

NATIONALISM AND FEMINISM: ASSIA DJEBAR'S *CHILDREN OF THE NEW WORLD: A NOVEL OF THE ALGERIAN WAR*

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Abstract:

The central argument of this paper is that historical fiction as a mode has an enormous political utility to nationalist discourse and practice. In this paper, Assia Djebbar's novel Children of the New World: A Novel of the Algerian War (1962) is considered to identify the ways in which fiction can be used as a vehicle for the consolidation of Algerian nationalist consciousness. Children of the New World sheds light on patriarchy, but connects it with the colonial assault. The novel's endorsement of the nationalist order of rule is evident particularly in the context of the Algerian revolutionary moment. The paper identifies a range of the strategies and techniques that the novel deploys in order to unearth the hidden political agenda. The paper, therefore, is a contribution to contemporary debates about the 'nation' as a concept (and nationalism as its ideology), particularly in the postcolonial context of Arab-majority nations.

Keywords: Nation, nationalist discourse, patriarchy, colonisation, revolutionary moment.

1. Introduction

Assia Djebbar (1936-2015) is an internationally-acclaimed Algerian woman writer and a staunch defender of Algerian women's rights.¹ Born Fatma-Zohra Imalhayene, in the ancient city of Cherchell, she adopted the pen name of Assia Djebbar as a manoeuvre to avoid potential criticism that might be levelled at her as a woman writer in Algeria. Djebbar wrote more than fifteen novels in French as well as poetry and short story. Her work includes *Women of Algiers in their Apartment* (1999 [1979]), *Far from Medina* (1994 [1991]), *The Tongue's Blood Does Not Run Dry* (2006 [1997]), *Fantasia: An Algerian Cavalcade* (1985), *Algerian White* (2001 [1995]), *So Vast the Prison* (2001 [1995]), and *The Tongue's Blood Does Not Run Dry: Algerian Stories* (2006 [1997]). Djebbar's work has been translated into twenty three languages, and has been recognised for her unflinching support for Muslim women's struggle for freedom. In 1979 she was awarded the International Critics' Prize at the Venice Biennale for her first film, *La Nouba des femmes du mont Chenoua*.² She also won the Neustadt Prize for World Literature in 1996, and is often nominated for the Nobel Prize in Literature.

Children of the New World takes the form of a chronicle of one day's events (May 24, 1956) that occur in the small town of Blida. The novel depicts a series of overlapping stories wherein a host of male and female characters are caught up mostly in the process of resistance against French colonisation: Cherifa, a revolutionary's (Youssef) wife; Amna, an Algerian police officer's (Hakim) wife; Salima, a schoolteacher and an imprisoned militant; Lila, a university student whose husband (Ali) joins resistance; Hassiba, a militant about to join the revolutionaries; Suzanne, a French intellectual who supports the anti-colonial cause; Touma, a prostitute and an informant for the French police. The novel retells the stories of Algerian men and women in the throes of the Algerian revolution, highlighting women's active participation in the struggle, and envisioning the transformative potential of an independent nation for Algerians. The novel, in short, is a local narrative elaborated in specific discursive events, and embedded

in larger conflicts.

The theoretical terrain of this paper is informed by contemporary theories. In addition, the paper offers a close reading of *Children of the New World*, paying attention to textual detail and formal nuance. The paper seeks to bring into dialogue specifics of the text and generalities of theory.

2. Analysis and Interpretations

Children of the New World is articulated as a counter-narrative to patriarchal traditions, colonial oppressions, or totalitarian regimes. The novel provides a melodramatic rhetoric of the Algerian situation so as to mobilise the population towards the nationalist discourse and practice. As the story unfolds, the characters are depicted in a state of psychological disturbance, and the female characters, in particular, are shown as doubly victimised by both the long-inherited patriarchal traditions of Algerian society and the brutalising forces of French colonisation:

In the coolness of their room, the women sometimes don't move; they grow tense momentarily, eyes wide, staring into space, hearts pounding like those of the children as each imagines her husband up against a wall in the sun at high noon, no doubt shaking with a fear that he must make every effort to conceal. But the wife recognizes it at night, when everything is over, when the mountain once again assumes its arrogant nakedness, ... (p. 3)

The female victimisation implied in the passage above is a consequence of colonial patriarchy, wherein the wife's imagining of 'her husband up against a wall in the sun at high noon' goes hand-in-hand with her recognition of her own weakness 'at night [...] when the mountain once again assumes its arrogant nakedness.' Algerian women's both fear for, and subordination by, their male spouses, the above-cited quotation indicates, is presented as an untold tale of anxiety and repression that the novel intends to unfold and highlight as its subject matter. As will be demonstrated below, the discourse on female victimisation is often a discursive strategy that the novel uses in its discursive consolidation of the nationalist order of discourse. The revisionist agenda concerning Algerian women's grievances is the novel's discursive practice for promoting a collective, political imaginary of the nation, hence the legitimacy of the nationalist discourse and practice.

The Algerian war for independence from French colonisation provides the socio-historical context of *Children of the New World*. The novel situates its characters and events within the nationalist struggle against the colonisers, depicting a moment of transition into 'the New World' where Algerians, male and female alike, are to be treated as 'Children'. The 'Algerian War' is portrayed as a catalyst for long-cherished transformations in Algerians' lives, while the novel seeks to discursively construct a collective present and future. It could be argued, however, that Djebbar's use of 'children' as a metaphor for the regeneration of Algerian life may signify the artificiality of her discourse. To relive life as a child once again is a melodramatic rhetoric, which works up popular sentiments by means of romanticising tropes. Yet, the use of 'children' proves too problematic, particularly in the context of not-yet-independent countries, for 'children' as a trope is often rooted in the colonial discourse, as noted by Gurminder Bhambra in her book *Rethinking Modernity* (2007). Bhambra discusses how the colonial discourse posits India as a 'child' in need of 'a period of colonial tutelage':

The presumption of historical deficiency was used politically in India to sanction both intervention and the establishment of a period of colonial tutelage [...] in which time it was posited that the population would be brought to eventual self-governance. [...] Political subjugation and the denial of rights and representation to colonial populations depicted by liberals as children - were thus seen as appropriate measures in liberal terms, not as problematic ones.³

It could, therefore, be argued that Djebbar's discursive construction of Algerian population as 'Children of the New World' is a residue of imperial legacy, for former colonies (whether Algeria or India in Bhambra's commentary) are made to continue their subservience to their colonisers even in post-independence times.

This is more explicit in Bhabra's remarks that the "construction of India as a 'child'" implies that 'India was now what Europe had once been and could, it was believed, offer Europeans a glimpse into their own past'.⁴ Like India, Algeria is discursively constructed by Djebbar as a mirror image, a passive receptacle. It should nevertheless be stated that, while 'India as a child' is to justify 'intervention and the establishment' of colonial rule, Algerians as 'Children of the New World' sanctions the establishment of a nationalist regime. The use of 'Children' as an image stresses that Algerians and Indians are made to experience 'a period of colonial tutelage' whether at the hands of foreign colonisers or nationalist leaders.

The novel's melodramatic rhetoric is coupled with an investment in the material conditions of the struggle for Algerian independence. The mobilisation of the public in the novel to authorise nationalist discourse and practice is politically-motivated, and is so often achieved through the foregrounding of the revolutionary moment. The novel deploys the revolutionary moment as a discursive event, which helps background, or blur, the exclusions and oppressions of the nationalist order of discourse as the hegemonic paradigm. The constitution of the revolutionary moment in the Algerian context as the discursive event around which the novel's multiple narrative fragments revolve is extremely useful in stressing the notion of the nation as an overarching narrative of resolution of conflict. Norman Fairclough, a major proponent of critical discourse analysis, identifies a range of ways in which discursive events are imagined and articulated by means of both language and socio-cultural assumptions in a particular society. Fairclough states:

The discourse practice dimension of the three-dimensional analytical framework [...] shows, for any discursive event, how text producers and interpreters draw upon the socially available resources that constitute the order of discourse.[...] the two major centripetal forces in any discursive event are the language and the order of discourse. Discursive events are, on the one hand, dependent upon and shaped by them, but on the other hand cumulatively restructure them.⁵

By foregrounding the revolutionary moment as the discursive event in which Algerian population are depicted as engaged for achieving independence, the novel creates a collective imaginary, and therefore an illusion of a homogenous nation. In so doing, Djebbar's fiction assists in extending the nationalist order of discourse at the expense of other Algerian narratives and experiences. The paper's critique of the ways in which the novel imagines the nation (and its nationalist ideology) as a grand narrative is consonant with Bhabra's call for 'rethinking modernity'. As Bhabra notes:

One effect of establishing an overarching narrative punctuated by moments of transition is that 'local' histories are then subsumed to the ideological parameters and periodization of the general framework, be it colonial, nationalist, or Marxist. This has the consequence of effacing the particularity of the histories under consideration and silencing the subjects who constitute them.⁶

Bhabra shows that singularities of experience and peculiarities of expression are obliterated by means of an overemphasis on the univocal articulations of the dominant power centres in society. *Children of the New World* is an illustrative example of what Bhabra dismantles in relation to the historiography of the nation. The novel's main concern is to contribute to the construction of a monolithic nation, paying little consideration to the complex architectonic of Algerian society. The centrality of constructing a monolithic nation is encoded in the fictionality of the novel, thus overshadowing all other concerns, considerations, and aspirations of the wider sections of Algerian society.

Children of the New World: A Novel of the Algerian War presents itself as a medium for providing life-like situations and events. Djebbar's novel posits itself as a transparent medium, documenting challenges of the moment and anticipating its promising prospects for Algerians. As suggested in its subtitle,⁷ the novel is positioned as a reflection of a one day's events in the Algerian war of independence. This positioning is useful in lending an air of credibility to the novel's rhetorical constructs of a collective

present and future under the façade of the nationalist discourse and practice. Critical discourse analysis, nonetheless, assumes that discourse does an ideological work, for 'ideologies reside in texts,' and therefore "it is not possible to 'read off' ideologies from texts."⁸ To expand on this point a bit, it is important to note that one of the key concerns of CDA is to identify the message of the medium in the construction of power discourses, such as nationalist discourse and practice. An examination of textual detail and formal nuance has to be anchored in considerations of the materiality of the text, and the critical task is to investigate the extent to which language (discourse, text, or any semiotic system) contributes to framing the meaning-making processes, and thereby to the maintenance of specific power configurations in society. In this regard, Fairclough writes:

The discourse practice dimension of the three-dimensional analytical framework [...] shows, for any discursive event, how text producers and interpreters draw upon the socially available resources that constitute the order of discourse.[...] the two major centripetal forces in any discursive event are the language and the order of discourse. Discursive events are, on the one hand, dependent upon and shaped by them, but on the other hand cumulatively restructure them.⁹

The primacy of language as a medium consists in its vital role in the construction of the epistemological reality for its users (order of discourse). The quotation above shows the power of language as discourse in shaping society and socio-political orientations. Taking this view into consideration, it is not surprising to consider *Children of the New World's* claim to neutrality (in terms of its depictions of the then existing Algerian situation) as a strategic camouflage masquerading the novel's complicitous relationship with the dominant discourse of postcolonial Algerian nationalism. In other words, the construction of national identity, in part, relies on the articulation of a collective imaginary through discursive constructs, such as fiction. *Children of the New World* as a discourse 'actualizes and extends the potential within orders of discourse,'¹⁰ and thereby helps construct specific structures of social meaning. The novel, therefore, is ideologically-partisan and politically-motivated.

The current paper's consideration of the novel's formal properties shows that there is no obvious plot progression of events. There is neither character development, nor is there a coherent style of narration. Rather, the novel provides a brief description of the characters' concerns, worries, and hopes through a fragmentary style of narration. Fragments of stories are portrayed, and the novel weaves them all through its focus on the revolutionary moment. Apart from stressing the fractured experiences and volatile conditions under colonial rule, the novel's narrative techniques help create a sense of urgency and appeal to all Algerians, male and female alike, to take the cause of the nation. The novel's chief concern, thus, is to contribute to creating an illusion of national sameness through fictionalising a collective present and future.

Children of the New World espouses the cause of Algerian women within the nationalist order of discourse. The most powerful discursive strategy that Djebbar deploys in her advocacy of nationalist discourse and practice is the association she establishes between Algerian women and nationalism. The novel subverts patriarchy, but links it with the colonial assault. The novel depicts female characters across a wide spectrum of positions, highlighting their agency and action in the face of colonial patriarchy. Women's empowerment in Djebbar's fiction, however, is articulated as gender in transition, which is catalysed by the consolidation of a nationalist consciousness. The novel's revisionist agenda of Algerian women's traditional status (as passive and subordinated) often relies on a hegemonic rhetoric, which helps in the reinforcement of nationalist ideology and politics as a potential corrective to past injustices, in particular colonial patriarchy. As will be discussed below, Djebbar's female characters are sketched as agents not in their own stories but in the narrative of the nationalist order of rule. Such virtual agency is not effective enough in bringing about radical transformations in the intellectual or material conditions of Algerian women.¹¹

Children of the New World opens with the demise of an elderly woman named Lla Aïcha caused by shrapnel that flies into the inner courtyard of her house (p. 2). The scene illustrates 'the war's senseless cruelty, which could reach everywhere and everyone, even the most feeble and the most innocent in the most secure of enclosures'¹² The novel stresses female victimisation not just in the context of the 'Algerian War' for independence but also in their traditionally-cloistered domestic sphere. The significance of the opening scene of the novel lies, in part, in providing a melodramatic rhetoric for the Algerian women's positions as victims of the violence of both Algerian established traditions and French colonial forces. The scene foreshadows the novel's hidden political agenda, that is, a call for changing the existing state of affairs in pre-independent Algeria through joining the revolution and therefore the nationalist cause. This discursive technique in the novel may be best understood in the words of Tad Tuleja:

[T]he politically powerless may also have the power to invent, to apply the creative impulse to their own private heritages, and in doing so to keep their own walls vibrantly renewed. Ethnic groups, regional groups, organizational and occupational groups, families: all such groups may find themselves creatively utilizing .past practices.-both inherently aged ones and deliberately aged ones-as manipulable markers of a common identity.¹³

Algerian women's grievances are portrayed in the novel as a shared cause of 'a common identity'. The 'manipulative' rhetoric underlying such a representation relies on the history of long subjugation of women (the 'usable past' in Tuleja's words), and therefore is a tool of psychological conditioning designed to create an illusion of consensus with respect to the nation and nationalist politics.

Children of the New World is a narrative of emancipation.¹⁴ The nation is depicted in the novel as a site for actualising Algerian women's potential power and fulfilling their long-repressed desire for freedom. The novel's assertion of the individuality and agency of its female characters is often contextualised in situations pertaining to the revolution and revolutionaries. Amna, a docile housewife taking care of her twin baby boys, is shown to lie to her husband, Hakim who works for the French army, only to save her neighbour Cherifa's revolutionary husband, Youssef, from arrest. Amna's transgression of the held boundaries (for this is the first time that she lies to her husband) is made possible only in the context of a nation in the making. In her turn, Cherifa dismantles the patriarchal traditions of her society by going out into the public sphere all on her own in order to warn Youssef and urge him to flee:

She'd forgotten the danger itself. In truth, it's perhaps not that which drove her, but rather a gnawing desire to suddenly know whether she could really spend her life waiting in her room, in patience and love. That's why she crossed the entire town, bared her presence to so many hostile eyes, and at the end of her trek discovered that she was not only a prey for the curiosity of men-a passing shape, the mystery of the veil accosted by the first glance, a fascinating weakness that ends up being hated and spat upon-no, she now knows that she has existed. (p.143)

Cherifa's act of self-assertion is an embodiment of the transformative effect that her participation in the anti-colonial struggle could yield: 'All the violent emotions that had fed her increasingly strained willpower and that had revealed her temperament, pushed her beyond herself' (p. 143). Underneath the novel's depictions of female individualisation (as exemplified by Cherifa in this context) is an emphasis on nationalist ideology as liberationist.

The force of the novel's rhetoric for the promotion of the nationalist order of practice, in part, consists in providing portrayals of female characters with differing subject positions. In addition to the use of multiple narrative fragments as part of its discourse practice as to indicate the volatile situation in colonised Algeria, the novel sketches female characters with dissonant subjectivities and in diverse situations as to create an illusion of consensus among Algerian women with respect to the national cause. Amna and Cherifa constitute a pair of married women, though the former has children while the latter childless, who contribute in their own ways to the lot of the revolution. The novel provides a parallel pair of

female characters, who are not married yet, and who are determined to sacrifice themselves in the name of the revolution: Hassiba and Salima. Despite her young age (16 years), Hassiba is shown as so determined to join resistance forces: 'I want to shed my blood for the revolution... I can walk! Barefoot if need be. I want to walk with the fighters. I want to suffer with the fighters. Night and day...' (p. 148). Just as Hassiba relinquishes youthful joys for the sake of the revolution, Salima sacrifices her career as a brilliant schoolteacher, who keeps abreast of latest advances in her field of specialization. Salima is arrested by the French police for her connections with a revolutionary, and despite the torture she is exposed to, and she refuses to provide the police with any information. Arguably, the novel's portrayals of Hassiba and Salima as a pair of female characters does not just complement Amna and Cherifa as models of female participation in the Algerian war, but also shows the novelist's concerted effort to foster an Algerian nationalist consciousness. This view rhymes with what Jane Hiddleston considers to be the core of Djebbar's project: 'Djebbar's project [...] does not consist in criticizing wholeheartedly the position of women in Islamic society or in advocating an alternative set of norms, but in drawing attention to the tensions involved in the creation of collective narratives.'¹⁵ Djebbar's call for revising the peripheral position of Algerian women in the dominant historiography of the nation, thus, is a political means for reinstating nationalist agenda.

Children of the New World draws parallels between complicity with Western colonisation and a debasing form of prostitution. Here Djebbar's novel often 'actualizes and extends the potential within [the nationalist] order of discourse'¹⁶ through criticizing collaborators with, or coopted agents by, the colonial regime and depicting them as social wrecks with no sense of dignity, decency, or grace. The novel introduces Touma as a foil to other female characters, whose struggle for the revolution (and therefore the nation) is an honourable act worth emulating by all Algerians. Touma is sketched as a licentious character, who indulges in sexual pleasure with French characters, whether in military service or out of it. In the novel, Touma is referred to as 'An emancipated Arab woman (Yes, with high heels, short skirt, a permanent wave, just like [French] women! And well stacked, too, an enticing little brunette; she could be from Marseille or Arles...)' (p. 90). The bracketing of the descriptive words regarding Touma's outfits, gait, colour, and place of origin is often meant to make concrete the phrase 'an emancipated Arab woman'. Arguably, however, the bracketing here is a technique that the novel uses in order to negate, or question the validity of, the association between the notion of 'emancipation' and the superfluous frills placed within brackets. The novel's use of bracketing is perhaps an indication of the negative association between 'emancipation', which the novel aspires to contribute to, and blind imitation of, or subservience to, the cultural artifacts of colonial discourse powers. The novel uses the aforementioned bracketing so as to resist colonial impositions, thereby promoting an Algerian national consciousness. The novel's main concern, thus, is to observe that 'emancipation' as a concept is rooted in concepts and practices that function in line and affiliation with the nationalist frame of reference.

The moral debasement of Touma's character is consolidated by the novel's depictions of her role as an Algerian informant for the French authorities. In the novel, Touma is frequently depicted as a total sellout, and her traitorous behaviour incurs the disdain and contempt of Algerians towards her. Not only does Touma violate traditional codes of morality and chastity, but she also commits a felony against Algerian anti-colonial nationalism, and, by extension, against the whole project of pan-Arabism.¹⁷ It follows then that, it is not surprising to claim that the depiction of Touma as a licentious and traitorous Algerian female character does not only constitute a dualistic contrast with other female characters (in particular Cherifa, Amna, Salima, and Hassiba), but she also serves to revere the nationalist cause as so sacred a mission beyond the moral depravity or the self-centred opportunism of a few individuals. The reverence that the novel takes in relation to the revolution (the nation) is, in part, translated into the kind of end wrought upon Touma. She is shot by her own brother, Tawfiq, in a public place nearby a café where people usually sit. The novel's main point, thus, is to allegorise betrayal of the nation.

As is quite apparent, Djebbar's *Children of the New World* is a national identity narrative. The novel constructs the 'nation' as a narrative of emancipation, hailing the nationalist order of discourse as a harbinger of 'the New World'. The novel deploys a spectrum of discursive practices and argumentation schemes (in particular the parallel drawn between patriarchy and colonial assault), and draws upon a set of sociocultural practices in order to 'actualize and extend the potential within'¹⁸ the nationalist order of discourse. The materialist critique by the novel of both the patriarchal traditions of Algerian society and the inhuman practices of the colonial rule is oriented towards a discursive consolidation of an Algerian nationalist consciousness. As noted earlier, the novel's investment in the materiality of the revolutionary moment is a powerful discursive strategy that helps in the discursive creation of a collective and political imaginary in the greater cause of the nation.

3. Conclusion

The paper has demonstrated the ways in which historical fiction as a mode can be discursively deployed as to authorise nationalist discourse and practice. *Children of the New World* is a narrative of emancipation, which presents the concept of the 'nation' (and therefore the nationalist order of rule) as the key to democracy and emancipation. As noted earlier, the novel legitimises a unified form of discourse by means of an investment in the materiality of the revolutionary moment. The novel deploys a range of discursive strategies, which bolster the rhetoric of collective identity and social solidarity in the name of the nation. The novel's discourse practice consists in highlighting patriarchal traditions in Algerian society as well as linking it with the colonial assault. Nonetheless, the association that the novel establishes between Algerian women and the nationalist order of discourse relies on a bi-planar modelling between the present grievances of Algerian women and the future promises of national independence and freedom. The novel's depictions of female victimisation serve as a foil to female individualisation as crystallised in Algerian women's participation in the revolution.

Djebbar's *Children of the New World* provides an illustrative example of the dilemma of dominant discourses of nationalism in the postcolonial context of Arab world. These discourses rely heavily on epistemologically-determined and ideologically-motivated structures of Eurocentrism, in particular the modern model of the nation-state. Hence, the myth of freedom and progress in Arab-majority nations.

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9. Zimra, Clarisse. "Afterword", *Children of the New World*. New York: The Feminist Press, 2005 [1962]: pp. 201-33.

Foot note:

1. Phyllis Taoua shows that Djebbar's 'imaginative engagement with the liberation of Algerian women as an integral part of a national liberation that is meaningful and inclusive reflects a feminist standpoint that extended the parameters of the debate.' See Taoua, "Of Prisons and Freedom: Liberation in the Work of Assia Djebbar," *World Literature Today*, Vol. 86, No. 6 (November/December 2012), (pp. 12-18), p. 14.
2. *Africa Research Bulletin, Social and Cultural*, (John Wiley and Sons Ltd, 2015)
3. Gurminder Bhambra, *Rethinking Modernity: Postcolonialism and the Sociological Imagination*, (Basingstoke: Palgrave, 2007), p. 23.
4. *Ibid.*, p. 23
5. Fairclough, *Critical Discourse Analysis*, p. 10
6. Bhambra, *Rethinking Modernity*, p. 25.
7. Timothy Brennan address how the rise of European nation-states runs parallel to the rise of the novel as a genre. See his essay "The National Longing for Form", in Homi Bhabha (Ed.), *Nation and Narration*. (London: Routledge, 1990).
8. Fairclough, *Critical Discourse Analysis*.
9. *Ibid.*, p. 10. See also Fairclough, *Analysing Discourse: Textual Analysis for Social Research*, (London and New York: Routledge, 2003).
10. Fairclough, *Critical Discourse Analysis*, p. 18.
11. Research shows that the traditional status of Algerian women has continued to operate as it has used to do with no tangible change. See, for example, Robert Young, "Postcolonial Remains", *New Literary History* 43 (1), (2012): (pp.19-42),; Sangeeta Sinha, "Arab Spring: Women's Empowerment in Algeria", *Journal of International Women's Studies*, vol. 13 (5), (October 2012), (pp. 144-159); Mildred Mortimer, "Tortured Bodies, Resilient Souls: Algeria's Women Combatants Depicted by Daniele Djamila Amrane-Minne, Louise Ighilahriz, and Assia Djebbar", *Research in African Literatures*, 43 (1): (pp. 101-117), (2012).
12. Clarisse Zimra, "Afterword", *Children of the New World*, (New York: The Feminist Press, 2005 [1962]), (pp. 201-33), p. 213.
13. Tad Tuleja, (ed.), *Usable Pasts: Traditions and Group Expressions in North America*, (Utah, Utah University Press, 1997), p. 3.
14. Erique Dussel discusses what he calls "the myth of modernity". He states that 'emancipation' as a concept is the 'rational' aspect of Eurocentric modernity, which, he continues, often conceals an 'irrational' one, that is, 'genocidal violence'. Erique Dussel, "Eurocentrism and Modernity", *Boundary 2*, Vol. 20, No. 3, (Duke University Press, 1993), (pp. 65-76), pp. 65-66.
15. Jane Hiddleston, 'Feminism and the Question of "Woman" in Assia Djebbar's *Vaste est la prison*.' *Research in African Literatures*, vol. 35, No. 4 (Winter 2004), (pp. 91-104), p. 102
16. Fairclough, *Critical Discourse Analysis: The Critical Study of Language*, (London and New York: Longman, 1995), p. 10.
17. For discussion of Arab nationalism, see Adeed Dawisha, *Arab Nationalism in the Twentieth Century: From Triumph to Despair*, (Princeton and Oxford: Princeton University Press, 2003). James McDougall, in his essay "Dream of Exile and Promise of Home", shows how identification with Arabism has enabled Algerians to make claims to community, solidarity, and sovereignty. James McDougall, "Dream of Exile and Promise of Home: Language, Education, and Arabism in Algeria," *International Journal of Middle East Studies*, 43, (2014), (pp. 252-70).
18. Fairclough, *Critical Discourse Analysis*, p. 18.