

Analysing the Reasons Why Ahlem Mosteghanemi Excels in Articulating Silenced Voices

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Received. 02/11/2022

Accepted 13/02/2023

Abstract:

The present article is an attempt to highlight the reasons behind Ahlem Mosteghanemi's successful articulation of silenced voices. The research investigates how freeing the narratives for both males and females enhances the position of the marginalized point of view, in addition to enhancing the potential of self-representation. For this purpose, the research paper spots the position of the female character before and after the emergence of the writer as a model herself. The findings show that appreciating her novels along with the contributions of her predecessors shows the gradual promotion of the previously silenced voices from being subordinate to having an individual identity. The results portray as well how her works influence the personality of the North-African woman in particular without neglecting the role of diverse ethnicity, culture and languages.

Keywords: silenced voices, Ahlem Mosteghanemi, ethnicity, identity.

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Introduction:

The novelist's complex narrative structures usually mesmerize critics and readers alike. Not only for her proficiency, but also for the instant contrast and fusion among created spaces versus actual Spaces. The present research investigates how freeing the narratives for both males and females enhances the position of the female point of view, in addition to recreating a role for the female character to remaster her own self-representation. The presence of Mosteghanemi's works themselves stands as a model for Arab women to follow in order to conquer a more domineering active role in life. To highlight the effect of appreciating her novels upon the support of the Arab female voice, many questions arise regarding Mosteghanemi's style choices. So, how does Mosteghanemi affect a woman's individual identity? Moreover, how far does she reinforce tolerance? The following sections shed light upon feminine Arab and non-Arab works prior to Mosteghanemi. Then after her works are introduced to Arabs, how do her works influence the personality of a North-African woman?

1. What or Who Defines a Woman?

The Woman definition debate has seized a greater sphere in the research field. Caitlin Moran investigates in her book "How to Be a Woman" provocative observations on women's lives from the very early age of puberty to their adulthood; and portrays events from her own experience as a writer, wife, and mother. The writer highlights the need to challenge the accepted ideas in each community and sends a clear call to transcend them. For years, women have been a prime target for all those who advocate social reforms, especially in Arab-Muslim countries. The defenders of birth rates promote the ridiculing of women's social position (or recognition) without fulfilling the reproductive task, the obedience to the family law. They delineate a unique best way to gain social acceptance for women by the means of patriarchal education and social pressure, which is through marriage and the establishment of stability for their families.

Nonetheless, such mindsets are nurturing the hierarchic ideas concerning labour division as well, something that would always trigger minds to fight for balance anew. Marked by recognition, the objective of labour division is often followed by gender roles, civil rights and duties, as in an arcade or a domino effect. One quest after another, they come in the form of academic studies and political gains. Adequately, the study of Arab feminism emerges to respond to Arab people's pressure, specifically women. More or less, the studies display how women are obliged to survive and comply with unfair power structures and how they strive to reduce the deterioration that frames their lives, especially in terms of fighting for their liberty

Scholars like Layla Ahmed, Miriam Kook, Denise Candiotti, Beth Baron, Iman Alkachi, Butheina Shaaban, Fatima Mernissi, Layla Abu Lughod, Valentine Moghdem, Margot Badran, and Nawal El Saadawi started delving into the issues and theories concerning women's writing in general and women's writing in Arabic in particular. (Laoufi, p. 38)

1.1 Listening to the Female's Voices in Ahlam Mosteghanemi's Writings

For female Arab writing, no one has ever successfully delineated more details than Ahlem Mosteghanemi did. Her writings vividly project some life samples of Algerian families, individual's struggles males and females alike after the independence. Actually, there is a paradox lying in the Algerian mentality, that of the inferiority of the feminine sex in accordance with the effective role of the masculine counterpart. A "legitimate" equality within the context of recognition is only perceived in times of militaristic war and sacrifice

Some women, the mujahidas, contributed very actively in the struggle against the French, serving as liaison officers, nurses, and even combatants, sometimes carrying bombs or weapons, as did Hassiba Ben Bouali, Zohra Drif, Jamila Bouhired, and Zoulaika Boujema 'a. The necessity to improve the legal condition of women was recognized in the "charte nationale" but the conservatism of some Front de Libération Nationale (FLN) leaders, especially those close to Islamist forces, led to demands for a stricter enforcement of the Islamic law and traditions. (Bekkar, 2022)

Algerian women were once valued for their massive contributions to the liberation war against France. Yet in the dawn of independence, all feminist efforts to spread that legitimate equal recognition into the family space and legal sphere were suppressed by the ruling regime, despite the fact that they were given the chance to overcome the societal and patriarchal barriers in times of colonialism. The family code stated the unconditional dominance of husbands and fathers over wives and daughters as it assigned the custody of kids to the fathers as well in the name of the religion or "Charia" even though the Quran gave more rights to women than the ones outspoken in the Algerian family code. Some of the revolting requirements of this code that would incorrectly empower the patriarchal subjugation of women to men include:

- The necessity of a matrimonial guardian (the father or a close agnatic man has to consent to the marriage, not the bride) for a woman to get married;
- Up to four wives allowed per man, the consent of the other wives not being required;
- Husband's privilege of repudiation. (Bekkar, 2022)

Mosteghanemi criticizes religious interpretations from which the Algerian family code allows the man to enjoy his full patrimonial and conjugal rights as he could call for divorce or remarry whenever he willed. However, the wife would be subjugated to her husband's or father's will even in matters related to her familial troubles, like initiating a divorce or reviewing her life circumstances "The very religions that urge us to be truthful provide us with expressions so loose that we can invest them with any number of meanings." (Mosteghanemi, p. 14) The novelist points to the indifference of people in power when interpreting religious sacred texts. Instead of asserting peaceful and tolerant messages that prioritize harmony and human rights, they misuse the power at their hands to rule over society and subjugate people's will to serve the best interest of government at any price!

The agony lies in the fake Islamic religiosity from which the family code is believed to derive its legitimacy. According to Islamic law, both the husband and the wife may initiate the divorce

call of their free will (for a ransom) or due to other inadequacies. In addition to other worse marital rules, they are far from being religiously accepted as “Islamic”, for they are rather “Islamised”. Examples could include “The wife had to obey and honour the husband’s mother and family”, “The divorcee had to return to her dad’s family house” whereas according to the Islamic holy law, the divorcee must not quit her house to leave it to her ex-husband for he should leave it in case their divorce is final. The social boundaries would make it a question of honour if a woman would or would not speak her feelings out regarding the matter “I’ve always dreamed of a reader who would take revenge on me through my writings... We might be honoured, we might be thrown in jail, we might be assassinated. We might be loved, we might be hated, we might be revered, we might be exiled.” (Mosteghanemi, p. 162)

1.2 How Family Seized the Female’s Personal Identity

It remains true to say that the family codes issued post the French colonialism era (after independence) would be partly beneficial in awakening women’s awareness. After all, women would not sacrifice another chance to liberate themselves from the trap of the oppressor. A great majority of Algerian women embrace emancipatory globalisation with all its faults rather than accepting to satisfy the needs of the patriarchal society (to be silenced and isolated from decision-making). “They’ve shut me up to defeat me, isolated me by marrying me ...” (Yacine, p. 89) Although Nedjma’s novel belongs to the fictitious prose genre, the girl’s revelations would represent the feelings held by many young girls and women at that time. It is true that authors hold their pens to provide fictitious settings for readers, but their works eventually give them insights on the real life “Most fiction is created for entertainment. [However], it exposes people to experiences they can learn from...” (Cocks, p. 350)

One shared insight Algerian writers convey through their novels is that their words end people’s deadly expectations and put them to question the purpose of their existence. While the writings of Kateb Yacine and Assia Djebbar would reshape the francophone intellectuals’ minds, Ahlem Mosteghanemi’s writings would alarm and revolutionize every Arab reader in the globe. Her major focus on opening the locked door for women through a female character exhibiting expressive sensory language would serve as a confidence dose to all Arab women. Therefore, they consider transforming from expecting social massive change to gradually updating themselves. In addition to the formulated spaces that authors usually employ. They convey details of collective memory in order to attach the character’s memory space directly with their audiences’ sensed memories. An example from Mosteghanemi’s manipulated spaces encloses writing about the female author processing two females’ memories where she acknowledges that Arab women’s dreams stand for a sacred incarceration:

In short, freedom consisted of nothing more than her right to dream. As for my freedom, it was opposed to the very logic of hers. I’d become a free woman precisely because I’d decided to stop dreaming! ... ‘Freedom is to expect nothing.’ ... ‘Expectation is a state of enslavement.’ (Mosteghanemi, p. 76)

Undeniably, female readers' respond more positively to Ahlem Mosteghanemi's narratives than male readers. That implies that the design of the characters is rather targeting the Arab women who can read and refine their education. Furthermore, one can easily detect the advancement of feminist ideas from expressing isolation and distress (through Kateb Yacine's *Nedjma*) to reflecting on one's purpose, liberty and hopes in life (through Mosteghanemi's *Chaos of the Senses*). The works of both authors would present the struggles that Algerian women come across during a specific period of time, which mirrors the development of female memories; and thus female thoughts. Additionally, the progress adds to the value of these female thoughts as told by a female writer. Social confrontation of female authors telling female memories like Assia Djebbar, Nawal Assadawi and Ahlem Mosteghanemi reduces the need for a male validation for the shared history. As it shifts the center of narratives from the male writer to the female writer and eventually takes la parole/power of speech from the authoritative "socially superior" voice to the previously silenced "socially inferior" voice. The development of women's writings does not only serve women at large, its structure could promote the fights against all types of injustice.

2. Mosteghanemi Calls into Question: What is Being an Algerian Woman?

Being a woman in Algeria, what a burden! It requires a set of schizophrenic skills and great physiological competencies. As a start, during childhood, a girl is educated to have certain limits in everything she can do in comparison to the same things that a boy could freely do, in addition to her mandatory participation in the house chores as well. Then, in the college, she is facing the countdown to finish her studies and hold on to a paid job while probably preparing to get married and establish her own family. At her conjugal house, she would presumably find herself again in that circle where she has to reconcile domestic work and paid work without neglecting the protection of the so-called "Father's or Husband's Honor". To be a woman also means that one must seek perfection in her acts in order to be ready to replace a man since she is believed to be worth less than him. Being soft as a mother of her child without having to complain like an old lady nor protest like men do when they are unsatisfied or disturbed.

2.1 To Be an Algerian Woman, Say Bye to your Voice!

Answering such a difficult question has never been any author's claim. On the contrary, urging the readers to formulate a better question is the main focus of feminist writers including Mosteghanemi. In *Chaos of the Senses/Fawda El-Hawass*, she portrays her character Hayat, with whom many women can easily identify themselves. Hayat is an intellectual woman who inevitably finds herself obliged to shape her existence in service of other people's satisfaction. Just like Hayat, these women readers also feel trapped to support a dull version of themselves, just to please those who are expecting them to conform and not to lose social approval of the male point of view (husband, brother, father) and probably the mother too. Since she is the one who installs compliance to the male viewpoint at an early age for her descendants. "There one learned from others' looks how to renounce one's own body, suppress one's desires, and deny one's femininity." (Mosteghanemi, p. 136)

The male point of view rules over the comparison of influence between a believed-to-be inferior female and a so-believed superior male; where only the actions that a man deems fit count as such. The limits of social and individual recognition are exclusively set in abundance by men, under the constant fear that the female outcome may overcome the males. In the light of all that preceded, the Algerian women try their best to make ends meet and to reach the maximum goals they are planning to achieve. For this purpose, several collective women's initiatives marked their effective contributions to upgrade women's position, such as the women's associations (Algerian Women Democrats, National Rural Women's Movement, National Committee of Family, etc.). Their goals are to change the status of women socially and culturally in order to free them gradually from the innate male domination, which exerts religion and traditions to subordinate females to males. Thus, the major areas in which these associations triumphed concern the family code updates, the right to housing and equal opportunities in education and jobs. However, "discrimination persists, often systemically, along lines of gender, ethnicity, language, culture, and ways of knowing." (Unesco, p. 10)

2.2 Mosteghanemi Channels Distinctive History and Language to Reinforce Tolerance

Language is the pillar of ethnical identity. "Because language is such a widespread and evident feature of community life, to choose one language over another also provides an immediate and universally recognized badge of identity..." (Mishra, 2022) For men and women, being adequately educated for a specific social identity is the ultimate source of fulfilment and pride. Thus, having a structured social pride differs in terms of ethnicity and culture, especially history and language. In northern Africa, being an Imazighen or inheriting an Imazighen identity does not necessarily exclude the Arab roots or the Arabic language interference, yet it overlooks it as a part not as a whole that can be a matching equal. There is always that extra pride which accompanies Kabyle people's speeches, clothes, traditions and belonging feelings. They still see themselves as original while the others "old newcomers" or "passers-by" on the go.

Speaking of a passer-by "Mosteghanemi's secret altered collocation, which she used as the Arabic title wording of her novel "Abir Sarir" or "a Passer-by a Bed". She indeed bestows the passers-by a special space within the Arab's pensée as for the bed as well. For the Tamazight language, the phonetics of the enigmatic Arabic title as well lead to another revelation. Each of the two words "Abir" and "Sarir" have closest to identical pronunciations in the Tamazight language, which are respectively "abiri" and "asrir". While "abiri" means a beret (béret: a French English word), "asrir" means theatre (Asegzawal n Tutlayt Tamaziyt, 2020) Mixing the two newly translated items together points the reader's attention to the combination "beret theatre", which directly leads to the famous French theatrical representation "Le béret de la tortue" or "The Turtle Beret". The surprising part lies in the similarity between the characters' journey in "Abir Sarir" and that of the characters in the theatrical play "The Turtle Beret". This latter tells the story of a journey undertaken by three couples in one space, where they end up ruining each other's holiday due to envy, plotting and disloyalty; while Abir Sarir shows how

three powerful characters impersonate and conspire according to their desires, which guide them to deceitful ending all alike (Mosteghanemi, Abir Sarir)

The author majored at Sorbonne, a French high-ranked University. Moreover, the present transcription of the Tamazight language and habits are more linked to Frenchness than to Arabism, which may rationalize the connotative link this paper suggests. The Turtle Beret by Jean Dell and Gérald Sibleyras holds the caption “Holidays with friends, rotten holidays!” and though the funny side precedes the title, the introduction unfolds how similar the characters’ approaches are to Abir Sarir’s characters interactions:

Three couples share a seaside villa for the holidays, but it is difficult to live with each other. Little by little, the atmosphere deteriorates... Each couple covets the other's room and all treachery is possible to achieve their ends and, they end up spoiling everyone's vacation. The judgments of each other are unjust and cruel and reach the apotheosis during the farewell dinner. (Theatre Royal des Galeries, 2001)

3. Activating Historical Literature Highlights Silenced Women’s Contributions

Although no evidence points out that the Algerian novelist Ahlem Mosteghanemi would be inspired to link this specific French play to the Imazighen oral language and code her brilliant title of the Arabic novel, such an occurrence cannot be the product of an uncalculated effort in the eyes of a devoted reader or researcher. Otherwise, considering the fact that the author would deliberately choose to convey the hidden meaning within the title shows how devoted she is to the common cause of inclusivity in representing the female voice of the Algerian woman. Not only this happenstance would prove that Arabic and Tamazight are inseparable parts of the Algerian woman’s identity, but the choice of words in 2003 reveals the possibility to embrace every liaison between the languages and every drop of cultural heritage women could enjoy having. Titles that Mosteghanemi chooses for her novels stimulate critical thinking.

3.1 It is more than just a Novel Title

With a following novel “Al-Asswad Yaleequ Biki” published in 2012 and translated as “Black Suits you Well”, Mosteghanemi tells the story of a female teacher (The Casbah Post , 2018) in an Amazigh village whose father was murdered by terrorists during the 1990s. The protagonist decides to speak while singing during his funeral, breaking a taboo while brainstorming the danger. During the protagonist’s competition for women's rights, this novel sheds light upon the Tamazight culture and represents how confronting the injustice of taboos is a shared responsibility between different ethnicities within the same country. Such titles and writings would exhibit Mosteghanemi’s inclusiveness of Tamazight language and heritage early before its constitutionalization as an official language like Arabic in 2016 (Bektache, 2018)

Deciphering her enigmatic purposeful titles and rediscovering her rebellious messages set fire in the reader's psyche, to defy the language barrier and tolerate the other's culture in a more open space. Eventually, both works of literature (the novel and the play) display how coveting what others have and plotting against the other lead to inevitable deceit. Moreover, Mosteghanemi's writings are modern and revolutionary, in other words, they are more Kabyle-like in essence than Arab-like. It would be nice to enjoy a translated version of Mosteghanemi's novels in Tamazight. Such a literary piece would also enrich the Amazigh Algerian culture especially that the created spaces in the author's works depict realistic historical evidence and illustrate real people's stories within the fictitious events that characters go through. A delicate idea is shared a couple of years ago by an anonymous blogger via his/her article *Plaidoyer pour un Tamaziyt¹ en Arabe*:

Tamazight must be presented to the Berber-speakers as to Berber-activists; for instance works of Nedjma (Kateb Yacine), to "Allaz" (Tahar Ouattar), then "Dakirat al-Jassad" (Ahlam Mosteghanemi), and "Les Anges Meurent De Nos Blessures" (Yasmina Khadra),... etc. All these works should be translated into Tamazight to enrich the Berber Algerian library. (Reinventing Algeria, 2014)

The blogger also certifies through an attached photo of written documents containing *Qanun Ait Ali Ou Herzoun*, a Kabyle dialect transcribed into Arabic letters «Since the Islamization of North Africa, Tamazight has been written in Arab letters as attested by several texts.» (Reinventing Algeria, 2014) The fact that all these brilliant writers' names are mentioned for a call to translate their works into Tamazight itself supports the diversity in social representations. Taher Ouattar's works advocate the freedom of expression and democracy for men and women alike. Respectively, Yasmina Khadra is the feminine pseudonym of a very famous Algerian male writer "Mohamed Moulessehouli", whose francophone works debunk political hypocrisy and portray Muslim conflicts through the tragic reality.

The fact that he would adopt his wife's name or he would select a feminine name for such a task is itself a plus to women's voices, especially since he is an ex-military man. Ahlem Mosteghanemi herself explains such defensive choices (like anonymity and impersonation) when answering an interviewer's question "Can an Arab woman write freely?"

It must go through several forms of censorship: marital censorship, social censorship (neighbours, close relatives etc.), political censorship and censorship of the reader who must be taken into account. Writing in Arabic is already a fight itself. We write in a language undermined with traps, where, at each sentence, we risk committing a crime. Before, we used to write for the anonymous reader, today we write for the anonymous killer. Any reader can have a right of death over you. Writers no longer ask [readers] to experience what they are writing, but not to die because of what is written. (Zouari, 2003)

3.2 Fragmented Representations between Conservatism and Modernity

¹ Tamaziyt is also written as Tamazight. (Asegzawal n Tutlayt Tamaziyt, 2020)

Reading for Mosteghanemi is not a raging war on conservatism, even though her writing style encompasses sensory language and liberated ideas. Admittedly, reading her novels seems also beneficial for conservatives, who would update their religiosity arguments. When a modern male conservative is challenged to test his gendered hierarchical principles, especially regarding labour division, he would ultimately evade confronting the glitch in his beliefs by simply switching the irregularity/singularity into the freedom of thought. A good example could be the newly established cliché about “whether religiosity is with or against women going to work”. By asking a conservative husband about accompanying his locked-at-home wife to deliver her baby at the hands of a male doctor, he will immediately clap back that he is not against seeing women at work. On the contrary, he welcomes the idea to find a female doctor to treat his wife at the hospital in the middle of the night, but he only refuses to have a working woman to be his lawful wife!

The social update is built gradually in a harmony with all societal classes. Accordingly, acknowledging choice for women is much for an update, which is actually much better than having suborned oppressive thoughts regarding gender roles and restrained freedom of self-expression. Not to say that Mosteghanemi’s writing style is fully tolerated by conservative readers, but they could not have her taken in the act of corrupting youth’s morals or encouraging delinquency. She proves to be skillful enough to entice her writings with the heavily tabooed topics and open some hazardous conversations without any vulgarity or violent language “I pack all the vices [in Abir Sarir], but in transparent paper. It's full of sex, but there is not a single vulgar word. My tactics are there. They will never take me in the act.” (Zouari, 2003)

The literary analysis discerns how authors in general represent the voices of the silenced slices of society, with a focal highlight on Mosteghanemi’s influence on the North-African social and individual psyche. The more developed her spaces of literature, the more influence she has upon the public conversation. The more expanding the conversation is, the more isolated voices are represented. Until the conversation reaches behind closed doors at the nucleus of every social institution and each legislative political decision-making institution. That is why the feminist writings of Mosteghanemi widely represent the repressed. Through each of her novels, she elevates the mystery for her followers and influences her readers to quit holding on to unpractical fears and initiating a peaceful successful mindset.

A smart reader would then evaluate the irregularities in his/her lifestyle and locate the difficulties that hinder their advancement. Indeed, a fruitful self-criticism must go through reassessing the educational structure and rerouting a new suitable approach for new finalities. Oftentimes, the author’s rebellion through her/his novels stands for the people’s silenced wish to redefine the dynamic division of powers. Equally significant, the uninterrupted promotion of misogyny and patriarchy would reinforce prejudicial judgments and slow down the contributors’ effects to ease suffering. Representation is a key to give a voice to the silenced, their trauma and distress need to come out in the real world, not just in the fictitious prose of novelists. Reading, appreciating, translating and sharing are key elements in bridging the gap for transnational mutual education. Establishing more space for tolerating the voice of the other lowers the opposition and sets peace for the younger generations.

3.3 Is it Solely a Question of Renovated Education?

By stating that books modernise the reader's perspective, is it enough to change one's perspective? Is it 'really' enough to re-educate the oppressed and let them, be aware of their rights, facing the insecurities and injustice alone? Admittedly, if education were the most suitable solution to recreate harmony, tolerance and space for creativity, the novelist then, a very educated woman herself, would have stayed in her motherland enjoying the fruit of her refined education! Not at all, she would immigrate to follow her dreams elsewhere, reassuring her readers of how terrible it must have been for her to leave, while infecting them bashfully with lavish hopes. The only thing that intercedes for her is that she is courageous enough to free the Algerian Arabic female voice from centuries of silence.

There is absolutely no need to ask every successful author to stick to his or her country to prove the vitality of his or her writings against all odds. After all, any social development will take time and contributions that will benefit positively the generations to come and not the generation that would enact such an update. As for authors deserting their countries for a better life is a fact, which asserts that the author himself or herself desires to have a life and not just sacrifice their assets to build a better future. Accordingly, if readers wish to pioneer change, they follow thinkers' words and fight for them; but if they want to enjoy change, they should follow the authors' deeds and flee like them. An author is not someone to blame for the reader's interpretations, for a writer is not the cause of people's distress. Besides, writers are also human beings who are entitled to have human rights, amongst them the right to correct their mistakes when things go wrong. However, thinkers and authors are indeed expected to provide a structured solution, an imaginary cure for individual and social dysfunctionalities. In this regard, the author Caitlin Moran pays her respect to the women who offer a momentary solution to reduce these disorders: "If psychoanalysis has, somewhat brutally, laid the responsibility for psychological disorders at parents' doors, the least we can do is to tip our hats to women aware enough not to create those troubled people in the first place." (Moran, p. 188)

There is no point in establishing dysfunctional families and bearing future generations in chaos and social unrest. Building a supportive environment and a space to thrive in comes prior to reproductive needs. Mosteghanemi's style in writing or in life expresses the internal struggle that a creative mind might face when surrounded by a repressing atmosphere. When asked whether she would return once for all to her motherland, the novelist replies:

No. I don't want to die in Algeria. What is the homeland? I claim that it is the country where I have the freedom to write and [the country], which protects my rights as a creator. Neither of them are offered in the Arab world. Nizar Qabani said that we can take all the Arab nation oxygen at once, it will not be enough for a single creator. In fact, any Arab writer is a stateless person in his own way. (Zouari, 2003)

Conclusion:

As a female writer, Ahlem Mosteghanemi is acclaimed to empower Arab women's voice and their right to recreate a space for their unbiased perspectives regarding gender roles and equity. However, in her motherland her creative works are considered a projection of the Western liberating quest for Arabs conservative morals. Her own words sum it up, which are exactly what other revolutionary Algerian authors did as well, they would all immigrate to carry on their creativity abroad. It does not necessarily mean that westerners have perfect social equilibrium or that life is fully satisfactory there; living there provides more space for individuality and passion for creativity. In non-Arab Muslim countries, advanced “higher” levels of support for women's rights exist.

Furthermore, even though the core clash between the conservative religiosity in the Arab world and the openness of the West seems to be over issues concerning gender equity, it is highlighted by novelists as only the shell enveloping conflicts. Beneath its surface, the social dynamics of power, the division of labour and the lack of effective representation of all societal slices are portrayed as the real grounds of social pressure and intolerance. Having a voice is having power, expressing opinions and nurturing refined thoughts rallies effort. That is where empowering silenced voices is important, to initiate a possibility for greatness that could not match men’s earlier greatness so far “A quiet voice inside – suppressed, but never wholly silenced – says, ‘If women are the true equals of men, where’s the proof?’ And it is not just a voice inside men. It is inside women, too.” (Moran, p. 93)

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