Today, the "fight to write"—the struggle to become the legitimate chronicler of one’s own story—is being waged and won by women across mediums and borders. But such battles of authorship extend well beyond a single cultural moment. In her gripping study of unsung female narratives of the Algerian War, Mildred Mortimer excavates and explores the role of women’s individual and collective memory in recording events of the violent anticolonial conflict. Presenting close readings of published works spanning five decades—from Assia Djebar’s 1962 Children of the New World to Zohra Drif’s 2014 Inside the Battle of Algiers: Memoir of a Woman Freedom Fighter—Women Fight, Women Write traces stylistic and material transformations in Algerian women’s writings as it reveals evolving attitudes toward memory, trauma, historical objectivity, and women’s political empowerment. Refuting the stale binary of men in battle, women at home, these testimonial texts let women lay claim to the Algerian War story as participants and also as chroniclers through fiction, historical studies, and memoir. Algeria’s patriarchal norms long kept women from speaking publicly about private matters, silencing their experiences of the war. Still, the conflict has ceaselessly sparked creative work. The country’s dark decade of violent struggle between the Algerian army and Islamist fundamentalists in the 1990s brought the liberation struggle back into focus, inspiring and emboldening many more women to defiantly write. Women Fight, Women Write advances the broken silence, illuminating its vital historical revisions and literary innovations.

Letters, essays, state and church documents, poetry, ballads, and illustrations provide firsthand accounts of the life and culture of Europe from the fourth to the sixteenth centuries

This book analyzes works of Assia Djebar and Leila Sebbar in context of postcolonial theory and French-Algerian history, literature and visual arts.

In this stunning novel, Assia Djebar intertwines the history of her native Algeria with episodes from the life of a young girl in a story stretching from the French conquest in 1830 to the War of Liberation of the 1950s. The girl, growing up in the old Roman coastal town of Cherchel, sees her life in contrast to that of a neighboring French family, and yearns for more than law and tradition allow her to experience. Headstrong and passionate, she escapes from the cloistered life of her family to join her brother in the maquis’ fight against French domination. Djebar's exceptional descriptive powers bring to life the experiences of girls and women caught up in the dual struggle for independence—both their own and Algeria’s.

In the dark of night, Hanan al-Hashimi awakens from a nightmare, confused and shaken. Roaming the house in search of some reassurance, she is drawn towards the streak of light under her husband’s bedroom door. Little does she know that the beckoning glow will turn her life on its head

This volume examines the ways that writers from the Caribbean, Africa, and the U.S. theorize and employ postcolonial memory in ways that expose or challenge colonial narratives of the past, and shows how memory assumes particular forms and values in post/colonial contexts in twenty and twenty-first-century works. The problem of contested memory and colonial history continues to be an urgent and timely issue, as colonial history has served to crush, erase and manipulate collective and individual memories. Indeed, the most powerful mechanism of colonial discourse is that which
alters and silences local histories and even individuals’ memories in service to colonial authority. Johnson and Brezault work to contextualize the politics of writing memory in the shadow of colonial history, creating a collection that pioneers a postcolonial turn in cultural memory studies suitable for scholars interested in cultural memory, postcolonial, Francophone and ethnic studies. Includes a foreword by Marianne Hirsch.


The definitive biography of the Haitian revolutionary Toussaint Louverture, leader of the only successful slave revolt in world history

Algerian White is the author's account of the history of her nation from its struggle in 1956 for independence to the present.

In this stunning novel, Assia Djebar intertwines the history of her native Algeria with episodes from the life of a young girl in a story stretching from the French conquest in 1830 to the War of Liberation of the 1950s. The girl, growing up in the old Roman coastal town of Cherchel, sees her life in contrast to that of a neighboring French family, and yearns for more than law and tradition allow her to experience. Headstrong and passionate, she escapes from the cloistered life of her family to join her brother in the maquis’ fight against French domination. Djebar's exceptional descriptive powers bring to life the experiences of girls and women caught up in the dual struggle for independence - both their own and Algeria’s.

So Vast the Prison is the double-threaded story of a modern, educated Algerian woman existing in a man's society, and, not surprisingly, living a life of contradictions. Djebar, too, tackles cross-cultural issues just by writing in French of an Arab society (the actual act of writing contrasting with the strong oral traditions of the indigenous culture), as a woman who has seen revolution in a now post-colonial country, and as an Algerian living in exile. In this new novel, Djebar brilliantly plays these contradictions against the bloody history of Carthage, a great civilization the Berbers were once compared to, and makes it both a tribute to the loss of Berber culture and a meeting-point of culture and language. As the story of one woman's experience in Algeria, it is a private tale, but one embedded in a vast history. A radically singular voice in the world of literature, Assia Djebar's work ultimately reaches beyond the particulars of Algeria to embrace, in stark yet sensuous language, the universal themes of violence, intimacy, ostracism, victimization, and exile.

Algeria Cuts discusses the figure of woman, both under colonial rule in Algeria and within the postcolonial independent nation-state. It is an interdisciplinary project that spans fine art, film, colonial and legal policy, manifestos, prose fiction, and theoretical and philosophical texts concerning the relationship between France and Algeria. Khanna investigates gendered
representation, identification, and justice, and in the process, calls into question the ways in which conventional disciplinary frameworks foreclose certain avenues of reflection while foregrounding others. Algeria Cuts seeks to understand Algeria and Algerian women as a philosophical site that facilitates an understanding of justice and the pursuit of feminism.

A lush journey into a Tunisia of memory and imagination. Talismano is a novelistic exploration of writing seen as a hallucinatory journey through half-remembered, half-imagined cities—in particular, the city of Tunis, both as it is now, and as it once was. Walking and writing, journey and journal, mirror one another to produce a calligraphic, magical work: a palimpsest of various languages and cultures, highlighting Abdelwahab Meddeb's beguiling mastery of both the Western and Islamic traditions. Meddeb's journey is first and foremost a sensual one, almost decadent, where the narrator luxuriates in the Tunis of his memories and intercuts these impressions with recollections of other cities at other times, reviving the mythical figures of Arab-Islamic legend that have faded from memory in a rapidly westernizing North Africa. A fever dream situated on the knife-edge between competing cultures, Talismano is a testament to the power of language to evoke, and subdue, experience.

Sherazade is seventeen, Algerian, and a runaway in Paris. This novel exposes with honesty and lyricism the various issues that affect a young woman living in a city which is both sophisticated and provincial, liberal and conservative, tolerant and prejudiced. In Paris, Sherazade is pursued by Julian, the son of French-Algerians who is an ardent Arabist. Pigeon-holed by Julian into the -traditional exotic mold, Sherazade endeavors to create her own definition of Algerian femininity and in doing so breaks down conventions and stereotypes. It is Julian's obsession with her that spurs her on to self-discovery and to make decisions about her future. Sherazade is about a young woman haunted by her Algerian past. It is a powerful account of a person who searches for her true identity but is caught between worlds—Africa and Europe, her parents' and her own, colony and capital. Ultimately it is an account of possession, identity and the realities of urban life in the late twentieth century.

The story of how Isma and Hajila, wives of the same man, escape from the traditional restraints imposed upon the women of their country.

Evocation of the dreams and suffering of women in early Islam.

Nedjma is a masterpiece of North African writing. Its intricate plot involves four men in love with the beautiful woman whose name serves as the title of the novel. Nedjma is the central figure of this disorienting novel, but more than the unfortunate wife of a man she does not love, more than the unwilling cause of rivalry among many suitors, Nedjma is the symbol of Algeria. Kateb has crafted a novel that is the saga of the founding ancestors of Algeria through the conquest of Numidia by the Romans, the expansion of the Ottoman Empire, and French colonial conquest. Nedjma is symbolic of the rich and sometimes bloody past of Algeria, of its passions, of its tenderness; it is the epic story of a human quest for freedom and happiness.

The Tent is a beautifully written, powerful, and disturbing novel, featuring a host of women characters whose lives are subject to the will of a single, often absent, patriarch and his brutal, foul-mouthed mother. Told through the eyes of a young girl, the lives of the Bedouin and peasant women unfold, revealing the tragedy of the sonless mother and the intolerable heaviness of existence. Set against trackless deserts and star-filled night skies, the story tells of the young girl's relationship with her distant father and a foreign woman who is well-meaning but ultimately motivated by self-interest. It provides an intimate glimpse inside the women's quarters, and chronicles their pastimes and preoccupations, their stories and their songs.

The Eloquence of Silence, first published in 1994, is considered a seminal text in the scholarship of women and North Africa. Marnia Lazreg makes a critical departure from more traditional studies of Algerian women, which usually examine female roles in relation to Islam— and instead takes an interdisciplinary approach, arguing that Algerian women's roles are shaped by a variety of structural and symbolic factors. These include colonial domination, demographic change, nationalism, family formation, the turn to culturalism, and the progressive shift to a capitalist
economy. Grounded in archival research supplemented by interviews, and adopting a historico-
critical method, the book identifies and examines the significance of an enduring feature of
women’s journey: their instrumental use as tropes in struggles between groups of men opposed to
one another during political crises. It demonstrates that despite being central to contentious
political issues, women’s needs and aspirations were obscured just as their voices have traditionally
been silenced. This new edition is thoroughly updated throughout to connect the original material
to major political disruptions in the twenty-first century, such as the 9/11 attacks on New York and
events around the "Arab Spring." The book foregrounds women’s determination to forge ahead, as
well as their activism, which led to progress in fighting rape and other forms of violence made banal
in the wake of the civil war (1992–2002). It also calls for a "decolonization" of concepts and
theoretical systems used in accounting for women’s lived reality, and a questioning of facile
postfeminist discourses in their manifold expressions.

In Assia Djebar: In Dialogue with Feminisms, Priscilla Ringrose uncovers the mechanisms of Djebar’s
revisionary feminism and examines the echoes and dissonances between what Djebar terms her
"own kind of feminism" and the thinking of French and Arab feminists such as Irigaray, Cixous,
Kristeva, Mernissi and Ahmed.

On 5 July 1962, Algeria became an independent nation, bringing to an end 132 years of French
colonial rule. Algeria Revisited provides an opportunity to critically re-examine the colonial period,
the iconic war of decolonisation that brought it to an end and the enduring legacies of these years.
Given the apparent centrality of violence in this history, this volume asks how we might re-imagine
conflict so as to better understand its forms and functions in both the colonial and postcolonial eras.
It considers the constantly shifting balance of power between different groups in Algeria and how
these have been used to re-fashion colonial relationships. Turning to the postcolonial period, the
book explores the challenges Algerians have faced as they have sought to forge an identity as an
independent postcolonial nation and how has this process been represented. The roles played by
memory and forgetting are highlighted as part of the ongoing efforts by both Algeria and France to
grapple with the complex legacies of their prolonged and tumultuous relationship. This
interdisciplinary volume sheds light on these and other issues, offering new insights into the
history, politics, society and culture of modern Algeria and its historical relationship with France.

Though the practice of self-translation long predates modernity, it has found new forms of
expression in the global literary market of the late twentieth and early twenty-first century. The
international renown of self-translating authors Samuel Beckett, Joseph Brodsky, and Vladimir
Nabokov has offered motivation to a new generation of writers who actively translate themselves.
Intervening in recent debates in world literature and translation studies, Writing It Twice establishes
the prominence and vitality of self-translation in contemporary French literature. Because of its
intrinsic connection to multiple literary communities, self-translation prompts a reexamination of
the aesthetics and politics of reading across national lines. Kippur argues that self-translated works
should be understood as the paradigmatic example of world literature and, as such, crucial for
interpreting the dynamics of literary circulation into and out of French.

Nous glissons du passé lointain au passé proche, de la troisième personne, à la première ;
extraordinaire évocation du père, instituteur de français, de la mère, des cousines, des femmes
cloîtrées vives et dont le cri et l’amour nous poursuivent. Assia Djebar, sans contester la plus grande
romancière du Maghreb, nous donne ici son œuvre la plus aboutie.

In this stunning novel, Assia Djebar intertwines the history of her native Algeria with episodes from
the life of a young girl in a story stretching from the French conquest in 1830 to the War of
Liberation of the 1950s. The girl, growing up in the old Roman coastal town of Cherchel, sees her
life in contrast to that of a neighboring French family, and yearns for more than law and tradition
allow her to experience. Headstrong and passionate, she escapes from the cloistered life of her
family to join her brother in the maquis’ fight against French domination. Djebar's exceptional
descriptive powers bring to life the experiences of girls and women caught up in the dual struggle
for independence - both their own and Algeria's.

Doctoral Thesis / Dissertation from the year 2009 in the subject Literature - Comparative Literature,
grade: P.H.D , language: English, abstract: This doctoral thesis investigates 'Otherness' through
works which have thoroughly examined and questioned the creation of a “stable self” by putting it
in dialogue with its others and to society as a whole, namely William Butler Yeats’s selected poems, James Joyce’s Dubliners, (1914) Joseph Conrad’s Heart of Darkness, (1899) Chinua Achebe’s Things Fall Apart (1958), and Assia Djebar’s L’Amour, La Fantasia (1985). By representing the results of English, Belgian and French oppression in tangible material terms as well as its spiritual bankruptcies, these writers mark their works as clearly critical of the colonial regime and opposed to colonial exploitation, positioning themselves as postcolonial through their representations. In this sense, their texts raise issues debated in current postcolonial discussions. Speaking in the voice of the oppressed, in the language of the oppressor, as a weapon to make cultural difference visible, these writers analyse the problem of identity crisis, displacement, disintegration and the effects of colonialism on the culture and psyche of the colonised subject. Despite their differing conceptions of Irishness, both William Butler Yeats and James Joyce repudiated things English and helped to defend their history as well as regain pride in their race. The Other in these writers is presented not in terms of colour but conceived in relation to city/countryside, past/present, and Protestant/Catholic. The theoretical questions that haunted Chinua Achebe’s career as a writer were also prompted by the desire to re-orientate cultural discourse and initiate a discourse of resistance. In his commitment to questions relating to identity and the relationship of the individual and history, Achebe like the above-mentioned Irish writers contributed to the analysis of colonisation and the natives’ resistance to oppression both at the level of the individual and that of the nation. As another marginalised writer, Joseph Conrad anticipated Yeats’s prophecy in his 1921 poem, ‘The Second Coming,’ several years earlier with the publication of Heart of Darkness. Whereas Yeats saw the spiral shapes of history, Conrad saw the emptiness at the centre of civilisation and the atrocities at the margins. He showed the hollow morality at the centre of the imperialist enterprise, one that could not hold. He too wrote about the paralysis of modern society, the disruption of traditional society under the impact of intruding forces.

Literary Disinheritance examines post-nationalist articulations of "home" in the writing of the Palestinian poet Mahmoud Darwish and the Algerian writer Assia Djebar, providing a rare comparative and interdisciplinary analysis of contemporary writers from the Mashreq and the Maghreb.

In Algerian White, Assia Djebar weaves a tapestry of the epic and bloody ongoing struggle in her country between Islamic fundamentalism and the post-colonial civil society. Many Algerian writers and intellectuals have died tragically and violently since the 1956 struggle for independence. They include three beloved friends of Djebar: Mahfoud Boucebi, a psychiatrist; M’Hamed Boukhobza, a sociologist; and Abdelkader Allouloua, a dramatist; as well as Albert Camus. In Algerian White, Djebar finds a way to meld the personal and the political by describing in intimate detail the final days and hours of these and other Algerian men and women, many of whom were murdered merely because they were teachers, or writers, or students. Yet, for Djebar, they cannot be silenced. They continue to tell stories, smile, and endure through her defiant pen. Both fiction and memoir, Algerian White describes with unerring accuracy the lives and deaths of those whose contributions were cut short, and then probes even deeper into the meaning of friendship through imagined conversations and ghostly visitations.

Features stories celebrating the strength and dignity of Algerian women of the past and present

For more than fifty years, Assia Djebar has used the tools of poetry, fiction, drama, and film to vividly portray the complex world of Muslim women. In the process, she has become one of the most important figures in North African literature. In Assia Djebar, Jane Hiddleston traces Djebar’s development as a writer against the backdrop of North Africa’s tumultuous history. Djebar’s early writings were largely an attempt to delineate the experience of being a woman, an intellectual, and an Algerian, but her more recent work evinces a growing sense that the influence of French culture on Algerian letters may make such a project impossible. The first book-length study of this indispensable writer, Assia Djebar will interest scholars of post-colonial literature, women’s studies, or Francophone culture.

A significant and prolific francophone writer and filmmaker, Assia Djebar is celebrated for her experimental, multilingual prose and her nuanced, imaginative representations of Algeria. From her first novel, La soif (The Mischief), to her final book, Nulle part dans la maison de mon père (“No Place in My Father’s House”), she offers a wealth of pedagogical and theoretical possibilities. Part 1,
"Materials," presents valuable teaching resources, including biographical information, French- and English-language editions of Djebar’s writing, and secondary works. In part 2, "Approaches," contributors address the issues of and controversy surrounding her oeuvre, drawing on a range of interdisciplinary approaches and classroom strategies. Topics in the volume include translation studies, Islamic feminism, colonial and postcolonial contexts, autobiographical writing, historiography, postmodern and avant-garde literary experimentation, and visual culture. Gayatri Chakravorty Spivak provides an afterword. This volume makes clear the political, intellectual, and artistic importance of Djebar.

A “brilliant” novel of Elizabeth Bathory, the notorious sixteenth-century Hungarian aristocrat who bathed in the blood of virgins (St. Petersburg Times). Turmoil reigns in post-Soviet Hungary when journalist Drake Bathory-Kereshtur returns from America to grapple with his family history. He’s haunted by the legacy of his ancestor, the notorious sixteenth-century Countess Elizabeth Bathory, who is said to have murdered more than 650 young virgins and bathed in their blood to preserve her youth. Interweaving past and present, The Blood Countess tells the stories of Elizabeth’s debauched and murderous reign and Drake’s fascination with the eternal clashes of faith and power, violence and beauty. Codrescu traces the captivating origins of the countess’s obsessions in tandem with the emerging political fervor of the reporter, building the narratives into an unforgettable, bloody crescendo. Taut and intense, The Blood Countess is a riveting novel that deftly straddles the genres of historical fiction, thriller, horror, and family drama.

Tomboy is the story of a girl whose father calls her Brio, whose alter ego is Amine, and whose mother is a blue-eyed blond. But who is she? Born five years after Algerian independence in 1967, she navigates the cultural, emotional, and linguistic boundaries of identity living in a world that doesn't seem to recognize her.

Imagine becoming accustomed to terror on a daily basis. Imagine finding it normal to betray your neighbor. Imagine your worst fears being replaced by complacency, your natural compassion by cold indifference. "In the Name of God illustrates the way evil can become a part of everyday life. And it is the story of Algeria today.

What happens when catastrophe becomes an everyday occurrence? Each of the seven stories in Assia Djebar’s The Tongue’s Blood Does Not Run Dry reaches into the void where normal and impossible realities coexist. All the stories were written in 1995 and 1996—a time when, by official accounts, some two hundred thousand Algerians were killed in Islamist assassinations and government army reprisals. Each story grew from a real conversation on the streets of Paris between the author and fellow Algerians about what was happening in their native land. Contemporary events are joined on the page by classical themes in Arab literature, whether in the form of Berber texts sung by the women of the Mzab or the tales from The Book of One Thousand and One Nights. The Tongue’s Blood Does Not Run Dry beautifully explores the conflicting realities of the role of women in the Arab world. With renowned and unparalleled skill, Assia Djebar gives voice to her longing for a world she has put behind her.

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