

**(Re)Constructing Algerian Women's History through  
Mobility and Hybridity: A Close Reading of Assia Djébar's  
*Fantasia: An Algerian Cavalcade*<sup>(\*)</sup>**

**Under the Supervision of  
Shereen Abouelnaga**

**Nada Ghazy Nasser  
Faculty of Arts, Cairo University**

**Abstract**

Assia Djébar is one of the most important female authors in Algeria who has earned international recognition for the portrayal of female subjugation and French hegemony in Algeria. Her semi-autobiographical fiction, *Fantasia: An Algerian Cavalcade*, highlights the complex lives of Algerian women who attempt to release themselves from the domineering restraints of cultural and social customs. Throughout the novel, Djébar journeys on a route in an attempt to liberate the community of women through re-constructing history.

Djébar examines the archives of the colonial travel texts to reveal the evidence of women's participation in resistance struggles; thus through her own mobility, Djébar attempts to empower the women of Algeria and opposes the French dominant narrative. Not only does Djébar find evidence from her colonial predecessors that women were indeed active agents in the war, but she travels to the outskirts of Algeria to interview and collect oral testimonies from the Algerian women themselves in order to present to the reader real accounts of women freedom fighters, thus, re-constructing Algerian women's place in history.

Since the narrator of the novel is caught between two cultures, the French and the Algerian, the paper will borrow from identity and postcolonial

---

(\*) (Re)Constructing Algerian Women's History through Mobility and Hybridity: A Close Reading of Assia Djébar's *Fantasia: An Algerian Cavalcade*, Vol.11, Issue No.4, October 2022, pp.63-94.

studies to show how the postmodern identity is fluid and always in flux. Theorists such as Homi Bhabha claim that mobility and colonization causes individuals to end up in-between cultures, developing a hybrid identity within a liminal space. Djébar not only aims to re-write history but she celebrates her hybridity since it helps her to liberate the Algerian women.

Djébar is able to reconstruct and incorporate the history of Algerian women who participated in the war through her mobility and her hybrid persona. Throughout the novel, Djébar re-writes a confrontational historiography that rejuvenates forgotten voices of Algerian women and reconstructs Algerian history from a feminist and postcolonial point of view.

**Keywords:** identity, mobility, hybridity, borders, colonization, third space, liminality, roots, routes, center, margin

### المخلص

آسيا جبار هي واحدة من أهم الكاتبات في الجزائر، اللائي حصلن على تقدير دولي لتصويرهن قهر النساء والهيمنة الفرنسية في الجزائر. تسلط رواياتها شبه الذاتية، فانتازيا: موكب فرسان جزائري، التي تلقي الضوء على الحياة المعقدة للنساء الجزائريات اللائي يحاولن تحرير أنفسهن من القيود الاستبدادية للعادات الثقافية والاجتماعية. طوال الرواية، تمضي رحلات جبار في طريق محاولة تحرير مجتمع المرأة من خلال إعادة بناء التاريخ.

تفحص جبار أرشيف نصوص الفترة الاستعمارية لتكشف عن أدلة على مشاركة المرأة في نضال المقاومة. وهكذا تحاول جبار من خلال تنقلها الذاتي تعزيز دور المرأة الجزائرية وتعارض السرد الفرنسي المهيمن. لم تعثر جبار على دليل من أسلافها في فترة الاحتلال على أن النساء كن بالفعل عناصر فاعلة في الحرب، بل سافرت إلى ضواحي الجزائر لإجراء المقابلات وجمع الشهادات الشفهية من النساء الجزائريات أنفسهن لكي تقدم إلى القارئ روايات حقيقية عن النساء المناضلات من أجل الحرية؛ وبذلك تعيد بناء مكانة المرأة الجزائرية في التاريخ.

ولما كان السرد الروائي محصورًا بين ثقافتين، الفرنسية والجزائرية، فإن البحث سيستعير من دراسات الهوية وما بعد الاستعمار لإظهار كيف أن هوية ما بعد الحداثة متأرجحة وفي حالة تغير دائمة. يدعي المنظرون مثل " هومي بابا"

(Homi Bhabha) أن التنقل والاستعمار يتسببان في أن ينتهي الأمر بالأفراد بين الثقافات، ومن ثم يكتسبون هوية خليطة في الفترة البينية الانتقالية. لا تهدف جبار إلى إعادة كتابة التاريخ فحسب، بل تحتفي بكونها مهجنة أو خليطة طالما ذلك يساعدها على تحرير المرأة الجزائرية.

منذ أن تم محو وجود المرأة من النصوص التاريخية السائدة، فإن جبار تعيد بناء ودمج تاريخ النساء الجزائريات اللواتي شاركن في الحرب من خلال حركتها وكيونتها المهجنة. على طول الرواية تعيد جبار كتابة من خلال تنقلها منهج تاريخ المواجهة الذي يجدد الأصوات المنسية للمرأة الجزائرية ويعيد بناء التاريخ الجزائري من وجهة نظر نسوية وما بعد استعمارية.

الكلمات المفتاحية:

الهوية، التنقل، التهجين، الحدود، الاستعمار، المكان الثالث، الحدية (الفترة البينية)، الجذور (الأصول)، المسارات، المركز، الهامش.

## Introduction

Mobility has become intrinsic to the modern world, and individuals find themselves caught between different cultures, nations, and languages. While moving across the globe and in-between different cultures and nations, individuals find themselves more apt to embrace opportunities of freedom that mobility is able to grant them. Many writers and their works can no longer be related or associated to one particular culture and national literary sphere. Through travel and mobility, Djebbar is able to represent the stories of Algerian women; thus, the aim of this paper is to reconstruct Algerian women's place in history.

Assia Djebbar is one of the most important female authors in Algeria who has earned international recognition for the portrayal of female subjugation and French hegemony in Algeria. Djebbar completed her secondary education in Algeria, and later immigrated to Paris to continue her studies, and in 1995, she moved to the United States to teach French Literature. Erin Peters (2012) notices that Djebbar's novel "alternate[s] between the historical and the autobiographical," and he emphasizes the fact that the novel is "a carefully constructed dialogue between Djebbar's own, recent past and Algeria's more distant, national

past and is, in essence, an inquest into the nature of identity, both personal and national” (1). Her semi-autobiographical fiction, *Fantasia: An Algerian Cavalcade* (1993), highlights the complex lives of Algerian women who attempt to release themselves from the domineering restraints of cultural and social customs. Throughout the novel, Djébar journeys on a route in an attempt to liberate the community of women through reconstructing history. The narrator in the novel, which is considered to be Djébar herself, is neither French nor Algerian; she is mixture of both, traveling between cultures, and constituting a malleable identity. The dichotomy between ‘routes’ and ‘roots’ is very crucial since it explores the complex relationship between the homonyms in the process of identity formation.

This paper will address how gender and colonization affects subjectivity and how gender roles are reconstructed through colonization and mobility. Through the author’s mobility and hybrid persona, Djébar is able to reconstruct women’s place in history and bring women from the margin to the center. This paper argues that Djébar relocates and revises history in order to portray women as active participants in the war between France and Algeria and attempts to challenge the hegemonic discourse.

### **Travel and Mobility**

Traveling between different colonial archives, Djébar exposes forgotten accounts of the Algerian women’s participation in the Algerian War of Independence. In her novel, autobiographical fragments are entwined with collective female voices in an attempt to alter history. Sanne Boersma (2010) explains that *Fantasia*, “contains another storyline, which can be called semi-autobiographical. Within these parts of the novel a first-person narrator who sometimes appears as a young girl and at other times as an adolescent, observes her environment and tells her experiences” (7). Thus, it is clear that both the narrator and the author in Djébar’s novel are considered to be the same person.

The form of the novel shifts between the colonial invasion of Algeria by the French in the 1830s, interviews with women resistance

fighters from the Algerian War of Independence in 1954-1962, and some autobiographical snippets from Djébar's life before and after Algeria's independence, revealed through the narrator. Through mobility and traveling from one place to another, Djébar proves and shows how female figures have been ignored by official histories, and in turn, Djébar depicts these female figures as true heroes through numerous examples. The narrator, through mobility, is able to travel throughout her country in order to collect oral testimonies of Algerian female revolutionaries who recall their memories during the war between France and Algeria. Not only that, but throughout the first section of the novel, Djébar travels to collect colonial texts, written by her predecessors "to find evidence of active resistance, particularly by women, erased by the dominant narrative" (Steadman, 2003, 177). Through travel and mobility, Djébar is able to represent the stories of Algerian women which "involve literal and metaphorical journeys through colonial archives, Algeria's battle-scarred country-side, and through her own lived experience of her homeland as both colonized and newly independent" (Steadman, 2003, 174). Through portraying evidence from Algerian women and the colonials themselves, Djébar is able to alter history and trace women revolutionaries who indeed took part in the war, and this is revealed when the narrator states, "I travel back and forth across my native land, in the customary silence which follows the funeral lamentations; I enter the village homes where the muffled women retell their stories of the cavalcades of a more recent past" (226). Djébar travels all over Algeria to collect women's voices in order to reconstruct history and depict them as active participants.

In the first section of the novel, Djébar travels through the colonial archives in order to show how women were indeed resistant and active. Djébar finds a letter written by an anonymous French writer published by P. Christian saying:

I saw a dead man, with one knee on the ground, grasping the horn of an ox in one hand, in front of him lay a woman with her child in her arms. It was easy to see this man had been asphyxiated,

---

## (Re)Constructing Algerian Women's History

---

together with the woman, the child and the ox, while he was struggling to protect his family from the enraged animal. (73)

This account illustrates the resistance of the Algerian victims and their persistence to fight against the French; thus, Djebbar ultimately challenges the colonial ideologies that paint Algerians as victims. Moreover, through Colonel Pelissier's military accounts, Djebbar portrays evidence of women's active resistance. Pelissier states, "The women, lying among the cattle in their lyrical embraces, reveal their aspirations to be the sister-spouses of their men who do not surrender" (79). Through depicting evidence from the colonials themselves, Djebbar shows how women were actually involved in the war and did not surrender. Moreover, Djebbar also shows how Baron Barchou De Penhoen, one of the French colonizers, provides evidence in his writing recording the presence of Algerian women in the battlefield. He states:

Arab tribes are always accompanied by great numbers of women who had shown the greatest zeal in mutilating their victims. One of these women lay dead beside the corpse of a French soldier who's heart she had torn out! Another had been fleeing with a child in her arms when a shot wounded her: she seized a stone and crushed the infant's head, to prevent it falling alive into our hands (18).

Although from Barchou's perspective, these women probably reinforce his view of Arabs as uncivilized barbarians who terrorize French troops, Djebbar re-writes Barchou's passage to emphasize the women's humanity, courage, and strength. Djebbar rewrites the above passage and states:

Thus these two Algerian women – the one in whom rigor mortis was already setting in, still holding her bloody hands the heart of a dead Frenchman; the second, in a fit of desperate courage, splitting open the brain of her child, like a pomegranate in spring, before dying with her mind at peace – these two heroines enter into recent history (18).

Djebar basically brings these two Algerian women from the edge to a more central place in the history of resistance struggles and retells the story. Djebar, the postmodern writer, reassembles history and imagines another ending. By re-creating and re-forming the history of female revolutionaries, Djebar revises the labels of Arab women as helpless, submissive and passive victims and presents them as strong and active agents. Djebar declares that “these two heroines enter into recent history”; thus, asserting women’s participation and revealing how women continue to be operational agents involved in freedom struggles (18). Djebar’s metaphorical journeys through the archives of the colonial travel texts reveal the evidence of women’s participation in resistance struggles; thus through her own mobility, Djebar empowers the women of Algeria and opposes the French dominant narrative.

Not only does Djebar find evidence from her colonial predecessors that women were active agents in the war between Algeria and France, but Djebar travels to the outskirts of Algeria to interview and collect oral testimonies from the Algerian women themselves in order to present to the reader real accounts of women freedom fighters. Djebar moves from one place to another to accurately represent Algeria through the oral history of women and she unearths historical travel colonial texts to re-write history from a gendered point of view and to salvage women’s participation from oblivion. Mobility, in Djebar’s case, is related not only to her own travels, but also to the points of views she collected. Djebar finds evidence of what is assumed to be missing – the collective stories of Algerian women.

Written texts by Algerian women themselves were not available since Algerian women were confined to the harem and most of them were illiterate. Women were excluded from writing, and their voices muffled; thus, Djebar collected oral testimonies from these women and wrote them herself. In first transcribing then translating the testimonies of these women into the French language, the language of the oppressor, Djebar realizes that her words do violence too. But in doing so, Djebar makes their stories more mobile – able to travel to French and western

readers all over the world.

All these oral testimonies are found in the third section of the novel where voices of women overlap and a collective story begins to emerge. Ferma Lekesizalin (2017) states that “*Fantasia* provides first hand accounts of the national war of independence and women’s leading roles in it” (210). Through collecting women’s oral testimonies, which she gathers through her mobility, Djébar reveals the buried evidence of women taking part, and questions both the colonial doctrine and the Algerian written records that excludes women as active subjects. Through Djébar’s movement and mobility, Djébar “retells the horrors of the French atrocities of the 1950’s war of independence from a woman’s point of view” (Grace, 2007, 79).

Djébar recounts experiences of women during the war in *Fantasia*, and one of these women is named Cherifa who was a thirteen-year old girl in the 1950’s. Djébar describes Cherifa’s independent and strong personality in the chapter titled “Clamour” and states:

*the thirteen-year old shepherd-girl, the Amrounes’ eldest daughter, the one with cousins, neighbors, relations by marriage, paternal uncles, all accuse of behaving as if she were the forth son in the family, running away like that from the douar and the French soldiers, instead of staying put with the other females!* (122).

Djébar shows how Cherifa is not a passive female, and behaves as if she “were the forth son in the family” (122). Cherifa then tells her own story twenty years after the war, and she recalls how she joined her brothers in the mountains instead of staying at home with the other females. Cherifa explains that the French surrounded their camp one night, and as the Algerians tried to escape, Cherifa’s brother was shot before her eyes. In the chapter titled ‘Voice’ Cherifa tells the story from her own perspective and states:

I saw the wadi nearby. I tried to carry him; I managed to drag him, his bare feet scraped along the ground behind

me... I wanted to wash him, at least to moisten his face. I took water in the palms of my hands; I started to sprinkle it over him, as one does for one's ablutions, without realizing that I was crying, sobbing all the time..... (121).

Cherifa spends her time helping the Algerians and once she is captured by the French who imprison her and torture her, she still manages to fight and does not surrender. When the French interrogate her, she tells them she was in the mountains fighting for what she believed in:

‘What were you doing in the mountains?’

‘I was fighting!’

‘Why were you fighting?’

‘For what I believe in for my ideas!’

‘And now, seeing you’re a prisoner?’

‘I’m a prisoner, so what!’

‘What have you gained?’

‘I’ve gained the respect of my compatriots and my own self-respect! Did you arrest me for stealing or for murder? I never stole! My conscience is clear!’ (140).

It is clear that Cherifa was one of the many brave women who were active participants in the war, and Djebbar brings Cherifa’s story to the center by traveling to the outskirts of Algeria to collect her testimony. Djebbar captures Cherifa’s voice by inserting her story into the novel and the narrator explicitly states:

Cherifa! I wanted to recreate your flight: there, in the isolated field, the tree appears before you when you are scared of the jackals. Next you are driven through the villages, surrounded by guards, taken to the prison camp where every year more prisoners arrive... I have captured your voice; disguised it with my French without clothing it. I barely brush the shadow of your footsteps! (142)

Through mobility, Djebbar is able to recreate Cherifa, capture her long

forgotten voice, and re-construct history.

It is evident that through the novel and through the narrator's mobility, Djébar brings Algerian women to contribute in a search of their relationship to the history of their country in order to prove that they have a position in the history of their nation, Algeria. Djébar explores women's agency through traveling and collecting oral testimonies in order to give these silenced women a voice to tell their own story. By doing so, Djébar challenges patriarchal cultural patterns, which have excluded Algerian women in particular. Moreover, Djébar's mobility between languages, helps her speak the truth to the French document by excavating the Algerian side.

In *Fantasia*, women's orally narrated stories aided the narrator to create a correct version of Algeria's colonial history where women were indeed a big part of it. Djébar's successful journey to interview women suggests the necessity of moving from silence to speech. Travel and the benefits of mobility and education enables women to be an active part of history, and through Djébar's mobility throughout Algeria, Djébar enables Algerian women to be placed within this active part of history. Through these oral testimonies, the author attempts to recreate the Algerian history based on women's testimonies that no colonizer can fully describe in an official report or documentation. Through Djébar's mobility and through collecting different stories from different females, Djébar is able to rejuvenate lost voices. Through the narrator's mobility, Djébar sculpts a new standard of female subjectivity and intertwines a new account with the Algerian woman as the real functioning participant. Djébar's novel draws attention to the often forgotten heroes of war: the women. The women fought alongside their Algerian brothers for independence, only to be asked, right after independence by those same brothers to go back to the private sphere – in a period of violent Arabization and Islamisation that followed independence.

### **Hybridity and Third Space**

It is apparent that through Djébar's mobility, she is able to reconstruct history and bring women's voices from margin to center.

Since the narrator of the novel is caught between two cultures, the French and the Algerian, the paper will borrow from identity and postcolonial studies to show how the postmodern identity is fluid and always in flux. Theorists such as Homi Bhabha claim that mobility and colonization causes individuals to end up in-between cultures, developing a hybrid identity within a liminal space. Djébar is placed between two cultures, the French and the Algerian, and due to colonization, she develops a hybrid persona that ironically helps her liberate her counterparts. Djébar not only aims to re-write history but she celebrates her hybridity since it somehow helps her to liberate the Algerian women.

In an increasingly transnational and diverse world, identities are shaped through a process of mobility and displacement, resulting in the formation of hyphenated and hybridized identities. Vanessa Guignery (2011) defines hybridity and explains that:

Postcolonial theory adopted the idea of hybridity to designate the transcultural forms that resulted from linguistic, political or ethnic intermixing, and to challenge the existing hierarchies, polarities, binarisms, and symmetries (East/West, black/white, colonizer/colonized, majority/minority, self/other, interior/exterior...) [...]. Hybridity stands in opposition to the myth of purity and racial and cultural authenticity, of fixed and essentialist identity, embraces blending, combining, syncretism and encourages the composite, the impure, the heterogeneous and the eclectic (3).

Hybridity presents itself as a discourse that challenges essentialist views and the idea of a dominant culture. It contradicts the idea of cultural purity and authenticity and stands in opposition to having a fixed essentialist identity. Hybridity is a counter-discourse to the hegemonic structures of colonialism. Hybrid identities are nowadays fragmented and are neither predefined nor stable. Verstraete (2007) argues that "Place, roots and authenticity are hardly the favored characteristics of postmodern theorists. Indeed postmodernist worlds are ones in which

nothing is certain or fixed, and where fixity appears, it is as an illusion” (15-16). This paper will argue how it is almost impossible to preserve a singular, pure, or authentic identity. Categories of identity such as race or gender are constantly shifting, resisting any essentialist definition.

To build on Verstraete's claim, Homi Bhabha, a principal theorist of hybridity, claims that colonization and the movement between nations causes individuals to end up in-between cultures, developing a hybrid identity within a third space. In *The Location of Culture* (1994), Bhabha explains that crossing a border puts an individual in an ambiguous position. In an interview with Homi Bhabha, conducted by Jonathan Rutherford (1990), Bhabha explains that “all forms of culture are continually in a process of hybridity” and he goes on to clarify that:

The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘third space’, which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom (211).

This ‘third space’ is a place of fluidity and constant movement, which opposes the traditional fixity of national narratives. Thus, it is clear that hybridity and third space enables development and dismantles the concept of essentialism, purity, and authenticity. Cultural hybrid identities emerged from colonization; thus, hybridity is a crucial term in postcolonial studies. These hybrid expressions are marginal and cannot be placed within the binary categories that are conventionally associated with the essentialist discourse.

Through mobility and colonialism, individuals find themselves placed in a ‘third space’ where they are “neither the One.... nor the other...but something else besides which contests the terms and territories of both” (Bhabha, 1994, 41). Bhabha further elaborates on the concept of hybridity and states:

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination (159).

According to the quote above, Bhabha disassembles homogeneity and stresses on the importance of cultural difference. By stressing on cultural difference, Bhabha interrupts the recognition and exercise of colonial authority and he reverses colonial domination through explaining the concept of hybridity. According to this, hybridity is not an operation but rather a process, which leads to the creation of something new, 'a third space', where different cultures interlock and where different cultural identities are continually being formed, reformed, and are constantly in a state of becoming. Bhabha highlights how mobility and colonization causes identity to be placed within a liminal space or 'third space' rather than confined to one nation or one culture. He explains that the third space "opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy," and that occupying this third space "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Bhabha 5, Rutherford 211). Bhabha basically explains that cultures and identities are no longer pure or inherited from tradition, and hybrid identities are continually being forged within a third space when two different cultures interlock. Bhabha (1994) clarifies that "these new in-between spaces provide the terrain for elaborating strategies of selfhood [...] that initiate new signs of identity and innovative sites for collaboration and contestation" (2). Thus, it is apparent through Bhabha explanation of third space that it is a place where new forms of identities

develop and where the hybrid nature of multicultural interactions is achieved. The concepts of hybridity and third space occupy a central place in *Fantasia* since they refer to the merging of cultural signs and practices when two different cultures are somehow in contact.

In *Fantasia*, Djébar aims to re-write history, and the act of writing does not only come out as an act of resistance and self-assertion, but also to celebrate hybridity, liminality, and the third space that the narrator occupies. The novel re-examines “cultural hybridity” from an Arab female perspective. Djébar’s novel itself is considered to be a hybrid since she mixes history, autobiography, and the collective voice of all Algerian women. From the day Djébar was escorted by her father to a French colonial school, “a double and contradictory sign reigns over [her] initiation,” and “two different apprenticeships, undertaken simultaneously land [her] in a dichotomy of location” (Djébar 4). The narrator is a combination of two consciousness at once, a participant in the French culture to which the narrator owes her intellectual origination, and a descendant to her native land, Algeria. In the novel, the narrator explicitly explains that she occupies an in-between space. She states, “even where I am composing the most common place of sentences, my writing is immediately caught in the snare of the old war between two peoples. So I swing like a pendulum” (216). Thus, it is evident that the narrator is caught between two worlds, the French and the Algerian, and as a result, emerges as a hybrid occupying a third space.

The concept of hybridity and third space can be clearly discerned in *Fantasia* especially on a linguistic level. Samia Kholoussi (2017) explains that “cultural schism, articulated so forcefully in *Fantasia*, gathers strength in the issue of language. The text conveys a trend that prevailed among Algerian reformers and literati after Independence when the use of French was discouraged and Arabic became the language of state” (15). In *Language Policy and National Unity* (1985), it is explained that “the French presence in [Algeria] is a force alienating their people from the mainstream of Islamic and Arabic culture” (148). However, Farah Hassaine (2010) explains that “a lot of Algerians are

hostile to the Arabic language. They cannot free themselves from the French language and even its culture,” and she also states that women “avoid the Arabic language because it symbolizes frustration and inequality for women” (46). Moreover, Anne Armitage (2000) explains that “From the outset, France was determined that Algeria should be de-Arabized and a far-reaching programme of French acculturation was put in place in all spheres. Consequently, young writers emerged after independence with “no deep knowledge of Arabic,” which is clearly applicable to Djébar’s case (42). For Djébar, the moment she goes to school to learn French, she ruptures the links to her female ancestry and mother tongue. She becomes a ‘fugitive’ writing in the language of the enemy; however, the language that once colonized her people is the same language that liberates her. The French language gives Djébar the freedom of space and movement.

In *Fantasia*, Djébar is caught in a wandering condition between the long-lost mother tongue and the French language. She writes her novel in French because it’s the language she is more comfortable with, and because writing in the French language liberates her from the Algerian male-dominated society that attempts to silence women. The narrator in the novel states, “it is now my turn to tell a tale,” attempting to construct a new collective story of the Algerian national identity; thus, occupying a third space (165). It is important to note the difference between the concept of hybridity and third space when analyzing the novel. The concept of hybridity is used to describe the effects on identities in the case of contact between different cultures, whereas, third space shows how cultures eventually interpenetrate one another and become intertwined.

Writing in the French language was not an easy task for Djébar. Djébar, at times, feels guilty when she writes in French and explains to the reader that “this language was formerly used to entomb [her] people;” however, what is even more painful to Djébar is the inseparability of the French language since ironically it is where she finds her own personal voice (215). Djébar states, “when I write and read the foreign language,

my body travels far in subversive space" (184). Although Djébar feels guilty at times when writing in French, she never dismisses the importance of the French language. Djébar states in her novel:

As if the French language suddenly had eyes, and lent them to me to see into liberty; as if the French language blinded the peeping-toms of my clan and, at this price, I could move freely, run headlong down every street, annex the outdoors for my cloistered companions, for the matriarchs of my family who endured a living death (181).

Without Djébar's access to the colonizer's language and western academia, she wouldn't have been able to give voice to the silent and oppressed Algerian women; thus, Djébar's hybridity and adopted culture enables her to circulate in public space, re-construct history, and achieve female visibility. Djébar renders her hybridity and her bi-culturality advantageous to women's cases and states, "I imagine you, the unknown woman, whose tale has been handed down by story-tellers...For now I too take my place in the fixed circles of listeners... I re-create you...o ancestress!" (189). Through the colonizer's language, Djébar re-creates her ancestors and provides women with a platform to tell their own stories and to re-structure a collective identity through the various voices of females that she travels to collect. Djébar's hybrid identity beguiles the dominant mainstream of its single story and through using the colonizer's language, Djébar not only appears to be a hybrid subject, but enters a third space. Djébar's novel shows that her Algerian origins are themselves heterogenous and hybrid, which correlates with Algeria as a country since it was Berber long before the Arab conquest of Algeria.

Djébar occupies a third space, a space separate from the national or colonial identity, and not only does Djébar occupy a third space, but she accepts her cultural hybridity and recognizes the problems that arise with it, which is her separation from her own language, heritage, and roots. Djébar occupies a third space because she is neither French nor Algerian; however, she is a combination of both. Writing in the French language places Djébar in a very unique position to tell her Algerian tale.

The autobiographical voice in *Fantasia* eventually becomes collective since the narrator states:

While I thought I was undertaking a ‘journey through myself’, I find I am simply choosing another veil. While I intended every step forward to make me more clearly identifiable, I find myself progressively sucked down into the anonymity of those women of old – my ancestors! (216-17).

Throughout the autobiographical parts of the novel, the authors uses the first pronoun, which is considered to be a taboo in her familial space and in the Algerian culture. Djebbar does that because she has chosen a western approach and behavior in order to liberate her Algerian counterparts. Samia Kholoussi (2017) explains that “with the move away from subjectivity to inter-subjectivity, fragments from life experience interweave with vignettes from the oral history of the Algerian female rural community at large” (19). Through the narrator’s hybridity, Djebbar is able to retrieve from native and foreign sources “so many vanished sisters,” reviving their groundbreaking role in the war (204). Djebbar enters a third space and uses the French language, the language of her colonizers, as a means of empowerment and as a base where Algerian women can construct a new identity for themselves. She states in the novel:

I know that every language is a dark depository for piled-up corpses, refuse, sewage, but faced with the language of the former conqueror, which offers me its ornaments, its jewels, its flowers, I find they are the flowers of death-chrysanthemums on tombs! (181)

Djebbar explains that language is beautiful since she describes it as a means of adornment in the quote above; however, she also mentions how language may be cruel at the same time, a device used by the French to control and manipulate. For Djebbar, language is mysterious and unfathomable since it acts as a source of liberation; however, it still

isolates her from her own heritage. The narrator explains that clearly when she states, “the language of the Others, in which I was enveloped from childhood, the gift my father lovingly bestowed upon me, that language has adhered to me ever since like the tunic of Nessus” (217). The French language, not her maternal language but her step-mother language has become an integral part of the Algerian author's identity. Djébar chooses the French language to write her personal autobiography, and it is ironically the French language that is required to repair the ruptures and fill the gaps of Algerian history.

Since hybridity according to Homi Bhabha, has the power to empower the marginalized and to deconstruct bounded labels, which are used in the service of subordination, it can be argued that the narrator's hybridity in Djébar's *Fantasia* allows subjugated collectivities to reclaim themselves. Andrea Flores (2000) explains that “new historiographic accounts like Djébar's, especially ones that reiterate tales of women, Berber tribesmen and other previously under-examined stories, can be read as a re-orientation or even dismantling of Western historiography” (236). Through Djébar's hybridity, she is able to re-construct history and give silent women voices which dismantles the dominant Western historiography.

### **Routes vs. Roots**

This paper also traces the dichotomy between ‘routes’ and ‘roots’ and explores the complex relationship between the homonyms in the process of identity formation. Through mobility and colonization, individuals are positioned at the transitional spaces of nations, and hybrid identities are reproduced as a product of several intertwined histories, cultures, and societies. Mobility and colonization may either lead to discarding one's ‘roots’, rejecting the ‘route’ one took, or may lead to the emergence of the hybrid self. Regardless of the outcome, identity still exists in a tension and mediation between ‘routes’ and ‘roots’. Djébar is considered to embody the principle of ‘routes’ since her mobility and travels aid her in an attempt to liberate Algerian women and give them voice.

According to Per Gustafson (2001), “roots has long been an important metaphor for place attachment in Western society.... It is part of a metaphorical system linking people to place, identity to territory. In this context, roots signify emotional bonds with the physical environment but also contains notions of local community, shared culture, and so forth” (670). Gustafson (2001) clarifies the concept of ‘routes’ as well, and explains that “this concept points towards [people’s] mobility, their movements, encounters, exchanges, and mixtures” (670). Thus, *roots* refer to how individuals identify themselves within the country of their birth and refers to the authentic home and origin culture, whereas *routes* involves movement, mobility, and change. Moreover *routes* recognizes the fluidity and flexibility of identity and how it changes over time, depending on what *route* an individual takes. Susan Friedman (1998) explains that “routes imply travel, physical and psychical displacements in space, which in turn incorporate the crossing of borders and contact with difference” (151). Moreover, Friedman states, “Roots and routes are, in other words, two sides of the same coin: roots signifying identity based on stable cores and continuities; routes, suggesting identity based on travel, change, and disruption” (153). Since a rooted identity is rather essentialist, many theorists such as Spivak, David Moore, Salman Rushdie and Susan Friedman celebrate hybridity and the concept of ‘route’ since they believe that identity transcends national boundaries.

David Moore (1994) explains that “we need to talk not about *roots* but about *routes*: trajectories, paths, interactions, links. The root itself is not a bad, false, or wrong story. It is rather a narrowly true narrative in the midst of a broader and more tangled truth, or richer story” (21). Moore and Djébar share the same opinion when discussing the homonyms: roots and routes. They both explain, in different ways, how routes are more important. The interplay between roots/routes in *Fantasia* is very evident and Djébar’s novel depicts the importance of the route an individual takes. Djébar’s route is what dismantles hegemony and re-constructs history, placing women in a more active and central position.

Although Djébar uses her mobility, her hybridity, and the French language to liberate the Algerian women, she becomes an outcast in the process since she cannot express herself through her mother-tongue and states, “mother-tongue, either idealized or unloved, neglected and left to fairground barkers and jailers!.... Burdened by my inherited taboos, I discover I have no memory of Arabic love-songs” (214). It is evident that Djébar is separated from her roots. Even though Djébar's hybridity and mobility is celebrated, she is considered to be disconnected from her Algerian roots and heritage, or in other words, her ‘route’ separates her from her ‘root’.

### **Writing & Language: Crossing Borders**

In *Djébar's Fantasia*, it is apparent that women have been subjugated and affected by the Algerian patriarchal culture, which denied them to have access to the establishments in which power is exercised. Thus, Algerian women in many occasions in the novel are portrayed as subjects who fulfill the role of the subaltern, silenced, and passive victim. Writing in the French language is a tool that Djébar uses to awaken the voices of the Algerian women, the women hidden behind the veil. The narrator states:

Writing in a foreign language, not in either of the tongues of my native country—the Berber of the Dahra mountains or the Arabic of the town where I was born – writing has brought me to the cries of the women silently rebelling in my youth, to my own true origins. Writing does not silence the voice, but awakens it, above all to resurrect so many vanished sisters (204).

Writing in French has caused Djébar to give voice to the women that suffered during the war and to resurrect her so many vanished sisters.

Adirenne Leonhardt (2013) explains that the “French government and army became concerned with reports of female involvement in the leading independence group, the National Liberation Front (FLN), and

decided to offer a counter-strategy to win hearts and minds” (8). However, Miriam Cooke (1989) explains that “The Algerian men considered moral interference by the French to be a direct assault on their traditions, and therefore also on their pride, their confidence, and their identity” (2). Although the Algerian women were prominent participants in the Algerian war against the French, they were never praised for their actions after the war has ended and this is due to the patriarchal culture of Algeria. Moreover, Leonhardt (2013) explains that “Feminism in Algeria was seen as a Western construct created by colonialism, incompatible with the nationalist ideology of the FLN” (14). This patriarchal view about Algerian women who are portrayed as inferior subjects is what Djébar attempts to dismantle and challenge in her novel through the act of writing.

Through crossing physical and traditional borders, Djébar gives voice to these silenced women and aims at making the subaltern speak. Not only does Djébar give voice to these women, but she also reconstructs Algeria’s colonial history and includes Algerian women in the dominant history that has secluded them. To give a slight background of how women in Algeria are confined by their own culture, the narrator in *Fantasia* explains that women never refer to themselves using “I” and states, “The ‘I’ of the first person is never used” and instead they center their conversations around their husbands “referred to by the omnipresent ‘he’”(154). In gatherings, women “sit like statues” and “are trapped in the web of impossible revolt” (154). Moreover, the narrator explains how women are expected to always have a low voice in the Algerian culture:

I recall one familiar expression used to condemn a woman irrevocably [...] worse than the widow or the repudiated wife (a fate that depends on God alone) the only really guilty woman, the only one you could despise with impunity, the one treated with manifest contempt, was ‘the woman who raises her voice’ [...] The only one who put herself straight away beyond the pale was the ‘loud-mouthed woman’: the one who nagged at her brood,

---

## (Re)Constructing Algerian Women's History

---

whose voice could be heard beyond her own vestibule and out in the street, the one who railed aloud against fate instead of keeping her protests within four walls, instead of sublimating her grievances in prayer or in the whispered confidences of the story-tellers [...] To refuse to veil one's voice and to start 'shouting', that was really indecent, real dissidence. For the silence of all the others suddenly lost its charm and revealed itself for what it was a prison without reprieve [...] Here are these shrouded women, right in the heart of the parade, their silent presence tolerated, the ones who enjoy the sad privilege of remaining veiled in the very heart of the harem! (203-204)

It is evident that Arab women and Algerian women in particular are doubly alienated and subjugated by their own cultural oppressive system and also by the French colonials who exploit, rape, and conquer them.

In the 1960's in Algeria, women were mostly illiterate since they were only expected to fulfill their domestic roles within the domestic sphere. The narrator in the novel explains that this was not applied to her since she "had passed the age of puberty without being buried in the harem like [her] girl cousins" and she further explains, "I had spent my dreaming adolescence on its fringes, neither totally outside, nor in its heart; so I spoke and studied French, and my body, during this formative period, became Westernized in its way" (127). Moreover, the narrator, or Djébar, since they are considered to be the same person in the novel, explains that among her female cousins, she was considered privileged since her father "unhesitatingly preserved [her] from cloistering" (214). Djébar chooses to re-tell the stories of the cloistered women through writing; however, she chooses to write in the French language not only because it is the language in which she feels more comfortable with, but because it is considered a liberating medium that forms a threat to her Algerian patriarchal culture. Through the French language, Djébar was able to see into liberty, but that of course had to come with some costs.

Although the French language helped liberate Djébar and the

Algerian women, it is still considered to be the language of the colonizers who harmed the Algerians in many ways and this causes the narrator's major internal conflict. The French language to Djebbar was considered to be a tool for both liberation and subjugation. Djebbar explains her problem with the French language in numerous instances in the novel when she states, "the foreign language was a casement opening on the spectacle of the world and all its riches. In certain circumstances it became a dagger threatening me" (126). The reason why French language was at times threatening is because it was the language that was "formerly used to entomb [her] people" (215). Although the French language is viewed at times as threatening, it is at the same time considered the liberating medium in which Djebbar uses to give Algerian women voices and to reconstruct the dominant history that withdrew the presence of Algerian women. The narrator in the novel states, "They call me an exile. It is more than that: I have been banished from my homeland to listen and bring back some traces of liberty to the women of my family" (218). Writing in the French language "has brought [her] to the cries of the women silently rebelling"; thus, the act of writing in French, although complicated and difficult to Djebbar, becomes very important since it is how she includes women in the national history of Algeria (204). Moreover, Corbin (2014) explains that:

The linguistic legacy from Assia Djebbar's father, although also a loving gift that led to exclusion, had a different impact on her life. By allowing her to be educated in the French system, not only did he free her from the constraints of the veil and the harem, he also ultimately separated her from her culture, particularly from the culture of the women who were traditionally grouped together. [...] Freedom from the constraints of traditional women's roles is thus paired with loss. (821)

Thus, it is clear that although Djebbar was able to escape the confines of the Algerian culture, however, she was at the same time separated from

her own heritage and from the rest of the Algerian women.

The importance of women writing is emphasized in Helen Cixous' "The Laugh of the Medusa" (1976) where she urges women to write and states, "Woman must write for herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies [...] Woman must put herself into the text – as into the world and into history – by her own movement" (875). Moreover, Cixous (1976) explains the importance of writing when she states:

It is by writing, from and toward women, and by taking up the challenge of speech which has been governed by the phallus, that women will confirm women in a place other than silence. Women should break out of the snare of silence. They shouldn't be conned into accepting a domain which is the margin or the harem. (881)

In *Fantasia*, Djebbar agrees with Cixous' concept of *écriture féminine*, which translates to 'women's writing'.

Cixous (1976) developed the idea of *écriture féminine* in an attempt to escape the male-dominated discourse. Cixous argues that when a woman writes, it "will allow her to carry out the indispensable ruptures and transformations in her history" (880). For Djebbar, it is the entry into this domain of *écriture féminine* that allowed her the freedom to enter forbidden spaces and cross traditional borders. Moreover, writing gives Djebbar mobility and visibility and this is highlighted when Djebbar explains that in her novel: "When I write and read [...] my body travels far in subversive space, in spite of the neighbors and suspicious matrons; it would not need much for it to take wings and fly!" (184). Through writing, Djebbar seeks to "resurrect" the voices of her "vanished sisters", the voices that were silenced due to patriarchal and colonial interferences (204).

In the novel itself, Djebbar further explains the importance of writing when she states, "writing has brought me to the cries of the

women silently rebelling in my youth, to my own true origins. Writing does not silence the voice, but awakens it [...]" (204). Djébar crosses the borders, which were considered obstacles to the rest of the Algerian women through writing, and includes these oppressed women in different historical and cultural contexts; however, she also feels alienated in the process and directly explains, "I had lost the knack of sitting cross-legged: this posture no longer indicated that I was one of the women and shared their warmth" (127). Djébar feels that she has become alienated from the rest of the Algerian women due to the fact that she is expressing herself in the French language. Cixous (1976) explains that, "In woman, personal history blends together with the history of all women, as well as national and world history. As a militant, she is an integral part of all liberations," which shows how Djébar basically creates a collective voice in an attempt to liberate the voiceless Algerian women (882). Moreover, Djébar numerous explains the importance of writing and states, "the word is a torch" since without Djébar's access to the colonizer's language, she wouldn't have been able to give voice to these silenced Algerian women. Djébar basically "renews language, reappropriates its limits, and injects her own driving internal forces, effectively inscribing herself into the language-space and making it her own" (Rothendler, 2016, 300).

In the famous article "Can the Subaltern Speak?" Spivak (1985) claims that the subaltern woman cannot be heard due to the patriarchal structures that surround her; however, Djébar's *Fantasia* challenges this assertion to *some* extent. Spivak explains that "in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow," and she concludes her essay by directly stating that "the subaltern cannot speak" (104). What Spivak means by her assertion that the subaltern cannot speak is that subaltern women cannot be heard due to their marginal position in society. Djébar, as a female intellectual, speaks back to patriarchy and oppression from different subject positions in the novel: "as a colonized Algerian female, as a beloved, as a bride, as mother earth, and as a freedom fighter"

(Khatoun, 2017, 34). Not only that, but Djébar does not speak for the Algerian women, instead, she attempts to give them the right to speak for themselves when she travels to gather their orally narrated stories. However, due to the fact that the orally narrated stories are spoken in Arabic, and Djébar translates them from the Arabic language to the French language, and from the oral form to the written form since most Algerian women cannot write, the narrator in the novel, which is Djébar herself, wonders:

Can I, twenty years later, claim to revive these stifled voices? And speak for them? Shall I not at best find dried-up streams? What ghosts will be conjured up when in this absence of expressions of love (love received, 'love' imposed), I see the reflection of my own barrenness, my own aphasia (202).

Djébar asks herself if she can revive the voices of the Algerian women and speak for them, and she asserts that this brings her relationship with the French and Arabic language deep turmoil. Djébar does give voice to the marginalized Algerian woman; however, we still do not hear the subaltern voice directly since the subaltern, according to Spivak, has no position or space from where she can speak. These Algerian women who orally narrate their stories to Djébar cannot even write. It is quite evident that the task of giving voice to the subaltern is problematic to Djébar especially since she is writing in the colonizers' language, the French language. The narrator in *Fantasia* states, "I do not claim here to be either a story-teller or a scribe [...] I would cast off my childhood memories and advance naked, bearing offerings, hands outstretched by whom? – to the Lords of yesterday's war, or to the young girls who lay in hiding and who inhabit the silence that succeeds the battles" (142). It is quite evident that Djébar knows that there are limitations to giving voice to the Algerian women; however, she nevertheless tries her utmost best to liberate her Algerian counterparts and re-construct history. In the Introduction of the novel, Dorothy S. Blair (1993) explains that Djébar "resents the fact that her early exposure to a French education made her a

cultural, linguistic, and, for a time a literal exile from the land of her origins; at the same time she appreciates that French has been the getaway to freedom, denied to many of her countrywomen” (Blair). Although Djébar is able to reconstruct history through writing and including women in a history that refuses to integrate them, Djébar “refuse[s] to be complicit with the illusion of narrative transparency, choosing to highlight the presence of the intermediary voice that conveys the message and to remain as aware as possible of the constant danger of appropriation in carrying a message across” (Donadey, 2017).

In “Narrating the Decolonized Self: Assia Djébar’s *Fantasia*,” (2008) it is stated that “Djébar employs oral narratives to subvert the legitimacy of the official history. It seems that she prefers oral history as a narrative discourse because it foregrounds the process of mediation and highlights the personality and specificity of its own interpretation” (454). Djébar is very aware that her effort to give voice to the subaltern woman is problematic due to the use of the French language. In *Algeria Revisited: History, Culture, and Identity* (2017), the authors explain that “The language that enables Djébar to speak and have her own voice, the language that she uses to give voice to Algerian women and to question their oppression, is the very language that for so many years silenced the Algerians as a people;” thus, it is apparent that the although Djébar’s French education separates her from her own roots, it liberates her at the same time, and Djébar uses the French language as a haven to independence (129).

Najla Achek (2017) explains that in Djébar’s *Fantasia*, “women defy silence and embark on a journey of testimonies that must be revealed. Female characters in Djébar’s works are independent, autonomous and dignified as opposed to women’s presentation in the Orientalist androcentric discourse of male in which women are rendered to mere objects of desire and exoticism” (3-4). Thus, *Fantasia* provides first hand accounts of the Algerian war against the French and women’s principal and prominent roles in it. Achek also claims that in *Fantasia*, “the subaltern to use Spivak’s words does speak as she tells stories

omitted both by the patriarchal and colonial systems that objectified Algerian women” (6). This is also very clear when the narrator in the novel states, “writing does not silence the voice, but awakens it, above all to resurrect so many vanished sisters” and “I re-create you, the invisible woman [.....] I resurrect you during that crossing that no letter from any French warrior was to allude to (204, 189).

### **Conclusion**

In conclusion, through Djebbar's mobility, hybridity, and the act of writing, the narrator transgresses the confines of womanhood in Algeria, creates a new space for women in a re-constructed history, liberates the Algerian women by giving them a voice to some extent, and opposes the Algerian patriarchal culture that only restricts women to the domestic sphere. Djebbar crosses the borders of language, culture, traditions, and gender boundaries to reconstruct history and reposition the Algerian women from margin to center. In the novel, Djebbar inserts many Arabic words since “weaving into her French texts particular Arabic cadences and stylistic devices” shows “how the two cultures have become inextricably linked” (Armitage, 2000, 52). Identity is no longer fixed and defined through patriarchy and colonialism; however, it is rather fluid and shifting to accommodate itself within a new space, the third space. For Djebbar, hybridity is an effective strategy of resistance. Djebbar adopts a foreign idiom and culture that, ironically, liberates her. She adopts an inclusive and hybrid approach that bridges the gap between the Algerian and French. She celebrates her hybridity since it liberates her and brings that collective voice of Algerian women from margin to center. Djebbar's hybridity and her position as both an insider and an outsider allows her to gain access to the concealed world of Algerian women and to translate that experience to a wider audience. In the case of *Fantasia*, it can be argued that mobility, hybridity, and the act of writing enables a privileged access to knowledge and that the narrator's hybrid persona gives her the power and ability to empower the marginalized and reconstruct history.

## References

- A , N. (2017). Identities and Identifications. In *Re-/Righting Her/Story: Renegotiating Gender and Identity in Maghrebian Women Writing*. Florence ; Euro Academia .  
<http://euroacademia.eu/presentation/re-righting-herstory-renegotiating-gender-and-identity-in-maghrebian-women-writing/>.
- Aissaoui, R., & Eldridge, C. (Eds.). (2017). *Algeria Revisited: History, Culture and Identity*. Bloomsbury Academic.
- Armitage, A. (2000). The Debate over Literary Writing in a Foreign Language: An Overview of Francophonie in The Maghreb. *Alif: Journal of Comparative Poetics*, (20), 39.  
<https://doi.org/10.2307/521941>
- Bağçe, H. Y. (2018). Narrating The a Self: Assia Djebar's Fantasia. *Trakya Üniversitesi Sosyal Bilimler Dergisi*, 447–458.  
<https://doi.org/10.26468/trakyasobed.446007>
- Beer, W. R., & Jacob , J. E. (Eds.). (1985). *Language Policy and National Unity*. Rowman & Allanheld.
- Bhabha, H. K. (1994). *The Location of Culture*. Routledge .
- Boersma , S. (2010). *The powerful writing strategies of Assia Djebar and Toni Morrison – Differentiation of the depictions of otherness through literature* (dissertation). <http://files7.design-editor.com/90/9083273/UploadedFiles/DBC699DE-ECD6-5C43-9A9F-3C7F176F6686.pdf>
- Kraborty, A. R. (2016). Liminality in Post-Colonial Theory : A Journey from Arnold van Gennep to Homi K. Bhabha . *Semantic Scholar* , 145–153.  
[https://pdfs.semanticscholar.org/de63/0d57aab3433502b80aee32d52d25ddcd7353.pdf?\\_ga=2.109819136.44593209.1567950691-1216773040.1567686750](https://pdfs.semanticscholar.org/de63/0d57aab3433502b80aee32d52d25ddcd7353.pdf?_ga=2.109819136.44593209.1567950691-1216773040.1567686750)

- Cixous, H. (1976). The Laugh of the Medusa. *The University of Chicago Press Journals* , 1, 347–362.  
<https://www.jstor.org/stable/3173239>
- Cooke , M. (1989). Deconstructing War Discourse: Women's Participation in the Algerian Revolution . *The Working Papers on Women and International Development* , 1–26.  
<https://gencen.isp.msu.edu/files/6514/5202/8260/WP187.pdf>
- Corbin, L. (2014). The Other Language, the Language of the Other in the Work of Assia Djébar and Hélène Cixous. *Mln*, 129(4), 812–828. <https://doi.org/10.1353/mln.2014.0085>
- Djébar, A., & Blair, D. S. (1993). *Fantasia: An Algerian Cavalcade*. Heinemann.
- Donadey, A. (2017). *Approaches to teaching the works of Assia Djébar*. The Modern Language Association of America.
- Flores, A. (2000). Ruin and Affect in Assia Djébar's Vaste est la prison. *Alif: Journal of Comparative Poetics*, (20), 234. <https://doi.org/10.2307/521948>
- Friedman, S. S. (1998). *Mappings: Feminism and the Cultural Geographies of Encounter*. Princeton Univ. Press.
- \_\_\_\_\_.(2002). 'Border Talk,' Hybridity, and Performativity . *Eurozine* , 1–34. [www.eurozine.com/border-talk-hybridity-and-performativity/](http://www.eurozine.com/border-talk-hybridity-and-performativity/).
- Geesey , P. (1996). Collective Autobiography: Algerian Women and History in Assia Djébar's L'amour, la fantasia. *Dalhousie French Studies* , 35, 153–167. [www.jstor.org/stable/40837116](http://www.jstor.org/stable/40837116).
- Ghaussy, S. (1994). A Stepmother Tongue: "Feminine Writing" in Assia Djébar's Fantasia: An Algerian Cavalcade. *World Literature Today*, 68(3), 457–462. <https://doi.org/10.2307/40150357>
- Grace, D. (2007). *Get this book in print* ▼ *Front Cover 1 Review Write review Relocating Consciousness: Diasporic Writers and the Dynamics of Literary Experience*. Rodopi. [shorturl.at/1BPR8](http://shorturl.at/1BPR8).

Guignery, V. (2011). Hybridity, Why It Still Matters . In *Hybridity: Forms and Figures in Literature and the Visual Arts* (pp. 1–10). essay, Cambridge Scholars.

<https://www.cambridgescholars.com/download/sample/59101>.

Gustafson, P. (2001). Roots and Routes: Exploring the Relationship between Place Attachment and Mobility. *Environment and Behavior*, 41(4), 667–686.

<https://doi.org/10.1177/00139160121973188>.

Hassaine , F. (2010). *French and Algerian Arabic in a Bilingual Situation Case Study of Tlemcen Speech Community* (dissertation).

<http://dspace.univ-tlemcen.dz/bitstream/112/1198/1/BEN-YELLES-Farah.pdf>

Khatoon , S. (2017). The Subaltern Voices in Fantasia. *Journal of Research (Humanities)* , 32–39.

[http://pu.edu.pk/images/journal/english/PDF/03\\_vLIII\\_Jan\\_17.pdf](http://pu.edu.pk/images/journal/english/PDF/03_vLIII_Jan_17.pdf)

Kholoussi, S. (2017). Not So Dangerous Liaisons: Interstitial Subjectivities and the Autobiography of Arab Women. *English Language and Literature Studies*, 7(4), 11. <https://doi.org/10.5539/ells.v7n4p11>

Gizalin, F. (2017). Defiant History and Agency in Assia Djebar's Fantasia: An Algerian Cavalcade. *Journal of Pan African Studies*, 11(1), 200–217.

<https://www.questia.com/library/journal/1G1-526997563/defiant-history-and-agency-in-assia-djebar-s-fantasia>

Leonhardt, A. (2013). Between Two Jailers: Women's Experience During Colonialism, War, and Independence in Algeria, 7–16. <https://www.pdx.edu/honors/sites/www.pdx.edu.honors/files/6.%20Leonhardt%20Essay.pdf>

- Moore, D. C. (1994). Routes. *Transition*, (64), 4.  
<https://doi.org/10.2307/2935303>
- Peters , E. (2012). Assia Djébar and Algerian Cultural Memory: Reimagining, Repositioning and Rewriting in Fantasia: An Algerian Cavalcade. *Bristol Journal of English Studies* , (1), 1–16.  
<https://cpb-eu-w2wpmucdn.com/blogs.bristol.ac.uk/dist/f/173/files/2012/07/Assia-Djébar-and-Algerian-Cultural-Memory-Erin-Peters.pdf>.
- Rothendler, R. (2016). Languaging Space in Assia Djébar's L'amour, la fantasia. *Journal of Middle East Women's Studies*, 12(2), 296–300. <https://doi.org/10.1215/15525864-3507782>
- Rushdie , S. (2002). Step Across This Line . *Yale University* .  
[www.tannerlectures.utah.edu/\\_documents/a-to-z/r/rushdie\\_2002.pdf](http://www.tannerlectures.utah.edu/_documents/a-to-z/r/rushdie_2002.pdf).
- Rutherford , J., & Bhabha , H. (1990). The Third Space . *Identity: Community, Culture, Difference* . other.  
<https://www.scribd.com/document/358684105/The-Third-Space-Interview-With-Homi-Bhabha>.
- Spivak , G. C. (1985). Can the Subaltern Speak?  
[https://sites.duke.edu/his180/files/2014/08/Spivak\\_Can-the-Subaltern-Speak.pdf](https://sites.duke.edu/his180/files/2014/08/Spivak_Can-the-Subaltern-Speak.pdf).
- Steadman, J. B. (2003). A Global Feminist Travels: Assia Djébar and Fantasia. *Meridians: Feminism, Race, Transnationalism*, 4(1), 173–199. <https://doi.org/10.1353/mer.2004.0014>
- Verstraete, G. (2007). *Mobilizing Place, Placing Mobility: The Politics of Representation in a Globalized World*. Rodopi.