

LITERATURE OF ANGER OR WILD COURTS? REVELATIONS OF ANGER AND TABOO BREAKING IN THE SCHEHERAZADIAN LITERATURE: A DIALECTIC READING OF THE NOVEL OF L MAK N LI FI BAYT ABI, NOWHERE IN MY FATHER'S HOUSE, BY THE ALGERIAN WRITER ASSIA DJEBAR

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ABSTRACT

The Algerian woman's writing experience is connected to the issue of struggle as a basic political tool that the woman exploited in the battle of national liberation and in her struggle for social and creative self-fulfillment. Therefore, studying this experience cannot be conducted separately from dealing with the nature of the woman's relationship with her social existence in its different forms, which made her writing closely connected to her 'citizenship' and her 'right of self-expression, which is one of the forms of freedom and one of its conditions.

The landmarks of the relationship of freedom with the Algerian woman in the Algerian society are still unclear because some several varied sides and circumstances pull them and consider talking about them marred with a lot of haziness and fallacies amidst a difficult ideological dialectic that swings the woman between her traditional role and her pioneering role.

Because of this, the feminist expression in the Algerian novel appears to be a history and an expression of this depression and exclusion. The woman used her intelligence in employing writing in the beginning as a tool to assert her existence, and not as an intellectual or epistemological luxury, but as an expression of the Self, which is one of the most important tools that men used to control the woman's thoughts and beliefs. Writing has often been a tool for social progress and epistemological achievement, through which it is possible to reach the posts of decision-making. However, approaching this tool, namely, 'writing', was forbidden to women, as a lot of Algerian female experiences revealed.

KEYWORDS: Diversity, Identity, Patriarchal, Guardianship, Socio Cultural, Sadism, Complex, Reality, Mirror

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