old than... it doesn't matter how old he is either and the lesson is not by its long age not to be sick with his past. The lesson is in the strength of its attraction, the abundance of its tenderness and the warmth of its cuddling on the condition that it is void be free of hawks and predators)^{xxxv} a metaphor of permanent killing of lives and dreams.

The problem of the contemporary Algerian feminist narrative of the homeland space is the absence of (the concept of one homeland which encompasses all)^{xxxvi}.

What Algeria experienced throughout the history is filled with wars and destructions that exhausted the individual and society. This is why it is challenging considering what existed to create a novel condition that embraces the identity of citizenship or make it forget the previous circumstances.

"This is what distinguishes the diverse body of writings that fall within the discourse of post-colonialismIt is the solid connections that they create together with the concepts of race, nation, identity and national culture. These mottoes are being invested in a way that responds to the centrality of the other^{xxxvii}."

In the present and subsequent times, homeland narrative is a grim space lurking to death and killing as if there were neither room nor hope for a quiet life in his homeland. The next passage once again confirms these concepts (Far from his homeland yesterday...as if he had only a memory, his name had a bitter and painful taste in his throat... he tried to muffle a giggle that wanted to escape out of his throat... but the giggle got away and it laughed lurid as he conjured up the features of the city before becoming a festival of blood and grief^{xxxviii}.

Here is a public statement for the homeland whose physical and moral existence remains only by the name. It is considered as a mere number to the homelands and that is why we realise the suffering of the characters inside of it to the point of contradiction of feelings and emotions. Instead of crying, the character laughs and giggles at the scenes of blood and grief which are indicative of the character's craziness, unconsciousness and fragility for the tragic situation it went and is going through for no reason (and the country under the terrorism whose fire suddenly broke out as it ran into a terrifying randomness... and no one was able to stop or put it out, neither the military who deployed at all turns nor the gunfire that do not silence a real war fronting an enemy of an unknown identity, place and time^{xxxix}.

The novelist explicitly asserts that the situation in Algeria during the black decade is unmanageable. It is the product of identities whose doctrine and principle are anonymous and even anonymous identities of place and time. This stems from the writer and novelist's consciousness of her homeland's status. It is the product of a terrifying random movement, which has no clear ideology. Accordingly, this is what refers to the characters' denial of self, identity and homeland.

The modern Algerian feminist narrative depicted the homeland according to the dichotomy of rejection and eccentricity as a result of the practices witnessed by the characters in their narrative for what Algeria turned into including the manifestations of deviation of the revolution's landmarks during the years of looting and embers. Since the homeland underwent colonialism, it also fell between the jaws of terrorism which Yasmina Saleh expressed in her in her two novels (*A Homeland of Glass*) and (*Lakhdar*) as well as (*The Sea of Silence*). In all these narratives the author asserts that the homeland is living a real conspiracy pioneered by a group of mafia, psychopaths and terrorists "The homeland is not the President of the Republic, not the Government, not the political ghouls, not the executioners, not the jailers, not the exiled, not the missing, not the traitors, not the terrorists"^{xi}.

This oral narrative is a clear statement of the concept of homeland that stems from the author's awareness and her clear critical view of the practices formed by some people in the authority in the post-independence era and in an attempt to draw the attention and reconsider the dominant ideology under the so-called the revolutionary legitimacy or revolution charter, What brought independence to the homeland are real revolutionaries whose destiny was death for the liberation of the homeland and who are no longer among us, (Yes, my friend... Rashid passed away... we buried him yesterday with two of his colleagues, he died smiling like someone who is finally free from the lie of the homeland and people... Rashid was not exceptional... but he was ordinary and simple, committed miraculously to the duty... the duty of the homeland... and the duty of allegiance to the homeland)^{xii}.

We figure out the jihadist revolutionary concept according to the writer's opinion epitomized in the character of Er-Rashid, a mujahid who lived during the revolution and independence and stayed faithful to his vow and promise but (passed away yesterday) a phrase that suggests a lot and bears a lot, a significance carried by writing to symbolize that he passed away much earlier before the liberation of Algeria.

The character's independence is a material one but not independent and free from the lie of a homeland for the reason that those who inherited it are not eligible for it (the homeland is not the President of the Republic, not the political ghouls, not the executors, not the jailers)^{xiii}.

Political hypocrisy, according to the author, is another form of colonialism in the shadowing of the poor class which thinks it lives free in its homeland, (My grandfather was aware that taking care of the homeland would need no more than those who suffer from hunger so that the poor has no opportunity to speak. You have to occupy it with work to forget his hunger and mind and to remain satisfied with you... he once said it to his friend "Si Osman" the mayor with whom he had a strange, vague and unconvincing friendship...)^{xiii} and she also said: "He sometimes addressed people in the mosque on Friday to remind them that they are free and that the time of the feudal people had passed"^{xiv}.

Conclusion

The worlds of the homeland in the Algerian feminist narrative are a realistic space that stems from the depth of their societies to which they belong. These worlds consist of deprivation, suppression and exclusion and all according to a free and courageous proposal in which the Algerian author does not call on for refusal or repulsion given the fact that what Algeria went through has influenced the psychological, intellectual, social and even political situation of the woman. Therefore, the woman without restrictions invested her consciousness since the woman is a homeland herself in one of her manifestations. Progression requires various factors most importantly the woman's elevation. Her relegation-the woman- is our major impediment towards our advancement to our righteousness.

This is what history explains across its periods. Thus, the woman's emancipation is part of the homeland's emancipation.

The Algerian feminist narrative, through the models presented which presented the worlds of space reflecting female visions and ideas that combine psychological, social and even political, characterized the worlds between their departure from the outer space of the outside world and vice versa. The inner world is highly connected to the female self whereas the female struggled with the other/man/customs/traditions at the outside world... The latter was printed on the former and distorted its features but she exceeded various customs, traditions and customs within Algerian society through its text. Accordingly, the multiplicity of the space functions, images and features. Its features have acquired within the Algerian feminist narrative many connotations and intense symbols through the feminisation of the text and place. This is what earned the place in the Algerian feminist narrative a particularity as considered a unique structure in the feminist narrative.

Footnotes:

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 - xvi . Zahrat Al-Deek, (There is no one in the jubbah) , p. 09.
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