

## The Narrative Imagination in the Algerian Feminist Novel: Yasmina Saleh as a Model

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### Abstract

*The research deals with the problem of the narrative imagination in the Algerian feminist novel, Yasmina Saleh, as an example. From the above, it is clear that our main goal is to approach the spirit of Algerian novelist creativity in general and the fragrance of the feminist novelist text in particular, in an attempt to determine the nature of the narrative imagination and the mechanisms of its operation, based on that. On the example of a female writer, who is considered one of the most important writers who wrote in the field of Algerian feminist fiction, she is Yasmina Saleh, about whom the Tunisian writer Hassan Al-Arbawi said, "She is a name that begins now and will not end, because it is associated with beautiful creativity that proceeds calmly and rebelliously. She is the new Algerian blood that She is not afraid to confront the past and history together, and it is simply a sea of silence of a distinctive kind, emphasizing her being a novelist not only by the act of writing, but also by the way she shaped her narrative imagination. We chose her novel "Sea of Silence" as a model for researching the tragedy of the Algerian reality and the transformations that affected it and which provided the narrative imagination with Successful narrative material. In order to address this topic, the research addresses the following: the concept of feminist writing, the references of the imaginary and its paradoxes, the techniques of narrative writing according to Yasmina Saleh, the phenomenon of multiple narrative voices, the technique of the male narrator, the perspective of the narrator/man, and the image of women as presented by male discourse. And the dimensions of space/time in feminist discourse.*

**Keywords:** "Sea of Silence", Algerian feminist novel, writers.

### Introduction

With the beginning of the modern era, great changes occurred in Maghreb culture, as the novel swept the cultural scene and enriched it, with its openness to various modernist forms of expression or through the imaginary worlds that it calls upon to provide answers to many of the current political and social questions, thus forming a stronger presence than it was before. This presence led to public interest in reading and criticizing it in various literary forums and university studies.

The matter did not stop there. Rather, the modern novel moved towards destroying its classical imagination and building a more liberal model, with the aim of making the narrative imagination a means of reconstructing the Maghreb cultural identity. The novel is a "self-epic", in which the author seeks the freedom to depict the world in his own way, and thus formulate an imagination. Different orientation, different references.

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One of the most prominent interactions with the novel within Maghreb society was the emergence of women's experiences in the field of narration that were distinguished in form and subject matter, such as: Khnatha Bannouna, Masouda Abu Bakr, Laila Al-Atrash, Fadila Al-Farouq, Ahlam Mosteghanemi, Yasmina Saleh, and others. Their novelistic creations were not far from the transformations that the Arabic novel has witnessed recently, as they took the same steps in trying to experiment with various forms of modernist narrative, and this left an impact on their literary productions and their narrative imagination, which became a fertile space for many critical studies. This is what we seek to monitor in our study titled "The Problem of the Narrative Imaginary in the Algerian Feminist Novel as a Tributary of Maghreb Cultural, as it is fair to say that it has achieved an accumulation that requires questioning its imagination and issues within a productive and continuous difference."

From the above, it is clear that our primary goal is to approach the spirit of Algerian novelist creativity in general and to the fragrance of feminist novelist text in particular, in an attempt to determine the nature of the narrative imagination and the mechanisms of its operation, relying in this on a female model of a writer, who is considered one of the most important writers who have written in the field. The Algerian feminist novelist, Yasmina Saleh\*, whom the Tunisian writer Hassan Arbawi said, is "a name that begins now and will not end, because it is associated with beautiful creativity that proceeds quietly and rebelliously. She is the new Algerian blood that is not afraid to confront the past and history together, and she is simply a sea of silence from Distinctive Type , to emphasize her being a novelist not only by the act of writing, but also by the way she forms her narrative imagination.

We chose her novel "The Sea of Silence" as a model for researching the tragedy of the Algerian reality and the transformations that affected it, which provided the narrative imagination with successful narrative material. But what really caught our attention in the novel were not only these historical events that would tempt any researcher to study them, but also their formation of writing, which, It reveals a somewhat different critical vision of reality by going beyond the stereotypical direct diagnosis of the world and making the self an object of the novelist's imagination. In light of this, the study was concerned with several problems, such as: What are the references of the narrative imagination in the novel Sea of Silence? To what extent does feminist writing influence the narrative imagination? What are the techniques that control its narrative diagnosis and narrative method?

In fact, answering these questions is not an easy thing as some might imagine, because we believe that there is no specific way to reveal the nature of the imaginary in the novel, and the subject of the narrative imaginary does not start from a vacuum, but rather there are preliminary indications that help it to do so , in addition to the fact that there are Special techniques govern feminist novel writing. They may be similar in that they carry the same obligations and suffer from the same issues that speak to the female concern and the human self, but they may also differ in the way they form their fictional imagination due to the difference in narrative styles, description mechanisms, and the multiplicity of narrative styles.

#### A - The concept of feminist writing:

We decided to begin our research with a theoretical introduction, on the problem of the conceptual term of the theory of women's writing, or feminism, as some like to call it, with the intention of discussing this problem on the one hand and determining the methodological position of our study on the other hand, before delving into the analysis: that is, what do we mean by feminist writing?. The studies that we reviewed on this subject hardly agree on a single concept. Rather, the absence of a precise definition of the term feminist writer contributed to the spread of different concepts. Some of them said

“feminism,” and some described women’s writing as “female writing,” and some said “feminist writing.” Which terminology can be used?

In general, disagreement has emerged among female critics over four concepts: the feminine, the feminist, the feminist, and the feminist. The writer Nazik al-Araji asserts that femininity as a concept immediately calls for weakness, surrender, and negativity . Therefore, she calls for the use of the term feminist writing because it presents women and the framework surrounding them in “A state of movement and controversy” , which is what Zahra Al-Jalasi tried to overcome when she affirmed that the term “feminist” includes the meaning of being confined to the circle of the female gender, while the feminine tends to work in a broader field, which makes it possible to classify creativity based on external factors such as the gender of the creator , and thus she calls for Use the term feminine text instead of feminist writing.

The field of difference extends to Dr. Sherine Abu Al-Naga in her book “Feminist or Feminist,” where it is necessary to differentiate between feminist (intellectual awareness) and feminist (biological sex), so that literature is not classified on the basis of the sexual identity of its producer , and in doing so she emphasizes the presence of women In her text as an active subject.

In general, the opinions of women writers regarding the term feminist writing were divided into three positions: The first position rejected it completely, because it found in it an attempt to divide literature on the basis of sexual identity, which is what happened with Latifa Al-Zayat, who refused to classify her creative writing in the category of women’s literature, because she believed that This description “contains a disparagement of this literature and a downplaying of its importance, because it establishes the limitations of the topics it presents , and Yumna Al-Eid worked to confirm this position, as she emphasized that this particular term contributes to isolating women’s literature and excluding it from the creative movement, and since women’s writing is” A process of liberating her intellectual abilities and a space to exercise her perceptions and feelings and mature her visions (..), so talking about feminist literature is wrong and fabricated talk of the issue of literature , so it must be reconsidered carefully.

As for the second position, we see it oscillating between acknowledging this term and rejecting it, as it acknowledges the specificity of the social and cultural experience that women lived while rejecting that this specificity stems from a correlation between women and the literature that they write. This trend was represented by Ghada Al-Samman, who believes that the naming of feminist literature stems from our way of thinking, and “based on the principle that says men are the guardians of women, our critics came up with a rule along the path of formal logic that says men’s literature is the guardian of women’s literature” , and in this way she shares With the Moroccan writer Khenatha Bennouna in her position that defines the specificity of feminist literature by centering on the self and rejecting male authority, but in the end she returns to consider that these classifications are transitory, if the woman possesses intellectual merit.

It seems that Yasmina Saleh does not show any interest in these divisions, stressing that this is no longer useful in the face of these dangerous conditions in which we live as writers and as nations alike. Therefore, “I do not care to discuss the idea of women’s literature because in reality it seems to me to be a contrived and not serious thesis. The problems are more important to me.” To me, is there really literature in this non-literary reality? . As for the third position, it adopted the term and tried to establish it in Arabic literature, stressing that feminist writing is only a small element in the struggle for self-imposition for women.

In general, and regardless of the differences between critics over the definition of what women write, they almost agree on the existence of specificity in feminist writing, and although the only formulation by which the term women’s literature gains its critical legitimacy in the eyes of some critics is if it necessarily reflects problems specific to

women, then What gives it its specificity, in their opinion, is linked to the presence of feminist awareness among women writers and does not have it simply because the woman is the writer.

Through these definitions, we can say that the confusion occurring in defining the term “female writing” is only the result of the systematic confusion occurring between: the formula “female and writing,” which summarizes women in their sexual characteristics, and the formula “women and writing,” which embodies women as a complementary entity and personality. To the gender of men in society. Accordingly, we chose to use the term “feminist writing” because, in our humble opinion, it is the term closest to reality and most indicative of the specificity of what women write.

This means that we acknowledge in principle a certain distinction in what women write, because we believe that every distinct writing has some degree of privacy and difference, and just as every creativity has privacy, so too does every writer have privacy, and the privacy of every writer lies in her background and writing tendencies, as she looks at the world and observes it from different perspectives. Different, just as her method of expression gives her privacy. However, we do not say that women’s literary production is ultimately a self-contained creativity through its goals and contents , as some have affirmed, because the matter ultimately relates to one human creativity, that is, the issues that The issues raised by men are the same issues raised by women, and they are primarily issues of humanity and existence.

- The references of the imaginary and its paradoxes:

This study initially aims to talk about the references of the imaginary and its paradoxes in the novel, because the imaginary is not a fixed given, but rather appears in different structures , and since ideology is an essential component in any narrative text, with this theoretical proposition, it is an element of the imaginary and is its cognitive dimension, as well as According to the novelist’s speech, it cannot be separated from history, “True literature does not go beyond the logic of facts and is mediated by imagination. ” And the creative person, according to that, cannot write except to the extent of the influence of the socio-cultural conditions on him. Therefore, these elements have become part of the novelist’s imagination, and they are what Determine his creative output.

But the value of the novel is not based on this ideological aspect that we find in every text, but rather in the writer’s ability to adapt it to her literary imagination, because the fictional text “before it is mentally imagined (..) is that linguistic semantic overflow with all its emotional predicates and environmental charges, which comes from The form of a certain conception, according to what is dictated by the creator’s imagination and memory.” Therefore, the method of narrative structure in the novel leads us to ask: Was the writer able to violate the direct realistic significance by concealing the reference on which she relies and being content with the direction that makes the text susceptible to multiple connotations, since the text exists as a system? My evidence is in an organization different from reality, even though it deceives us to the contrary. Or is it a novel whose textuality was able to be judged by culture by dealing with the subject of revolution and civilizational conflict in its various manifestations? So it worked to adapt its imagination to the data of reality, and this, of course, may constitute an obstacle to imagination. .

The novel has derived its cultural origins from various tributaries, and history comes to the forefront, as it was an effective stimulant for the narrative in the novel. The writer had the ability to make her narrative imagination comply with its authority of reference, through the continuity of dealing with the topic of the liberation revolution, and projecting it into the general discourse of the novel, and this means The talk about the Algerian revolutionary imagination in the novel *Sea of Silence* is fertile; The struggle experience, in its various manifestations, provided the narrative imagination with abundant material from historical facts and stories of sacrifice.

What caught my attention was the writer's ability to combine ancient events that have passed for a long time with contemporary issues that the writer is still living in all their details, to embody a state of conflict between two generations, the generation of revolution and the generation of Algerian independence, as if she was seeking to search for the causes of deviation when she wrote about the mistakes that were committed in Algeria under those who They rushed for chairs over the corpses of the simple and poor, and for this reason no one wins in the end. Rather, the scene turns into a specific reality within a map synonymous with chronic wounds.

It seems to be a feminine vision of the history of the Algerian revolution, which made its speech turn into an ideological speech, for example, as it presented bloody conflicts between the wings of the revolution itself in order to preserve the land. To increase the intensity of the conflict, she resorted to employing authority figures who had political weight in the French government in Algeria at the time, such as "Edgar de Chateau," knowing that these are characters who do not participate in the events of the novel except from a passing angle. It seems that its use gives the expressed meaning a special dimension that helps to encompass it, as it conveys a complete and dignified meaning, and we should not overlook the role it has in embodying a different imagination, by highlighting different cultural affiliations, while emphasizing, of course, the idea of individual differences between novelists, which appear when Hiring them.

The writer used the mythical symbol provided by the collective imagination, to escape from a crisis historical situation, and to blend the facts of living reality with her narrative imagination. This also enabled her to avoid taking some position on many social and political issues, such as the story of the Algerian conflict with the colonizer, until the conflict became its imaginary reality. It is like a myth, when colonialism turns into a symbol of evil forces while the righteous martyrs take on the character of a loyal angel in their mystical love for the homeland and their bitter struggle with the instinct for survival.

The myth embodies for us a feeling of desire for life and fear of the unknown, which is an ancient feeling that man has tried since ancient times to express and for that purpose he created various myths that failed to create for himself a state of existential balance between the known and the unknown. Thus we realize that the mythical dimension of a work of art is sometimes richer than its historical dimension. And the writer's evocation of him serves the current narrative context and the depth of the vision she presents about the Algerian's strong bond with his homeland. For example, "a memory of a homeland bears witness that Guelma, Kherrata, and Setif are not cities as much as they are intimate loves that have the quality of a sea inhabited by an immortal mermaid, so the places here appear by their true names." The imagination is filled with dense mythical shades so that the recipient thinks that she is the same female, as if the writer only sees the revolution through the Algerian woman as a mother, friend, or lover.

The myth of superiority over the other also appeared in the text through the woman who began to wish to expel the man who was the scene of her defeats, and who was the alternative that guaranteed the fulfillment of this legendary desire\*, as the novel expressed the heroine's victory through wild imagination, and it is an image of the challenge that the woman dreams of in confronting the other. Then, the hero's risky journey to reach the heroine, victorious over the revolutionary events, is nothing but an image of the hero's triumphant return in myths and fairy tales to reach the place of value represented by marriage. It also seems clear that Yasmina was influenced by the Sufi tendency in the hero's crazy love for the heroine.

C - Narrative writing techniques according to Yasmina Saleh:

It is certain that "a narrative discourse is a message that falls within the cultural world to which its sender belongs and carries all the values, whether aesthetic, economic, religious, heritage, etc., that enter into the composition of a particular cultural world." This helps us in saying that every narrative discourse has references. Cultural, but the

importance of these narrated materials, which do not become novels before they exist linguistically, whether actual or imagined, lies in the way they are artistically formulated, which the writer introduced us to .

We can explain this openness to the poetic language by acknowledging that the writer has the full ability to take control of the poetic language as a tool for expressing the narrative space , as “Yasmina Saleh still practices her love for her homeland in her own distinctive way of narration, suspense, and malleable language that is closest to poetry and so on.” We sometimes find a diminishment of the value of language at the level of this novel, but it expresses a clear intention on the part of the writer to adhere to this automatic linguistic line, to be close to the language of the narrator/man, not to mention what she declared about adhering to the realistic line at the level of narration, as evidenced by the fact that the writer was able to intelligently broadcast media Many cultural and cognitive aspects.

Based on the above, we notice the presence of the linguistic function in which the focus falls on the channel as a means of communication in itself and it appears, according to Jakobson, when the linguistic mission has the goal of valuing, extending, and monitoring in order to maintain and stop communication: that is, what for some becomes book-level chatter, redundancy, and boring repetition .

Here we have tried to trace some of these stylistic phenomena that the writer used in writing her narrative text, such as repetition, which is considered inevitable in any poetic narrative literary work. Indeed, in semiotics, the repetition of the given elements in a single speech seems necessary because it contributes to its internal formation, and Narration is the most capable of representing the functions and advantages of repetition as it is composed of linguistic material, as it retains all the advantages that repetition provides in the service of linguistic construction and the production of different connotations.

The technique of repetition is almost one of the most important elements on which the writer built her novelistic experience, as it forms a kind of links that binds the episodes of the novel. She says: “But the war was close, close to the village, the war that began as mere secret chatter...things were establishing a truce with The dream about how deceptive and false that truce was also helps us to remember the events and separate them in nature or function .

If we ask about the secret of this focus on this stylistic characteristic, we say that the author is trying to create an immanent linguistic dictionary that liberates women’s language from the dominance of male language. Rather, she sees in the language of masculinity a pivotal element of the elements that create women’s tragedy and inferiority, and it is easy for us to notice this. In the text, just to listen to the hero/man, and he does not hesitate to brag about his fatherhood every time he tells us about his children, until he reached the point of not attaching his daughter to any nickname that would distinguish her, as he did not want to name her, and was content with proving his fatherhood through the word “daughter,” as if this word was enough to give her her identity.

Because the writer realizes that the father, with its social/linguistic meaning, cannot exercise his role with all his rights and obligations granted to him by society without obtaining this word first, she destroyed this traditional affiliation between the hero/father and the daughter, such that she made the latter reject his vital existence and do not acknowledge his paternity. Rather, she went so far as to keep her heroine in a beautiful wallet with her name throughout the text, refusing to be related to her husband as is the custom, as if the writer was thus calling on women to reject male authority and his language in order to preserve her own being.

We notice her use of some vocabulary that we can consider to be among the peculiarities of women’s writing, such as: tales about spinning a village dress with war

and the heroism of revolutionaries . Clothes-spinning is a profession that women have practiced since ancient times, and it is almost exclusively for them, and it confirms to us the female's ability to roam in countless minutes and details that captured her passion. The female, without the males devoting attention to her, without forgetting her intense enthusiasm for the Arabic language and her jealousy of it, which she expressed in the words of Al-Sayyid Al-Saeed, "I wondered why my daughter rarely spoke Arabic. I found her French to be a real provocation to me... Despite everything, I refuse to My daughter speaks to me in French." Perhaps it is an invitation from the writer to come out of isolation and open dialogue with the other (man/woman, father/children, society/authority, etc.) to also prove that she is trying to resemble reality; Transmitting events as they appear, without considering them as technical defects.

- The phenomenon of multiple narrative voices:

The one who contemplates the novel in our hands realizes that it is based on the characteristic of multiple narrative voices, and this multiplicity came in line with the content of the novel, and not just a formal, aesthetic game, which reveals to us the novel's cultural reference that aspires to create a new discourse based on the difference between narrative discourses with a plot. Traditional, fulfilling Bakhtin's saying, "There is no speech outside the speech of the other" , as the writer resorted to using the personal narrator who tells us his own story using the first person pronoun. She is thus a woman telling her story through the words of "Say Al-Saeed" who accurately represents her perspective.

It is clear that the first-person pronoun "I" has a great ability to create an interaction between the narrator and the author , as if the narrator here is under the influence of an uncontrolled formula that refers to the self. This indicates that the writer was keen to be the narrator, the central character, and perhaps the only character who does not accept neutrality. She enters the discourse in her capacity as the author to announce her vital presence within the novel, and uses the ego to focus on the self. Therefore, it is a dominant formula in the novel. It is impossible to cite all the passages in which it appears, but there is no harm in citing some examples like this passage in which Sy Saeed says, describing... His nature: "I am the man who waited for you for a lifetime, and when you came my age became the beginning of words. I am the illusionary man who assumed the truth." We can notice this simply by realizing the authority that the hero enjoys by having the reins of the story and his keenness to always maintain his involvement in events and even showing the places.

Despite the dominance of this model, this did not prevent the generation of other techniques that were mentioned by the same character, but in the "third person" form when he was talking about his beloved, recalling his memories with her, or describing her: "She is the spring that used to let down his chestnut hair." Soft on his shoulders" Perhaps this is due to the novelist's celebration of beautiful things, in which women take the largest share.

We point out here that the third person pronoun has been linked to the beautiful character who embodies the image of the writer, which indicates to us that the ego is still searching for its feminine identity, which represents for it a kind of self-proof: that is, the author was keen to have an equivalent of her personality within the work in a direct way in order to preserve On her intervention in the narrative through the signs that indicate her as an author, and justifying this in a way that refers to a beautiful character, and thus we are assured that "the kinship connection is not severed between the female writers and their heroines, and the autobiographical element is sublime in presence and the emotional, romantic singing is always flowing and the spot of light is focused on the personality of the heroine writer."<sup>33</sup> With a projection that is not devoid of clarity.

Therefore, this technique was a valid means for the writer to hide behind it, and there is no doubt that behind this concealment or masking with the third person technique is a

social reason, through which the writer is trying, through pressure, to absolve those who committed acts against her, and we can explain this by saying that the writer/woman in the first-person "I" model is a reality. Under the pressure of fear of revealing, and determining her position towards the other/man and from herself, which involves a desire that she does not declare, that is why she used the third person pronoun, to create a distance between the narrating self and the written self, and to pass on the offending ideas, ideologies and opinions without her intervention seeming direct. Rather, we also find her pleading. The narrator/man's technique is trying to hide behind it. What is the meaning of that?

### 3- The narrative man technique:

We may ask: Is it possible to naturalize the narrator? This question may seem bigger than the novel can bear; Because the controversy it carries leads us to say that the writer resorted to the narrator/man technique, to write in a masculine rhythm in response to the authority and voraciousness of the male censor, and in this way she leans on the man's speech and vocabulary. Perhaps this is the reason that prompted "Yusra Al-Muqaddam" to confirm that writing Feminism is subject to complete masculine subordination, given that it wrote in a masculine language and with a masculine thought. Accordingly, the term masculine writing is of course accurate, because the woman imitated the man's way of writing and looked at herself as the man looked at her. Thus, she is a model of a woman who stands against her femininity in her speech, as Abd believes. God Al-Ghadhami, as she chooses the voice of the "other" as a trigger or trigger for the repercussions of her biography and the rumination on the language of masculine discourse that spontaneously denounces her answers.

Perhaps the writer's reliance on the male narrator's technique leads us to believe that she is playing the game of hiding behind the masculine mask to reveal some sensitive topics that she may be unable to say as a woman in our cultural depth, meaning that she is practicing the male language of expression in order to avoid addressing the Arab taste, and in this way we have supported Al-Ghadhami's statement . In which he confirms that Ahlam Mosteghanemi found that speaking in a male language makes it easier for her to write, helps narrate, and makes her say what she cannot say as a female . That is, using the male language enabled her to have the freedom to express what she wanted more accurately than if she had used her female language.

But I felt that she was a writer constrained by self-censorship and a psychological blockade that prevented her from expressing the essence of her feminine self and revealing what was hidden in the text. I discovered that we were faced with one of the writer's tricks, because the technique was a means of silence more than it was a means of revelation, and this applies to the narrator/man himself as he is the representative of the creative self. With her ideological awareness, "Silence haunts me and age staggers before me, shouting inside me: 'Say the truth, Mr. Saeed, and let the mask fall.'" Despite the linguistic and social qualifications he possesses, the writer made him remain neutral in many situations, and he rarely revealed his hidden secrets.

So the writer took the man narrator's technique as a means of silence and a mask for him, and if we try to explain this, we collide with several connotations, the first of which is that the writer tried to emphasize that there are places in which men and women have equal opinions, especially when it comes to discussing Algeria's security situation before and after independence, Which bombarded him with political crises that imposed silence on the utterance of words, due to the control of fear and death over him, and secondly, the writer was escaping from personal entitlements, to emphasize the strict influence of traditions in Algerian society and its children's lack of dialogue in all its forms, considering that the freedom of the homeland is closer to the human being. From the freedom of the body, and not the type that believes that the freedom of the body is the freedom of the homeland.



Since the mask always deliberately draws attention to the special value contained in the masked area, transforming words into another level of disclosure, we can start from another position, which is that the writer, with her tendency to the technique of silence insofar as it is a linguistic mask, practices the exclusion of the man's speech in the imagination after If she was unable to achieve exclusion or regain her right to resemble the man's speech in reality.

In fact, her state of alienation reaches an extreme degree when she announces the practice of silence as a way to get rid of the prison of language, as if by doing so she wanted to make us believe that the oppression that women suffer is a linguistic issue in its essence, and not because Adam taught all the names and was given the language, in order to repudiate his sin in... When Eve took refuge in silence, it became her greatest curse , not only because women were deprived of the use of all linguistic resources and were forced to remain silent or to be euphemistic or exaggerated in expression as some believe , but because the formation of the self begins from the norms around it and these norms are linguistic and have motives that satisfy their creator, the man: That is, it is equivalent to the male reality that controls everything, including women. Perhaps this is what the heroine meant when she said: "Nothing can be corrected with words."

#### 4- The narrator/man's perspective:

The writer has clearly demonstrated her control over the reins of the narrative, through the technique of the heroic narrator who is able to delve into the characters and describe their conflicts, and his control over all the descriptive examinations that occur about the rest of the other fictional characters. He is the second ego of the writer that he establishes to act on his behalf in the narration and delegates to her the task of narration. The narrator and the creation of his imaginative artistic world , and we must take into account here that the narrator who undertakes to narrate the events through his point of view also participates in them in his capacity as a character like the rest of the characters. This is why we should not ignore what Jennet said: "The narrator almost knows more than the hero, even if he is the hero himself, because the narrator knows the story from the beginning until the end, while the character stops at the limits of his role only .

Perhaps the most important example we can give of his profound point of view was his talk about Qaddour's personality: He was looking in the mirror with a new and dangerous feeling than the first, comparing his appearance and that of the colonel, discovering that everything about him was nothing but a copy of his master . We can simply notice the distinctive method that the writer used in the narrator's words to describe the man's character. She was more concerned with describing his psychological state, such as anxiety and tension, than describing his sensual movements that plagued him. Rather, she made his image more lively because of her ability to notice small details and follow them in the narrative, such as inferring, for example, his ideological role. In the text there is a kind of illusion of the reality of what is being narrated.

This is almost the same perspective that she took in describing the rest of the male characters, for example when she said in Omar, "He was standing in front of me with his short-sleeved white shirt and his calm, smiling, bold face." Some may claim here that the writer/woman's vision was limited based on the statement that women find it difficult In describing men, because they remain prisoners of themselves and they cannot escape from themselves for a reason that goes back, as they claimed, to her small world, which is the world of personal concerns, but we go on to say that the woman/writer does not always look at things the way men look at them, but rather her thoughts and feelings differ. About what is important or not important.

The narrator/man is also responsible for conveying any scrutiny and descriptive pauses that occur around the rest of the characters, as a "knowing narrator" who is not limited by walls and is not hindered by distance from listening, seeing, and knowing what the rest of the characters do, what they say, and what they think , discovering their

secrets, including the image of the heroine, This requires us to talk about the image of women as presented by male discourse in the following element:

5- The image of women as presented by male discourse:

We had a preliminary pause on some of the narrative techniques (formal) that the writer/woman used to build her imagined world, and there is no harm in talking now about her method of formulating the subject "objet," in terms of her work on the image of the woman, because the imagined is not related to the content, but rather It appears in various places, starting with the character, which is one of the most important media aimed at illuminating the worlds of the novel, to the point that convincing the specialized reader of the novel's imagination becomes dependent on the independence of the characters, their freedom, and their artistic aesthetics . It is also the voice through which the writer passes her thoughts and through which she works to adapt her narrative imagination to the data. The national question.

It is clear that our study did not address all the characters present in the text, but rather monitored the way the female character was drawn as presented by the male discourse, that is, how was the image of the woman revealed in the language of the male narrator? Did it embody a picture of the current reality or is it a reflection of projections from the writer herself?

Merely trying to answer these questions requires us to talk about the character of the heroine and present the various positions she takes to express her identity, or rather to talk about the woman/body as the angle from which a man looks at a woman. In this sense, the female body cannot achieve its entity unless The man's look at him established knowledge of the limits of his rhetorical uncontrollability , but returning to the text confirmed for us that the narrator/man did not bother to describe her physiological appearances except when, rarely, he was in the position of explaining her feminine identity, saying: "It is as if I see you with your green eyes, and your calm/excited face/ "Anxious/noisy" , and he described it from an inner perspective, relying on internal monologue, in order to confirm to us his knowledge of its psychological nature.

But we must not forget here, that the narrator/man was just a mask for the writer who was in control, because the writer, as a being different in composition and body from the man, and considering her presence in a male society, will always work to show her body in a different way , which is what we notice in the text. Where the heroine/woman was often stripped of her feminine sense to separate the parts of the female image between the imagination and the real woman, and we can infer the following passage: O cunning, warm, delicious, and hurtful naughty woman. 47 However, that did not prevent the writer from giving this female body its imagined charm. After I transformed it from a crude model to a multiplicity of meanings, so that it would be appropriate in taste and form to the time and place of the novel.

The character of the woman here was able to take her place in the narrative scene, capturing the heart of "Say Al-Saeed", through whom the writer speaks, paving the way for the topic of love from the perspective of sensory experience so that it becomes a prominent partner in the plot. It is most likely that this love is imaginary, but in a tactful and intelligent way, and not Our concern - at least now - is to investigate the hidden side of this beautiful imagination, but the question that arises is: Was love necessary for the circumstances in which the hero lived?

We can simply say that love was an internal restoration process for the hero, otherwise the novel would have collapsed, and in the best case scenario it would have lost a large part of the suspense element, and would have remained an almost dry historical novel. The reader of the novel in general may rush to read this relationship, and think that "The Sea of Silence" tried to present, in literary writing, the problem of the male with his female or present the problem of the woman, but he quickly overcomes that when he

realizes that this imagined love has deep meanings, as it was a morale stimulant. The hero's spiritual aspect also took an ideological direction, because the hero was linking, in mind and feeling, between his lover and the capital city in which he spent his childhood. Indeed, this character is almost the place par excellence, and this appears clearly in the narration : On an amazing night, the homeland came to me in the form of a woman immersed in questioning and jealousy . The matter Which created a beautiful intersection between love, homeland, and history.

Accordingly, we are assured that “a man’s view of a woman is parallel to his view of his homeland, or a man’s approach to a woman through flirtation calling for connection, giving, justice, and fairness in dealing with him because he loves her is in fact a political speech and not purely flirtatious” . Then the image of the woman came to express the intellectual position that became objectively equivalent to the search for freedom.

It seems that the writer used the famous second projection between women and the homeland, “I was the woman/the homeland ,” to relate to an issue that has long remained dependent on men’s tendencies, which is the issue of political freedom and militant work. She was “defending the right of all of us to the homeland and to a space in which we die without anyone demanding that we pay compensation.” About the moments when we unleashed our dreams into the wilds of question, amazement, and astonishment 51, stressing that when it comes to crushing and colonial oppression, there is no distinction between women and men, because their freedom is linked together to the political freedom of the homeland,

However, I emphasized through Al-Sayyid Al-Saeed, who did not hesitate, because of his love for a woman, to be one of the fighters of the Liberation Front, that the role of women is to stand behind the backs of men to raise combat morale, while carrying weapons is the responsibility of men, saying: O Omar, this was not your pass . There is something completely bad in my life, and I did not become a loyal Algerian thanks to you, but rather thanks to her eyes.. She alone sparked my dreams and made history for my birth with the color of her eyes . I do not mind giving another example: I was walking to war for you, because I wanted you to know that war was for me. A special kind of masculinity, and the results were not important yet (p. 55). It is as if the writer here realized that the crisis of personality in general, which could be the crisis of the Algerian intellectual, is equivalent to the crisis of the homeland. Therefore, the background of the homeland becomes a broad background surrounding men/women’s issues in our current circumstances. .

But there is something else. The author revealed many issues that amounted to directly infusing the text with an artificial ideological dimension when she made the character of Omar prefer to confront the opportunist groups that were born after the revolution, ignoring the interests of the people and preferring wealth and positions over principles and values. We realized the difficulty of this once He was admitted to prison and then to the hospital, and I think that the writer deliberately eliminated this character to point out the crisis of the situation in Algerian society, keeping independence away. She also got rid of Si Al-Rashid when she sent him to be martyred, revealing the issue of the Algerian person’s love for his homeland, and in return we notice the hero’s escape from his reality, indicating: “ I was a neutral man to the point of cowardice, so I had nothing to do with their declared wars and nothing to do with their demands rising from the depths of the ashes , and thus he was a reason for obstructing the pace of independence in his homeland.

It is wrong to say that the writer should have forced the hero to challenge opportunistic groups, as she did with the character of Omar. Some critical opinions say that a novelist does not have the right to subject his characters to a fate that is mixed with his will, and he should not control them, because fictional characters should be independent and free, and this It indicates that the hero of the Sea of Silence is not a

legend, but rather a contemporary human being with features that bear many of the attributes of a heroic hero, but do not reach the level of complete heroism. Although this character is not completely identical to reality, it is an image closer to the truth and this gives it credibility. Likewise, we must not forget the war conditions that the hero lived through affected his psychology, behavior, and thoughts, so the writer was sometimes unable to control this character according to her desire.

From the above, we discovered the author's skill in creating characters with symbols capable of maintaining their realistic reference, as the novel is distinguished by containing characters who were able to arouse surprise in us in a convincing way. We take, for example, the character of Belkacem, for example, who suddenly turned into a nationalist fighter, while the character of the colonizer does not surprise us at all. Rather, he pleases us by satisfying our expectations through his characteristics of a brutal, bloody rapist, which were inherent in him from the beginning.

We cannot conclude our discussion here about the character without addressing its nickname. These are names chosen by the author who is trying to give his characters the characteristics that they are supposed to have in reality. I have no doubt that the author chose them very carefully, making each of them have some relationship to the significance of the character they carry, thus forming an effective sign in determining her moral character and physical features. Almost all of the characters had Arabic names, and most of them go back to general abstract origins that lead to high connotations (Rashid, Omar Saeed, etc.). For example, the heroine appears accompanied by the feminine name "Jamila" that distinguishes her and gives her a semantic dimension.

Returning to the text, it is confirmed for us that she is very beautiful, and she is also impressionable, polite, and very loyal, and this is very true in her loyalty to her love, Rashid, who was martyred in the revolution, despite her marriage to the hero, whom she continued to reject morally, as if she was trying to declare her rebellion, as a female woman, against a man, although we sense some decrease that the writer made with the choice of the name of the hero, Si Al-Saeed, so that we sense from the text his sense of watering, so that his psychological state appears in complete contradiction to the meaning of his name, Hedda, and he was stubborn and volatile as well.

#### 6- Dimensions of place/time in feminist discourse:

With the writer's warmth towards the place, she gave her imagined history some legitimacy, and furnished it with a touch of sad memories and painful facts, which made it seem a realistic space. We have previously noted that questioning the character is able to highlight the forms of the metaphorical presence of the place and the cultural and social values that this presence contains. She was a "carrier of space" in herself and in her features; in fact, we may not find a specific manifestation of space without it pointing us to characters, and it is sufficient to take as evidence the words of the narrator-hero: Even the homeland I discovered with you/in you.

The capital city was one of the fictional places that most embodied this effect, as events moved to it from the village to become a symbol of the homeland itself. It seems that the writer wanted to point out that the capital after independence attracted a huge number of Algerians in search of a livelihood, or in search of opportunities. To appear in the field of art or authority, as happened with the hero, and this helped reveal his cultural and social status.

Perhaps the first thing that will come to mind from the beginning after the writer raised the slogan of silence on the cover of the novel is her use of closed spaces, which, for the characters, were a way to hide the states of sadness that they experienced, and perhaps their presence in the text alleviated the emotional turmoil that clouded the psyche of the characters, and in order to reveal the writer asked about the reason, as she resorted to an imaginary opening, represented by the space of the balcony, to link the characters'

pain to external factors, which are a cause of fear and oppression. This made it easy for us to understand the meaning, as it seems to be a clear indication that the oppression that the character (man or woman) suffers was the result of circumstances. A foreign policy represented by colonialism, because of the feeling of oppression and lack of freedom it provides.

The writer also used some open places, such as mountains and streets, to reveal to us the speed and tension of events in a way that matches the nature of political events. In this context, it can be said that women hate the boundaries of place and its closure, even if this closure is moral. She tried to announce this explicitly by trying to break free from its control over the narrative. Thus, we have supported what some researchers say, that the idea of liberation is unjustly dominant in women's literature, and when the place becomes open, the female seems oblivious to it, because she views it through an inherited moral wall, and this means that the writer always expresses a vision of the world through the place. She rejects the walls of heritage that force her to hide behind herself. As for the element of time, some researchers have considered it "a formative dimension in the emergence of the imagination and in its realization, and at the same time it is the secret of the opening of the novelistic work." Therefore, studying it will contribute to revealing the semantic dimensions of the text, and as long as the revolution lasts the event horizon in the novel, we can talk at length about the historical time embodied by those profound transformations that Algeria has experienced since the era of colonialism, which confirms the control of memory over the narrative space in the form of temporal retrievals. It is an artistic time that carries clear feminine characteristics through the closed circular structure of events, because the struggle of time for her is nothing but a space that reflects the struggle. The feminine self with others, thus contributing to presenting the woman's internal crisis and her own concerns.

Our attention also attracts the connection of important events with evening periods, which is what distinguished the novel. Yasmina made her important events associated with specific periods, such as the night time, and we must not overlook the significance of this time for the anxious, for example, by its association with insomnia and anxiety, in addition to its association with brutality and constriction, as if the writer here wanted to emphasize. Through it, it reflects the hero's contraction and psychological tension, so the night of Imru' al-Qais became heavy and frowning due to the clash of political and security events and his resorting to silence without opening room for dialogue, even with his daughter, except for what is rare and his many times escaping to contemplate the city, and perhaps this invites us to contemplate the conditions of the homeland and the tragedy. The human (man/woman) Algerian.

Returning to the text, it becomes clear to us that the night time, in terms of its connection with stillness, fits perfectly with the nature of the novel, which has always contracted with silence, as if the blackness of the night here is enough to cover the characters' pain and sorrows. We can also notice the fundamental influence that the man has in shaping the female character's sense of time, from During the psychological pause in time, her feeling of him is colored as a result of her relationship with the man, both absent and present, and thus her awareness of the man and her awareness of time are parallel, so that the man becomes time, meaning that whenever the man is absent, the sense of time disappears, and everything loses its quality of life and movement.

In the end, it remains to say that research in any field requires effort and a strong will, and perhaps with this study we will contribute to removing some of the confusion that exists around the narrative imagination and rehabilitate feminist writing in general and Algerian writing in particular, especially with some critics seeking to belittle its value.

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