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# Family and Patriarchy in Louisa May Alcott's *Little Women (1868) and Assia Djebar's Nulle part dans la maison de mon père (2007)*

**Presented by :**
HAKIMI Ouardia
KAID Khalida

**Supervised by :**
Dr.GADA Said

**Board of examiners:**
**Chair**: Dr. LACEB Rafik, MCA, UMMTO
**Supervisor:** Dr.GADA Said, MCA, UMMTO
**Examiner:** Dr.Seddiki Sadia, MCB, UMMTO

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*We dedicate this work to*

*Our beloved parents, sisters, brothers, and all our friends*

*And to you passionate readers.*

*Ouardia and Khalida*

## Abstract

*The present dissertation is a thematic study in which we have made a parallelism between two literary works'; Louisa May Alcott's Little Women (1868) and Assia Djebar's Nulle part dans la maison de mon père (2007). The study is concerned with showing the protagonists' feminist position focusing on the theme of patriarchy. To achieve our goal, we have relied on Simone De Beauvoir's theory entitled The Second Sex (1949). We have shown how both novelists approach the issue of women's alienation in their works. Thus, in our dissertation, we have revealed the revolt of American and Algerian women against sexism, social norms and male dominance in order to gain their own identity and live freely. The work comprises a discussion of two important issues; the first part includes the patriarchal system in families in America and Algeria, the repression of women and their objectification in both mentioned works, while the second one discusses the resistance and the stand of the authors shown in their works. As far as our findings, we may say that authors portray women suffering discrimination, injustice, alienation and inequality from the patriarchal system. They described how these women rebelled and defied patriarchy. These two authors allowed us to study two literary works in relation to rebellion and freedom.*

***Keywords:*** *Alienation, oppression, social norms, patriarchal society, rebellion, freedom.*

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## I. General Introduction:

The present dissertation is a thematic study that relies on Louisa May Alcott's *Little Women* (1868) and Assia Djebar's *Nulle part dans la maison de mon père* (2007) by focusing on two distinct eras in which the patriarchal system was dominant, namely the nineteenth century in America and the 1950s and 1960s in Algeria. Which is more concerned in the status or position of women during two hard times. The two works deal with the same subjects, depicting the position of women in society and the different injustices they suffered because of inequality between men and women. This thematic study of the two novels seeks to explore the shared issues of the authors in their writing. Hence, we decided to study these two authors to draw parallels between the ways they see their social status as women and their writing though which they broke the imposed women's silence. What makes the study of the two authors interesting is the fact that they originate from different geographical spaces, cultures, religions and periods with similar atrocities alienation, repression and men's supremacy.

It has to be noted that throughout history, family often consisted of a man working outside the home, while the woman took care of the house and the family. Women suffered along from gender inequality and joined few legal, social or political rights, which are taken for granted in many different cultures: they could not vote, could not sue, and could not testify in court. They had limited rights to control their personal property after marriage, rarely granted legal custody of their children upon divorce and were barred from institutions of higher learning. [1] Therefore, women were to remain subjects to their fathers and husbands, they are also taught that man is born to dominate.

Several nations were founded on the principles of patriarchy, which required men to demonstrate their masculinity publicly. This was characterized as a social structure in which men enjoy social privileges, and so maintaining control over women becomes a social norm. Patriarchy is an analytical notion that refers to a system of political, social, and economic connections and institutions organized around the gender inequality of socially recognized men and women. [2] Women are collectively excluded from full involvement in political and economic life within patriarchal relationships. With its understanding of the unequal relationships between men and women as a historical and culturally constructed collection of inequities, patriarchy as an analytical tool has also been critiqued as being too unequal, seeming inflexible and resistant to change. [3] Feminists such as Virginia Woolf, Simone De Beauvoir and Margate Fuller came to raise women's voice and fight for equality with men. For example, the French existentialist, philosopher and feminist Simone de Beauvoir wrote a book entitled *The Second*

*Sex* (1949) in which she observes the oppression, suppression and domination of men in the society. In other words, she shed light on this inequality between people in society. Hence, she affirms that women are persons and should be treated as individuals with moral capacities.[4] Beauvoir is aware of the problems of women in our society especially their oppression and "*focused in the role of the mechanisms of the oppression that left women in the role of the 'other'*. [5]

She means that women have been defined as "the other" she has been understood to have only a relative existence. Therefore, she is determined and differentiated in relation to men; it is the inessential before the essential, she is the other.[6] Indeed, it is actually in this perspective that our present work is inscribed. In fact, this dissertation deals with the issue of family and patriarchy in two different societies through a study of two literary works of two different authors: an Algerian and an American. The two novelists use different languages: French and English. They are namely Assia Djebar and Louisa May Alcott who wrote in separated periods of time, but dealing with the same subjects' feminism and patriarchy.

The reason that encouraged us to do this research is our interest in these kinds of works that study the same subject and share the same objectives. Even though the novelists belong to different backgrounds and generations, both authors deal with the same issues, they reveal the harsh situation of American and African women and their struggle to surmount their obstacles. *Little Women* (1868) and *Nulle part dans la maison de mon père* (2007) are two examples of Louisa May Alcott's and Assia Djebar's challenging novels. Both works depict the suffering of American and African women with the diverse forms of oppression they encounter, they succeed to show how harsh was their fight against patriarchy. Besides, they show how American and Algerian women are able to overcome hardships and emancipate themselves.

## a. Review of the Literature:

Louisa May Alcott's and Assia Djebar's works have been subject of criticism, within the framework of this research; we will focus on the most representative critics of Alcott's and Djebar's works with particular reference to *Little Women* (1868) and *Nulle part dans la maison de mon père* (2007).

In fact, both novels share some similarities. For example, the main characters in both novels are female. In addition, Alcott portrayed herself as Jo to share her story while Assia

Djebar's autobiographical novel portrayed a conflicting relationship with her dominated and authoritative father. Moreover, Alcott was inspired by her family to write her story, whereas Assia Djebar wants to show her feeling of female invisibility and her discomfort of her father's subaltern. Both novels deal with women's issues, showing their fight and struggle for liberation from the patriarchal oppressive values and norms. Similarly, both defend strongly women's rights in their works. Hence, it is important to mention that both novels were written in different periods; *Little Women* in late half of US Civil War and *Nulle part dans la maison de mon père* after the Algerian war of independence.

Indeed, Louisa May Alcott has been studied, examined and praised for her feminist writing by many feminist critics; her writings influenced many female writers and intellectuals. Like many women, Alcott's *Little Women* inspired Geraldine Brooks (2005) and she had a strong reaction to the novel and its hero Jo.[7] Elaine Showalter wrote about Alcott's novel in her book *Introduction to Little Women* (1989), for her "reading Alcott's novel is to engage with contemporary ideas about female authority, critical institutions and the American literary canon, as well as with the nineteenth-century ideas of relationship between patriarchal culture and women's culture" .[8]

Similarly, another book on the same issue is that of Anne Boyd Rioux: *Meg, Jo, Beth, Amy* (2018). This latter deal with Alcott's work. Boyd said that she was amazed by the incredibly widespread impact that the book had on women writers particular and Alcott's choice for female characters was to demonstrate to readers that womanhood is not something you are born with. Moreover, for Boyd, *Little Women* was not made for female readers only; she thinks that it is an opportunity for men to see the world from women perspective and their capacities to understand them. Boyd used her voice to defend the book and its writer after she notes that in the last half of the 20th century, the book is no long commonly read in US schools because it was considered too feminine and uncommonly.[9]

Finally, *Little Women* was such an inspiration for many writers until today. Daisy Buchanan With humor and an unflinchingly honest description, Daisy analyses her connection with her sisters in this lovely book that is similar to Louisa May Alcott. The writer of *Sisterhood* (2019) claims that:

> I have many sisters (five) and I loved the March girls because they were the first women I had encountered in literature who were not always good, even though goodness kept being forced upon them through the Pilgrim's Progress. As the eldest, I had to be Meg, which I sometimes still resent, but I still think constantly about Meg's makeover. The moral was clearly pretty slut-shame but I longed for a load of unsuitable friends to take me to a ball and persuade me into a low cut dress.[10]

There is no doubt that *Nulle part dans la maison de mon père* (2007) of Assia Djebar has also received much criticism. As an example, we can cite Stéphane Bert (2012) who affirms that it is a beautiful book, which rightly reminds us that the journey towards emancipation is complex and painful. It takes time to take root, truly, in our lives, that we must not forget where we come from.[11]

Assia Djebar comes from afar, and her description of the long march towards freedom is all the more masterful. Another important criticism is that of Clarisse Zimra, in her novel Afterword. She said

> Assia Djebar as a Moslem woman, educated in the French system while her country was still under de-facto colonial rule and witness to eight years of brutal war while still in her twenties, Djebar is the only writer of her sex and her generation who has managed an impressive output both before and after her country's accession to independence.[12]

Moreover, in her work, Anna Rocca looks at two works, *La Nuit du récit de fatima* (1980) and *Nulle part dans la maison de mon père* (2007), to examine the meaning Djebar attributes to love there. Through these two works - Djebar adds *La Nuit du récit de Fatima* (1980) to Algerian Women 22 years after the first editions of the collection. In addition, Anna Rocca states in *Assia Djebar's Women and their Multiform Love* that Djebar's female relations, war and memories of the past are a kind of power moves female characters in a way that allows them to overcome fear and alienation in a movement of self-understanding, compassion, interdependence, and self-attachment. Rocca defines this power as "love". [13]

Therefore, from our review of literature, we can conclude that Alcott's novel and Djebar's have received a great deal of criticism. Yet, in our knowledge, no thematic research work has been ventured. This is why we try to present in our dissertation a study of the two works from a thematic point of view.

To conclude, the two writers raise in their respective works the issue of sexual segregation and express their aversion of that situation from a feminist perspective. On the one hand, Alcott supported women's rights. She speaks out through her characters, showing how to be an independent and straight forward in a time where men denied social equality. Alcott used

her voice not only through writing, after she becomes known, she used her popularity to help women in real life and defend her cause. She becomes the first female in Concord to vote. On the other hand, the notion of womanhood or femininity occupies an important position in the work of Assia Djebar. A francophone woman-writer originating from Algeria, Djebar is clearly preoccupied with Algerian women's experiences, narrating numerous scenes of female oppression and liberation occurring at different moments in the history of the country.

## b. Issue and Working Hypotheses:

From our review of some of the literature written on the works *Little Women* (1868) and *Nulle part dans la maison de mon père* (2007), we can conclude that the issue of patriarchy and feminism are two important subjects that have interested many scholars. Though the two books received much criticism, it was done separately. In fact, throughout our bibliographical research, we discovered that no previous study had been carried out to compare simultaneously the two works.

Therefore, we assume that Alcott's and Djebar's belonging to different cultures and origins did not prevent them from representing the same problems in their works under study. In this dissertation, we aim to study the difficult living conditions of women in the American and the Algerian patriarchal societies as well as the way these women try to resist to attend their freedom. In fact, our work aims at showing the difficulties that women face in a male dominated society, by showing how they are conscious about their victimization in both the American and the Algerian societies. The two authors give voice to women to show their struggle and perseverance to free them from the patriarchal oppression.

To achieve our goal, we will rely on *The Second Sex* (1949) in which the French existentialist and feminist philosopher Simone De Beauvoir debates the treatment of women throughout history. She evokes the status of women, the situation of men domination; and defends the idea that the relationship between men and women is a social construction.[14]

The essential point of this this piece of research is to shed light on the difficulties that the heroines faced as women in a male dominated society, although both Alcott's *Little Women* (1868) and Djebar's *Nulle part dans la maison de mon père* (2007) join to represent both African and American women under the siege of masculinity and patriarchy. However, they make of their women character heroes through either education or humaneness. Therefore, this study aims to demonstrate how these experiences of patriarchal oppression have an important

role in shaping the characters' emancipation and liberation as well as how these women rebel, resist and seek independence.

## c. Methodological Outline:

This piece of research reveals the patriarchal system and different forms of oppression that American and Algerian women encounter. It also illustrates the strategies they used to rebel against and resist the oppression and gender inequity they encountered. The two issues are reflected in both in Louisa May Alcott's *Little Women* (1868) and Assia Djebar's *Nulle part dans la maison de mon père* (2007). In addition to examining the problems women confront in two distinct historical periods and geographical locations, this dissertation also examines how women were treated in America and Algeria.

The dissertation will employ the IMRAD technique in its methodology. An overview of the issue is presented in the introduction. Then followed the review of several works published on Louisa May Alcott's *Little Women* (1868) and Assia Djebar's *Nulle part dans la maison de mon père* (2007). The issue and working hypothesis section follows with a statement of the research design.

The method section will consist of a summary of Simone De Beauvoir' theory *The Second Sex (*1949). The summaries of the two works will then be included in the materials section. In the results, the research's findings will be exposed. The discussion section will be divided into two chapters. In the first, we attempted to explore the patriarchal social structure and how it reinforced the dominance over women in the two nations of the authors America and Algeria. Then, in the second part, we tried to explain how the characters' feminist involvement and resistance are reflected in their writings. In our general conclusion, we highlighted the key issues raised in our study and concluded our work.

## End notes:

[1] Merriam-Webster. *'Definition of PATRIARCHY', Dictionary*.

[2] Meaning of patriarchy in English. Cambridge Dictionary.

[3] C.J. Nash, in '*International Encyclopedia of Human Geography'*. 2009, pp. 189.

[4] Steven Ruggles, '*Patriarchy, Power, and Pay: The Transformation of American Families'*. Demography,2015.

[5] Simone De Beauvoir, *'The Second Sex'*. Gillimard, 1949, pp. 279.

[6] Ibid.

[7] Geraldine Brooks, *'March'*. Paperback edition, 2005, pp. 275-280.

[8] Showalter, Elaine. *Introduction. Little Women*. By Louisa M. Alcott. London: Penguin Books, 1989, pp. 70.

[9] Anne Boyd Rioux, '*Meg, Jo, Beth, Amy'*. Northon & company, 2018.

[10] Daisy Buchanan, *'The Sisterhood'*. Headline publishing group, 2019, pp.10.

[11] Bert, Stéphane. *'Nulle part dans la maison de mon père, Assia Djebar'*.In Recensions, Babel (Actes Sud), Maghreb, Roman, edited by Stephane Bert, Paris : Editions Babel, 2012.

[12] Zimra, Clarisse. '*Afterword of women in their Apartment'*. Unniversity of Virginia press, 2005, pp.163.

[13] Anna Rocca, '*Assia Djebar's Women and their Multiform Love'*.Salem state university, 2011, pp.134.

[14] Simone De Beauvoir, 'The Second Sex'. Gillimard, 1949,pp.12.

# II. Method and Materials:

## 1. Method:

This section of the dissertation clarifies the theory that supports our research. We took certain ideas that are pertinent to our work from Simone De Beauvoir's theory *The Second Sex* (1949). Her writings deal with gender inequality, oppression, and women's resistance to patriarchy.

**Simone De Beauvoir's Feminist Theory: The Second Sex.**

Simone De Beauvoir is a French philosopher and novelist, an important figure of feminism. She participated in the women's liberation movement in the 1970. She focuses on women struggling against the inequality and injustice of men. In 1949, she released her famous book *The Second Sex*, which was a great success that examines male dominance. It is also a controversial book at the same time because she dealt with parenting, marriage, abortion, myths... After then, De Beauvoir, has become a significant feminist theorist. At her twenties, she met the philosopher Jean Paul Sartre forging a partnership that influenced her life and philosophical beliefs. "Her wings are cut and then she is blamed for not knowing how to fly".[15] It is one of De Beauvoir's most famous statement, in which she claims that women were not giving the chance to show their true selves and their capacities, what they are capable of, while men had the power to do so and judging women for their inability to be autonomous.[16]

De Beauvoir draws attention to the underlying asymmetry between the labels "masculine" and "feminine" in her farmed introduction to The Second Sex. "The absolute human type," often known as the norm or standard of humanity, is thought to embody masculinity. In addition, De Beauvoir states: "Thus humanity is male and man defines woman not in herself but as relative to him".[17] Hence, she is not regarded as an autonomous being; she is the incidental, the inessential as opposed to the essential.[4] She adds: She [woman] is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute, she is the other.[18]

Additionally, Beauvoir opens *The Second Sex* with an intense discussion of how women have been and continue to be unfree, a term that has modern significance:

> Woman has always been, if not man's slave, at least his vassal, …even when her rights are recognized abstractly, long-standing habit keeps them from being concretely manifested. Economically, men and women almost form two castes; all things being equal, the former have better jobs, higher wages, and greater chances to succeed than their new female competitors; they occupy more places in industry, in politics, and so forth, and they hold the most important positions.[19]

Beauvoir provides a material account of women's unfreedom, explaining it in terms of their unequal status in society and their subjection to and dependency on males. The concept of woman as "Other" provides philosophical support for this approach. Women are less free than men not simply in a practical sense they have less resources and opportunities because they are perceived as "Other." According to Beauvoir, this existential Otherness reflects the general situation of women and contributes to the understanding of their social and economic unfreedom.[20]

Besides, another aspect contributing to women's subordination is their inability to renounce the traditional privileges provided on them, by their protecting male superiors. If man supports woman financially and assumes responsibility for defining her existence and purpose, then she can evade both economic risk and the metaphysical "risk" of a freedom in which she must work out her own purposes.[21] Freedom for women in all disciplines is a central topic in her work, as is the idea that women must be loyal to themselves and not live as women through men. She based "The Second Sex" on existentialism's ethical principles, which state that every person has the moral right to participate in activities of their own choosing. Also, she constantly criticizes any relationship in which women are regarded as objects rather than equals or where there is a lack of equal freedom for both sides.[22]

From de Beauvoir's view, women are nevertheless comparable to children in being subject to a society that they did not create. Women can exercise their independence, but only within the limits of the society that that men have forced upon them: "[Women] can exercise their freedom, but only within this universe which has been set up before them, without them… they can only submit to the law, the gods, the customs, and the truths created by males".[23] Simone de Beauvoir, however, distinguishes between women and children because of the way in which women behave in response to the environment that man has created for them: "The child's situation is imposed upon him, whereas the woman (I mean the western woman of today) chooses it or at least consents to it''.[24] Women must unite to support one another's liberation by finding common cause in their oppression. Women can then achieve their well-deserved independence by liberating one another. [25]

According to Simone de Beauvoir, women may achieve independence by finding support in others and fighting their desire to reject their own autonomy.[26] She also recognizes the difficulty in trying to explain why males continue to hold women in an oppressive position: "“the constraints that surround her and the whole tradition that weighs her down prevent her from feeling responsible for the universe”. [27] Women struggle with the decision of being independent, free-thinking women or accepting the role of the Other. Moreover, she concentrated on marriage, and she often questioned the traditional institution of marriage. Because marriage transforms an exchange that should be based on natural desire into rights and obligations, she argued that the concept of marriage is unjust.[28] She says: “Few tasks are more like the torture of Sisyphus than housework, with its endless repetition…The housewife wears herself out marking time: she makes nothing, simply perpetuates the present”. [29]

Furthermore, De Beauvoir in her book uses the term "immanence" to characterize the historical domain that has been given to women: a segregated space where women are inward looking, passive and involved in their own thoughts. The term "transcendence" describes the contrasting male lot, who are powerful, energetic, creative, and reach outward into the outside universe. Although immanence and transcendence should exist in every human life, man has historically denied women the transcendent position.[30] That is to say, that Beauvoir demonstrates how women are compelled to give up their existential right to transcendence and accept a limited, monotonous confinement in her stage- by-stage analysis of the "situation" of women. They have no other means of escape besides man, and even this is hopeless. Man has tasks, pursuits, and successes; woman only has man.

Finally, De Beauvoir wrote her book in a period were women were suffering from the lack of economic independence, the incapacity to participate in creativity or work that is a key factor in male oppression of women. In other words, because of the biological processes, a woman goes through, such as lactation, pregnancy, and menstruation, her position is restricted in terms of productivity. However, it is the biases of the man that regard her as different and consequently inferior because of the physical distinctions she possesses, not these actual biological processes, which limit her ability to be economically productive.

## 2. Materials:

This section of our work comprises the synopsis of Louisa May Alcott's *Little Women* (1868) and Assia Djebar's *Nulle part dans la maison de mon père* (2007).

### a. Synopsis of Alcott's *Little Women*:

When nineteenth-century American writer Louisa May Alcott first wrote *Little Women*, she never thought it would be such a commercial success. However, the novel is a beloved classic of children's literature, with its relatable, memorable characters and the warm, homely feel of being drawn into the world of the nineteenth-century American home. While Alcott was reluctant to even write the story, it earned her fame and fortune and encouraged readers to embrace her later work as well. She first published the book in two volumes in 1868 and 1869, when readers wanted to learn more about the characters after reading the first volume. The second volume, *The Good Wives*, was combined with the first volume in 1880 and published as *Little Wives*.

*Little Women* is a coming-of-age story that begins in Civil War America. It follows the lives and growth from girls to womanhood of four March girls: Meg, 17 years old; Josefina, 15; Beth, 14; and Amy, 12. Their father, a minister, is serving in the war, and the girls and their mother have to keep the house running and work hard in their father's absence. Their wealthy neighbour, old Mr. Laurence, whom everyone fears because he looks like a gloomy man, sends flowers and ice cream as a reward for their kindness. This opens the door to a friendship between the girls and his grandson Theodore. When Jo and Meg attend a dance, Jo, something of a tomboy, hides from the dance and finds Laurie doing the same. The two start talking, and when Meg sprains his uncle, Laurie drives the girl's home in his carriage.

They visit Mr. Laurence's house and enjoy its opulent interior. Jo loves the library because she is an avid writer; Meg likes to walk in the conservatory among all the flowers; Beth, a musician, plays the piano; When Mrs. March receives a telegram that her husband is ill, Mr. Laurence sends Mr. Brooke to accompany her husband, leaving the girls at home. Three years later, Meg and Mr. Brooke marry, and Jo works on a rejected novel that reveals it needs revision. The girl's aunt, Carol, is planning a trip to Europe, and Amy accompanies her for the opportunity to study art. Meanwhile, Jo moves to New York and becomes a governess. There she meets Professor BHAER, who is charming and smart but very poor and is apparently with Jo. When she comes home for the summer, Laurie proposes her for marriage, but Jo turns his demand down. She says she can only love him as a brother. Devastated, Laurie decides to

accompany her grandfather to Europe. While Laurie is in Europe, Beth dies peacefully and he is able to comfort Amy, whom she ran into on his travels.

Laurie and Amy return home from Europe married to everyone's delight. Professor BHAER and Jo also get married, and Jo inherits the huge Bloomfield house from her great-aunt March. She and Professor BHAER move there and start a school for boys and girls, and the family continues to flourish, growing with husbands and children.

### *b.* Synopsis of Djebar's *Nulle part dans la maison de mon père :*

After several historical frescoes reminiscent of Algeria, Assia Djebar, abandoning herself to a flood of intimate memories, gives us her most personal book. She reconnects with emotion, lucidity and humility in the footsteps of a personal story whose predicted shadow is none other than who she is.

*Nulle part dans la maison de mon père* describes a small town on the Algerian coast, where a little girl grew up between two worlds. Between a teacher father and a majestic mother who introduced her to the magic of festival women, a little girl carries, at the same time, she discovers "other people's world" through her passion for books, the way she discovers the world there will write soon.

For the first time in her work, Assia Djebar is composing an autobiographical novel that sheds light on her identity as a woman and a writer: we discover that there is a child when it is a young girl in search of freedom, rich in traditions and assets. Which she brilliantly conquered, with a captivating look at her time: European balls distributed on the village square, indigenous proletarians staring in the dark but undecided between Algeria and France.

Buried in memories, Djebar tells her story. When the family settles in Algiers, her mother turns into a city girl with a European look and the teenager begins a secret letter, a love story takes shape. Assia Djebar evokes her training and her tutelary characters, in which her father, the austere Tahar, who, despite his democratic ideals, remained attached to the strict Muslim he intended to transmit to his daughter. In addition to her humble and moving intimate story, she pays homage to her Arab-Berber past, to a country, to a father, as if to rekindle a relationship from which she had to free herself.

## End notes:

[15.] De Beauvoir, Simone. *'The Second Sex'*, Volume 2: *Lived Experience*, Part 2: *Situation*, Chapter10: *Women's Situation and Character*. Vintage Books Edition, 2011

[16.] L'histoire par les femmes '*Simon De Beauvoir, Icône De Féminisme*', 2013.

[17.] De Beauvoir, Simone. '*The Second Sex'*, Volume 2: *Lived Experience*, Part 2: *Situation*, Chapter10: *Women's Situation and Character*. Vintage Books Edition, 2011, pp.9

[18.] Nasrullah, Mambrol. '*Simone De Beauvoir and the Second Sex'*, 2015. Https://Literariness.Org/2016/05/06/Simone-De-Beauvoir-And-The-Second-Sex.

[19.] De Beauvoir, Simone. *'The Second Sex'*. Gilemard, 1949, pp.9

[20.] Charlotte, Knowles. '*Beauvoir on Women's Complicity in Their Own Unfreedom'*, 2019. Https://Onlinelibrary.Wiley.Com/Doi/Full/10.1111/Hypa.12469.

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## III. Results:

This part of research points out the finding reached after our thematic study of Louisa May Aloctt's *Little Women* and Assia Djebar's *Nulle part dans la maison de mon père*. We have concluded that both works are similar in relation to the sociological issue of 'Partriarchy'. Our work has put emphasis on the battle of women suffrage and her fight against the patriarchal system, and for better results, we have taken some ideas and concepts from Simone de Beauvoir's theory as it is presented in her work *The Second Sex* (1949).

In the first part of our dissection section, we have illustrated the repression of women in a conservative society within a patriarchal system. In this sense, we wanted to show the oppressions that are present in America as a Christian country and in Algeria as a Muslim country, in addition we seek to demonstrate how woman fought against ad resist to patriarchy and masculine domination.

In the second chapter, we have dealt with how women struggle to combine between familial duties and self-growth, which lead to sacrifices. Specifically, the feminist movement and the effort that made the well-known American writer Louisa May Alcott to stand against the alienation of women over the protagonist Jo March in *Little Women* (1868), who defies social expectations to pursue her dreams. In the same way, the Algerian writer Assia Djebar opposed to men dominance through the female character Fatima in her novel *Nulle part dans la maison de mon père* (2007). Who made an effort to work and improve her life, being against social pressure to uphold certain ideals and standards and tried to find a balance between her duty towards her family and her self-improvement.

From de Beauvoir's perspective, we have concluded that Jo and Fatima represent the perfect women according to her theory that tries to stand for her thoughts and goals, that is to say that both Jo and Fatima are similar.

## IV. Discussion:

To begin our discussion, we must remember that throughout history all women have experienced many forms of alienation, discrimination, rejection and oppression by men all over the world. As a result, many feminists used their pen to denounce this injustice done to them. Louisa May Alcott's *Little Women* and Assia Djebar's *Nulle part dans la maison de mon père* are among the masterpieces that reflect the above-mentioned issues. The discussion of the topics covered are carried out in two chapters .The first chapter is designed into two sections; section one deals with the family system and patriarchy in Amercia and section two treats the family system and patriarchy in Algeria. In the second chapter, the first section studies Louisa May Alcott and the feminist stand, and the second section regards in Assia Djebar and the feminist thought.

## Chapter One: Family System And Patriarchal Society:

In this chapter, we are going to deal with the family system and patriarchy in America and in Algeria. Patriarchy is the prime obstacle to women's advancement and development. Despite differences in levels of domination, the broad principles remain the same, i.e. men are in control. Before the nineteenth century, in America most families were organized according to patriarchal tradition. Household heads owned and controlled the means of production, and their wives and children were obliged to provide the unpaid labour needed to sustain family enterprises. The waning of patriarchy was accompanied by a shift toward simpler and more unstable family structures. After the Civil War, divorce rates began to climb. New estimates controlling for age composition show that the standardized divorce rate levelled off only briefly in the early 1980s and has climbed rapidly since.[1] In the past half-century, the long-run trend toward atomization of families has accelerated. A broad retreat from marriage began after 1960.

Different thinkers define the concept of patriarchy in different ways. Grenda Lerner, a writer and historian states that "Men hold power in all the important institutions of society" and that "women are deprived of access to such power".[2] Walby defines "patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women".[3] In his book, Achoui states about the Algerian family structure: "The Algerian traditional family is patriarchal in that the father or the grandfather has the legal power, and social norms support his authority and power".[4]

## Section One: Family System and Patriarchal Society in America

The eighteenth century saw gender inequity for women. Although having certain limited legal and social privileges, girls were nonetheless expected to submit to their fathers or husbands. Families in the patriarchal system were stricter. Because they owned and controlled means of production, household heads' wives and children were required to perform the unpaid labor required to maintain family enterprises. The legal right of household leaders to command their wives, children, and any servants or slaves to obey them. They remained the minority in many respects. The patriarchal family structure, in which the father, husband, was the only principal individual recognized by the state, and all of the family's rights, riches, and possessions were vested in him, was backed by both the law and the public in America.

In addition, there was a prevalent impression of men and women as being less equal throughout the nineteenth century. Married women had no rights at the time due to the severely patriarchal society in existence; for example, her husband controlled the house she lived in and the money she earned. Even the clothes she was wearing. If she got divorced, even her kids were taken away from her. They did not have the same legal, professional, or economic rights as men. Moreover, they were legally and socially subservient to men and trapped within a patriarchal structure. Women were in charge of providing their husbands content houses. Furthermore, the responsibilities of maintaining a home were overwhelming. Every day, women made three quiet extravagant meals, careful attention was given to everything, including housecleaning, laundry, mending, and ironing. In order to speed up duties and teach them skills for their own future families, daughters were expected to assist with housework.[5]

Indeed, women were also responsible for the family's behavior out from the house. For instance, if a man started being drinking or gambling, his wife was held the responsible for not providing a conductive environment at home. Perfect family is one where the wife does all the housekeeping and is courteous, unselfish, and loving.

Besides, the patriarchy system insists that males are inherently dominating, superior to everything and everyone deemed weak especially females. Patriarchy encouraged the development of both racial and sexual inequalities in early America, which had a significant impact on social interactions and people's daily lives. According to their patriarchal principles, men should have the majority of the world's economic, sexual, legal, and political authority.

According to law and religion, women had to subordinate to males. It was even believed in the church that God created man to dominate the world. In addition, they were taught that

God was a man and that women should support males in carrying out these tasks as well as subject to authority figures and always act as a woman's submissive. As a result, these teachings were implemented in every institution, including homes, courts, and schools. Since they considered it to be the rational and natural way to handle and conduct life, they accepted patriarchal thinking and implanted it in their children.[6]

Girls were considered to be in charge, to obey, to be soft, fragile, insufficient, and unburdened by the responsibility of thinking and sharing their opinions, in contrast to boys who were thought to have a function to be served, to be powerful, to plan and reject, and it was acceptable to like violence. Raewyn Connel declares:

> The underlying interest appears to be consistent and strong. The patriarchal pattern, with young people subordinated to old and women subordinated to men, reappears in a long series of sociological researches on families in different countries, together with ideologies of masculine authority that support it. [7]

Therefore, Christian beliefs have formed the foundation of patriarchy as it has been applied in the United States. Women should be obedient to men, according to the Bible, which is presumably the guide for most Christians. With this in mind and these culturally ingrained attitudes, women confront significant challenges in realizing the potential of their gender in the society. As a result, the Bible has given men the justification they need to ignore women's arguments and maintain their dominance in society.

The responsibilities that women performed inside families varied by race, area, and gender. Women were victims of this patriarchal culture, where White women's responsibilities were essentially defined by marriage and African American women's social standing was mostly dictated by the laws and norms that were created as a result of slavery. The productive job done outside the house was seen to be of secondary importance while women were supposed to be economically reliant on men. Women in the nineteenth century were always concerned with the needs of others, particularly males.

> There are many thought that women are dominated by men in family and society and treated as the 'second' society because women are weak and powerless. Women are supposed to be good mothers and women are only to speak when they are spoken to .In the Victorian era, women must go through social classes so that they can determine the level of well being for women themselves. [8]

Then, under the covertures system, men received complete ownership of their wives' personal property upon marriage, owing their partners or family members nothing more than maintenance and dower rights, and were legally free to take whatever they wished from their labor and income. Wives and single women were neither chattels nor legally free in early America. Formal independence only became available to women after they become widows, which is paradoxical given that losing a life partner may be expensive, sometimes resulting in poverty if not in misery. Because of cultural adaptation, males have traditionally been effective in lowering women's status in politics, the economy, and society by employing this cultural practice, which is based on deeply established religious beliefs, customary laws, and norms.

Consequently, men have been successful in preventing women from occupying their proper place in society as both productive members of society and individuals. Women who have faced political, economic, and social challenges while seeking to succeed in a predominantly male-dominated job have suffered significantly because of this attitude. Finally, upper-class males have leveraged patriarchal views to maintain unchallenged political and economic control.[9] However, as time passed, they were obliged to share their position with other males who had similar beliefs of political supremacy, but women lacked access to the necessary political and economic information to fight back, and they were deprived of their most basic rights.

Due to this, American women have constructed their lives in accordance with patriarchal ideals, where the superiority in the relationship between males, the controlling superior group, and women, the inferior subservient group, is somewhat balanced by reciprocal duties and rights. Considering that males have power over social, political, and economic resources, it is easy to understand how they may utilize any one of these strategies to mold women's lives to suit their demands.

Moreover, patriarchy prevents men in positions of leadership in America from sharing their positions, let alone abandoning them. While women must struggle for equality, men have done everything they can to prevent it from happening, because equality signifies the end of their dominating social, economic, and political standing in America and any other patriarchal country. This illogical attitude is understandable since any activity or movement that challenges men's supremacy poses a challenge to their position of power and must therefore be suppressed.

Within the same decade, when philosophers and political intellectuals asserted that all "men" were born equal, they made it plain that women were excluded in order to address the

inequities that remained amongst males. Many of their adherents felt that the concepts of liberty, justice, and political representation... only pertained to males, and they had nothing to say about women's roles in society. For example, one of the most influential writers of the period, French philosopher Jean Jacques Rousseau, stated that women were emotional and frivolous, and hence naturally fitted to be submissive companions of males. The problem, as Rousseau and his admirers argued, was not that women were emotional and naturally inclined to be subservient partners. Men's deeply established attitudes contributed to the problem, preventing women from acquiring a better education and establishing economic independence.[10]

However, they were frequently taught to be emotional and ridiculous their substandard education. The majority of women in America accepted their inferior status as their only alternative because they lacked the economic and educational resources that was necessary to question the social order that was in place. Because rich elite held the plurality of social, economic, and political rights at the period, women shared these disadvantages with the majority of working class.

During the beginning of the 19th century, the vast majority of married women in the United States lacked a distinct legal identity from their husbands. Because to her legal status, a married woman was not allowed to form a will, serve on a jury, possess property in her own name, or be a party to a lawsuit. In matters involving child custody, courts typically granted the father complete parental rights to the children. Entrenched patriarchy, which manifested itself in laws that discriminated against women at the state and federal levels as well as in religion, was the main obstacle to the advancement of women's rights.

As a result, the patriarchal foundations of the American society really influence how males react when their dominating position is threatened and how they stand up for women. Such social stratification is not accidental; on the contrary, it is encouraged structurally by institutions like the government, the educational system, and religion in order to reinforce the standing of various social groupings. Thus, patriarchy has given males the ability to regulate women's behavior as a non-political instrument, splitting women into distinct social strata, and pitting women's organizations against one another.

In addition, the patriarchal system was also greatly influenced by cultural ideas, which were based on the patriarchal principles; males held the conviction that due of their innate inferiority, women were appropriate for the duties of mothers and spouses. Despite the fact that there was a strong woman behind every strong man, they held the belief that women were better

suited for caring for children and the home than for engaging in public life, such as business or politics, which was considered as primarily the purview of men.[11]

Abigail Adams, John Adams' third wife, is a notable example of one of these women during that time period; although being smart in her husband's eyes, she could not aspire to be much more than a privet observer and supporter of her husband's political activities. Abigail wrote to her husband, saying:

> I desire you would remember the ladies, and be more generous and favorable to them than your ancestors. Do not put such unlimited power into the hands of the husbands. Remember all men would be tyrants if they could. If patriarchal care and attention is not paid to the ladies we are determined to foment a Rebellion, and will not hold ourselves bound by any laws in which we have no voice, or Representation. [12]

Men were able to establish and retain their advantages by using legal and religious systems, but they were also harsh enough to mistreat the women who gave birth to him and his offspring using their strength, ingenuity, and organizational skills. The father had influence over his family, access to the ladies in his house, and the capacity to chastise both family members and domestic staff due to patriarchal considerations. A girl's future was essentially comprised of marriage.

Women who had been married before were high demand because they were regarded as qualified housewives and mothers, at this time women had just two options: marriage and motherhood, both options led to domestic dependence. Women were discouraged from working for income because they thought it was “abnormal” for them to do so, even if they could find positions as shop girls or as factory workers.

Moreover, low wages, a lack of opportunity for advancement, and bad working circumstances all made marriage an alluring alternative for survival. A number of issues forced women to depend on their husbands for financial assistance since they had no other option. They had no rights at all in the partnership, were unable to possess anything, not even clothes, and were unable to oppose the institution of marriage for all women in America.[13]

Traditionally, females gave up their individuality when they adopted their husband’s name, and their offspring are required to take on their father’s last name. Although both partners were required to uphold some commitments, they were unquestionably not equal. It was the responsibility of husbands to safeguard, nurture and support their wives. In return, wives were

expected to respect male authority and serve their husbands by being resourceful and productive. Women were responsible with forming the value of their boys, who were likely to have a direct impact in the success of country; as a result, motherhood was regarded as the most important and rewarding of all women's responsibilities" "Traditionally, patriarchy granted the father nearly total ownership over wife or wives and children, including powers of physical abuse and often even those of murder and sale". [14]

The notion of propriety of the father over the family is overwhelming in particular societies. In this perspective, Walby claims:

> …a patriarchal mode of production, in which women's labor is expropriated by their husbands; patriarchal relations within waged labor, the patriarchal state; male violence, patriarchal relations in sexuality and patriarchal culture. [15]

Despite all the challenges, women soon began to questioning their position in society, and seeking for a change to break the norms to show that women are able to be more than "The angel of the house", by taking the opportunity of participating in war to show to the society the true womanhood. During the Civil War, men had gone off to fight; women were obliged to fill positions that had been left by men, teachers, government employees were all filled by women. Thousands of women also contributed to the war effort as nurses, volunteers, former slave teachers, and camp visitors, during the wartime more than 3000 women from both the north and the south worked as nurses.

However, the quantity of war casualties an estimated 359, 58 Federal and 198,524 Confederate soldiers, over a million of Americans were killed or wounded. This was the issue that had the biggest impact on women during that time, the number of women in need of income increased, because of this human loss, which produced a generation of widows, and spouses with disabled husbands. As a result, women began to gain greater public access and develop occupations for themselves outside the house, and involve in society, one of the best examples of this woman in that period who said enough to the domination is Louisa May Alcott, she was against the patriarchal system, the dominance of men and the idea that women are meant just to be married, she saw the position of most married women, were marrying as an economic solution. For Louisa May Alcott women's issues were not a political cause but a personal .She rejected the conventional nineteenth century role of wife and mother and instead embrace the possibility of liberty and control over her own economics fate.[16]

Thus, Alcott collided with society's rules about the place of women in the world. Finding jobs outside the home and being independent was on other challenge. The other way that American women sought a public access was through writing and participating in the cultural sphere. Women were able to earn a respectable living by writing and to contribute significantly to culture and literature. Like Louisa May Alcott who starts writing to defend and support woman, her first novel had to be published under an assumed name .Her first earnings were far less than male contemporaries might have made. Alcott was an abolitionist and a temperance crusader, but her great political cause was the women's equal rights amendment and women's suffrage.[17]

Many women were able to contribute their voices to historically male dominated cultures, by making huge success through their novels. Providing a new set of publication possibilities for literary women, through this public forum, women were able to consider solutions to the societal issues that plagued women in the America in the 19th century, and advocating social change, it was an opportunity for women readers to get access to a wider universe of thinking:

> The rise of the public women in the United States is incomprehensible without a full understanding of the role played by the novel, because this genre provided an essential link between purely privet expression and the public world. Moreover, it gave women, authors and readers both, a voice for the self- representation, which had been made possible by the valorizing of female subjectivity. Further, if republicanism in its American manifestation relied in part on female virtue for its success, the novel spread the word of that development. Finally, the novel gave women authors a means for taking powerful public action in a polity where they lacked a franchise. [18]

De Beauvoir wounded about the social role of women. She thought that if she were to rewrite The Second Sex, she would focus more on the actual conditions of scarcity and less on the conceptual problem of awareness. Though it was hard to predict what a revised version of The Second Sex will look like, The Coming of Age provides us an indication of how it may seem. De Beauvoir reminds us that while old age is our inevitable end, its experienced meaning is unique to our historical, social class, and cultural contexts. Although The Second Sex reveals the ways in which the myth of woman conceals the multiplicity of women, it fails to see that the single category of the inessential. Other may not express the different meanings of women's situations, but the point is that if we speak about old age as a universal category, we miss the

point. We will miss the critical distinctions between the elderly that beliefs and representations of aging hide.[19]

Earlier, on January 25, 1947, Simone de Beauvoir flew to America to begin a lecture tour about the "moral dilemmas of the post-war writer".[20] On L'Amérique au jour le jour (1948) , she shared her thoughts of America . The status of American women is a constant motif in the book and is evident from away: on January 27, two days after her arrival, Beauvoir observes about the appearance and fashionable attire of the ladies she encounters. In addition to describing other women's clothing and contrasting it with her own, she progressively builds a perspective on the state of women in the United States when she meets them (college girls, instructors, cabaret singers, etc.). The book ends with a review in which she entirely returns to the conviction she had before immigrating to the United States: 'American lady, free woman'. Her contemplation deepens with each new encounter. [21]

Very rapidly, American women's fashion is viewed as one of society's shackles against women. Everything that had pleased Beauvoir when he came was actually a set of limits that women had to accept without question. This insight provides a chance for a new comparison, this time with Europeans rather than just herself. American women are portrayed as the male slaves in this context of male-female interactions by the powerful term "servile." In the conclusion of the book, at the start of her analysis of American women, Beauvoir returns to this idea of freedom, which was essential to her existentialist philosophy: 'femme américaine, femme libre ; ces mots me semblaient synonymes'.[22] As a result, there is complete disillusionment: Beauvoir, who believed American women to be far more free than those in Europe, was shocked to see that women there were also subjected to men.

In order to gain the most realistic picture of the situations of the women she encounters, Simone de Beauvoir engages in conversation with them whenever possible. She therefore meets the wife of a doctor called Mrs B. who laments about the challenges of daily life and the lack of time for herself :

> Mme B. me dit que la plupart de ses amies, comme elle-même, préféreraient vivre dans des appartements : ces maisons, même modestes, sont de lourdes charges. Malgré les commodités américaines, l'entretien en est difficile. […] Les appartements n'existent qu'en très petit nombre, ils sont réservés à quelques privilégiés : toute la bourgeoisie moyenne loge ainsi dans des villas éloignées du centre commerçant. « Avec deux enfants à élever, le travail est si absorbant qu'une femme n'a plus le temps de mener une vie intellectuelle », me dit Mme B. [23]

Throughout her several visits to the United States, Simone de Beauvoir observed that the American woman does not exist; rather, there are American women whose conduct is heavily influenced by their social background. Despite their various differences, these ladies all have two things in common. American women place a high value on their beauty. This is not uncommon for college girls or rich New Yorkers, but Beauvoir is taken aback when she notices that all of the ladies in the jail she visits are wearing cosmetics and arranges to make their prison robes attractive clothes. The other thing that unites them is their lack of freedom with respect to their relationship to men and their choice, regardless of the social environment in which they develop. Women are seen as things rather than persons, and their options are far more limited - even with a comparable socioeconomic background - than those of men.[24]

The American society was controlled by a patriarchal system for a long period. Women were known as the “other “with specific roles that must obey and follow and no rights to be a part of the society. Despite the humiliations, struggles and marginalization, men could not be able to hide the importance of the role of women in society without mothers and wives, America’s society would fall apart. In an effort to safeguard the American home towards the close of the nineteenth century, and people attached a great value to an ideology that was clearly feminine. Women were liberated and changed the cultural, economic, political attitudes, and shifted the society from the patriarchal control, they had the right to vote, work, having the freedom to marry or being lonely, and mist of all they were able to defend their rights, which led to the beginning of feminism.

## Section Two: Family System and Patriarchal Society in Algeria:

The term "patriarchy" describes the male dominance in both public and private domains. To characterize the balance of power between men and women, feminists primarily use the term "patriarchy." Thus, patriarchy is more than just a term; feminists use it like a concept, and like all other concepts it is a tool to help us understand women’s realities.

Additionally, this ideology is so powerful that “men are usually able to secure the apparent consent of the very women they oppress”.[25] They do this “through institutions such as the academy, the church, and the family, each of which justifies and reinforces women’s subordination to men”.[26] Power, dominance, hierarchy, and competition characterize the patriarchal system. So patriarchy is a system of social structures and practices, in which men dominate, oppress and exploit women.

Throughout time, many things have always differentiated men and women. It ranges from natural inclinations, biological and psychological traits, and many other aspects that make each gender unique. However, humanity evolved in a way that emphasized men as the prevalent gender, the workforce, and the absolute power. According to De Beauvoir, women is a masculine idea because men are the "seers" making them the subject and her the object, for her men defines what it to be a woman. In this sense, De Beauvoir affirms: "Hence a woman makes no claim for herself as subject because she lacks the concrete means, because she senses the necessary link connecting her to man without positing it reciprocity, and she often derives satisfaction from her role as the other." [27]

Algerian Muslim families are classically patriarchal, the father having authority over the children and the husband over his wife. For centuries, the situation of a little girl before puberty was enclosed between four walls, as were her sisters in other Muslim countries. Little Algerian girls' education did not improve during colonization; in contrast, the Algerian locked their daughters up even more, to protect them from Western influence, because the "good girl" did not go to school, she had no education or knowledge.

From birth, the future of a little girl growing up between four walls was known. She knew nothing of the world; she was completely displeased with it. According to Lerner, in *The Creation of Patriarchy*: "Women are either totally powerless or totally deprived of rights, influence, and resources." [28] Indeed, it is important to mention that the Algerian girls were doubly alienated i.e. by the man of her family in addition to her society, and by the colonization, itself for which the illiteracy of girls was almost universal.

Algeria was under French rule for 132 years, making it the longest direct European colony of any region in North Africa. After eight years of brutal struggle for independence, Algeria became a sovereign state in July 1962. In any Muslim country, Islamic law, Sharia, whether adjusted or not, is the source of law. Citizens, or subjects, whether believers or atheists, are ruled by its rules. With the exception of the fact that Islam is universally recognized as the official religion, Muslim nations that identify as "modern" have developed constitutions that, on paper, have nothing to rival those of non-Muslim nations. The first contradiction is that a state religion of this kind contradicts the affirmation of equality in the law between all citizens in all sectors, turning it into illusions for women. Despite the fact that women in Algeria are able to vote and are entitled to hold elected office, the adoption of a family code modelled after Sharia law that maintains the supremacy of men over women in all areas related to marriage, married life, and inheritance.[29]

As a Muslim country, Algeria's legal system is based on Islamic law. Furthermore, Sharia law prevails over the Family Code. The Algerian Family Code was adopted in 1984 and last revised in 2005. It governs marriage, divorce, legal guardianship and inheritance. This rule is structured around two polar opposites: the Muslim identity asserted by the followers of Islam and the equality demonstrated by feminists and women's associations.

According to the Code, a woman, even an adult, may not marry unless she has a marital guardian. In other words, a woman is a minor for the rest of her life, according to Islamic law. In contrast to men, women is not permitted to marry a non-Muslim. According to Islamic reasoning, this is quite reasonable: the father's kid was not permitted to join the Community of Believers unless he converted or obtained his father's permission to do so before marriage.(ibid). The Law supports polygamy (even though it is restricted to four wives collectively, as mandated by the Quran); repudiation, which is the unilateral right of a husband to separate from his wife without having to defend his choice and without having to publicly notify her; and inheritance disparity (the daughter receiving only half of the share to which her brother is entitled).[30]

The Algerian Family Law provides that divorced spouses and mothers have no right to family housing that is automatically assigned to the husband. The father's consent and approval is required for the child's most basic needs, including enrolment and consent to participate in school activities. Algeria's divorce law also discriminates against women. In fact, under Article 54, women are not allowed to sue for divorce. Algerian scientist Zahia Smail Salhi explains as follows:

> While a man needs only to desire a divorce to get one, it is made a most difficult, if not impossible, thing to be obtained by women. Women may obtain divorce only by submitting to the practice of khol'a (Article 54), 'which allows women to divorce on the condition that they give up any claim to alimony. Khol'a [sic] is the problematic ransom that women must pay for their freedom, just like slaves'. [31]

However, Djebar's situation was different from the other little girls of her village, at the age of 10 she was studying in a French primary school where her father was a teacher. In *Nulle part dans la maison de mon père* she said: " Fillette arabe allant pour la première fois à l'école, un matin d'automne, main dans la main du père. Celui-ci, un fez sur la tête, la silhouette haute et droite dans son costume européen, porte un cartable, il est instituteur à l'école française. Fillette arabe dans un village du Sahel algérien." [32] Assia Djebar will be one of the first girls

of her clan (Amazigh) to obtain her certificate of studies, she is the only Muslim to study Greek and Latin and discovers the world of literature.

In the family circle, the girls should be silent, modest and only stay home, help their mothers with household tasks and aid with their younger siblings. She has to be obedient to her father and brothers, she does not have the right to speak or express her opinion. Her father or brother in the absence of the father has the right to marry her without even asking her. Concerning this idea Tahar Haddad says in *Notre femme dans la législation islamique et la société*: "The conception of modesty and reserve merges in our mind with attitude of silence and confinement." [33]

In other terms, most households marry their daughters at a completely younger age. Claiming to do that for their sake, whatever is her father's or brother's decision, she must accept and maintain quiet, Frantz Fanon also claimed in *Sociology of a Revolution:*

> As a general rule, marriage is decided in Algeria by families. Almost always, it is on the occasion of marriage that the husband sees the face of his wife. The social and economic reasons for this tradition are sufficiently well known for we would not go back to it. Marriage in underdeveloped countries is not an individual contract, but a contract from clan to clan, from tribe to tribe, from family to family. [34]

Similarly, even the married girl may be very alienated, she had to be very careful with her husband and his family, and she was not allowed to look at her husband. In addition, she often did not eat in front of him; she was forbidden to leave her house in any way except in case of absolute necessity accompanied by him or a male member from his family. The mother-in-law has the proper to her daughter-in-law by means of bullying, cursing and in a few cases, bodily abuse. The girl needed to undergo this situation, especially because she had numerous kids that she could not bring back to her birth parents in the event of a divorce. "The main reasons for divorce in Algeria are parents' interference in the couple personal life, interpersonal problems among couples and sexual maladjustment".[35]

However, things started to change with the transformation of a range of things including, the combat in opposition to colonialism, the country's independence, the large charge of women and boys going to school, the abandonment of agriculture, residential ruralisation, urbanization, housing crisis, and commencing to the out of doors through mass media. All these changes helped to result in a super upheaval in Algerian traditions and customs.

Furthermore, urban and rural women knew that the key to their independence lay outside their country; they accompanied men in the struggle against occupation and colonial oppression. They carried important messages at the risk of their lives, they carried arms, and they hid fugitives in their homes. They had supported their husbands, their brothers and fathers. They gave a lot and no historian has yet measured the price of their fight. Concerning the Algerian woman during the war, Frantz Fanon notes:

> The woman, who before the Revolution never left the house if she was not accompanied by her mother or husband, would be interested with special missions such as going to Oran or Constantine or Algiers. For several days, all alone, carrying directives of paramount importance for the revolution, she took the train, slept in an unknown family, with activists.[36]

In developed countries, the recruitment of women into the military has been the subject of intense debate for over thirty years. Supporters assert the equal right of women to serve along side men in the army, even in combat roles, while opponents fear that the very presence of women in what they see as a male institution. Some argue that women cannot bear physical harm, although the integration of women into Western armies in increasing numbers suggests otherwise.

By way of contrast, the recruitment of women into Arab armies, even in noncombat roles, is rare and remains socially and politically contentious. Women in the Algerian army are portrayed in contradictory ways: they are seen as commendable symbols of gender equality, and yet the manner of their representation reveals them to be sexualized and marginalized. The traditional gender-based division of labor with female military personnel placed mostly in subordinate or support positions where they remain aides to their male counterparts is maintained. Amrane claimed in *Women and Politics in Algeria from the War of Independence to Our Day*:

> Following independence, women who had taken part in the national struggle suddenly disappeared from public life. When all those who had fought in the war of independence were called upon to build a new state, women were very poorly represented.[37]

Then, as women were only seen in ancillary support roles, even in armed combat, they were forced to return to the private sphere when their ‘public’ service was no longer needed. Several decided themselves to withdraw from public life to “return to the normality of everyday life” (Ibid), when they felt that there was no longer any motivation to fight.

Therefore, the status of women in the military had been made legally equal to that of men in an ordinance on February 28, 2006, and the military's promotions of women from 2009 to 2015 broke an apparent taboo. The army has since put in place a formal policy framework for equal opportunities, and efforts have been made to apply it.

After independence, the women's access to public life with first the right to education and then the right to work was her greatest victory, even though the desire to return home was not totally absent in the mind of some.[38] As Djebar also remarks in *Women Of Algiers*:

> For several decades as each nationalism has triumphed here and there, one can realize that within this Orient left to itself, the image of the woman is not perceived differently: by the father, by the husband and, in a more troubled way, by the brother and the son.[39]

In most societies, Patriarchy is almost a mode of life. In this sense, Clarisse Zimra continues: "The women who refused to stay in their place were simply pushed aside, and the new culture reoccupied the territory according to the old sexualisation of male political power relations". [40] Thus, the irony is that while men were given the status of war heroes, women were singled out as objects of shame to be locked up in memory prison.

Until the early 1980s, the extended family and the State had one interest respectively in consumption, and the other in redistribution on a national scale. Claudine Chaulet highlights those mutual offerings and struggles, which have marked the connection among, own circle of relatives and state:

> Thus, the transformed family reproduces itself and, by using the State, serves it in its industrial project, while undermining its agricultural project. The family, the backbone of civil society, simultaneously supports and compromises oil socialism, makes possible the acceleration of industrialization, tempers urbanization, supports those excluded from employment, provides deep references to the egalitarianism of the official discourse, but does not ensure agricultural intensification.[41]

In this decade, starts the emancipation of women, at the beginning of independence, the birth rate become recommended by the power, it would ultimately decrease, and fertility might reduce. Couples observed it hard to elevate many kids and girls desired their fertility better.

Besides, a new factor is that the lady often chooses her partner, gets married at a less young age, and makes certain that she has superior education and stable work. The sample of the family organisation will not be the same. The extended family will reduce to become nuclear

especially in urban areas. The parents are closer to their kids and the father is extra concerned in their education, now no longer letting the woman take care of them almost alone.

As a result, mothers are not the simple hyperlink of a series of docile message transmitters. Their message is not always one in all womanly exclusion and submission: they encourage their daughters to study, work and evolve. "A revenge on their personal lives" all of them say. Ideas of freedom stormed the houses and the minds. Writers like M.Boutefnouchet, C.L.Dujardin and H.Addi all remark that:

> The traditional family structure has broken up under the impetus of new family models. The large "el aïla" family, which brought together several conjugal families, and which was based on attachment to the patrilineal origin, the division of roles between the two sexes, the segregation of space, the joint ownership of heritage and family assistance, has undergone upheavals other than the requirements of traditional conventions. [42]

Moreover, new relationships were thus established between women and men. The emergence of active females in society, who achieved new social parts, to which they adapted without problem, was thus encouraged by the men themselves. In addition to them being mothers and wives, they became full partners in the management of the family budget. They were no longer locked between four walls; they went out to study and work, which required strict organization and rational management of their time. It is really the advent of a new era for the Algerian woman and society.

Further, by working outside, the woman brings revenue domestically and helps the husband or her family. She does not need a guardian. Able to financially assume herself, she will be able to live alone, without or with children, be a widow or divorced. Fathers, brothers accept this case. A relationship of trust has been installed among family members. Especially in cities, now no longer trying to restrict her in the home, they encourage her to progress in her studies, in her work. Accordingly, feminine solidarity is regularly placed to work for the care of the children, to assist with the house responsibilities and in the kitchen, etc. The mother, the sister, the mother-in-law or the sister-in-law, and sometimes the neighbors, help the woman who works by looking after her younger children, preparing the meals, and so on.

Nonetheless, a sharp turn for the emancipation of women has consequently been taken. The change is perceptible and can be seen in the large schooling rate of girls and the female taking of public space. However, this case is not without difficulties. Resistance to change is

felt in a few fundamentalist circles wherein it is far nonetheless believed that the emergence of the "new woman" breeds social disorder and weakens the energy and virility of men.

Examples of violent reactions towards ladies have been in current years recorded in a few Muslim countries. There have been efforts to neutralize the development made in the field of women's education and to stop its improvement. The entire campaign is prepared in this way in the name of religion. Nevertheless, the movement toward emancipation is, it seems, irreversible. Helped by her family, the woman shows an unwavering commitment to her access to knowledge and to a standing of citizens in her own right.

In writing book, Assia Djebar certainly did not believe that her literary career would lead her twenty years later to the French Academy. Having become one of the 40 immortals, as the members of the French Academy are called, Assia Djebar can be reassured that she has indeed written Against Death and Forgetfulness. Moreover, in all her novels and films, Assia Djebar fights for women rights. Jean Dejeux, in his dictionary of French-speaking Maghreb authors, gave an overview of the multiple struggles of Assia Djebar describing her as a novelist of great talent, inscribing her work in the fight for the recognition of the Algerian woman, he also state that Assia Djebar has never ceased to engage with the pen for the conquest of space, renaissance and liberation of women. [43]

Denouncing the confinement and isolation of women, she writes: "Lila had decided to go out for as long as her pregnancy lasted, not afraid of the five to six months of imprisonment to which she deliberately condemned herself: “Mais n’ai-je pas risqué d’être une femme cloîtrée.” [44] Outraged by violence against women, she writes: “ Mots du corps voilé, langage à son tour qui si longtemps a pris le voile.” [45]

Patriarchal culture persists, although it has lost its sociological relevance under the conditions of urbanization and market exchange. It is subject to interpretation according to the respective interests of the members of the family group. According to H. Addi :

> If I were pressed to summarize my sociological analysis of contemporary Algeria, I would do so in four words: permanence and change of patriarchal culture. In the attitudes of individuals, in the new roles they have invested and the statuses they have arrogated to themselves... honor (nif), modesty (horma) and in its valorization of domestic space perceived as an ideal model of sociality. [46]

Hence, women make up half of the Algerian population. Without their access to knowledge, without their participation in work, without their vision of the world as it's far. Algeria today lives in a composite social reality, a kind of amalgam of modern elements and traditional elements that have survived. Even if tradition loses its relevance, it is never reduced to anything; individuals do not totally detach themselves from it. Old and new values are inextricably intertwined, to form a way of life where they rub shoulders and live at the same time. Moreover, many researchers see in this situation the cause of the identity crisisthat Algeria is going through in recent years, particularly reflected in the rise of religious fundamentalism in the 90s. The main concern was to prepare both girls and boys for their future roles as fathers and mothers on the one hand and as members of a well-hierarchical family group on the other.

In conclusion, education was based on total segregation between the two sexes, on the differentiation of roles, qualities and objectives. Even the parental roles were very different: to the mother warmth and affection and to the father control and authority. Because of her less valued status in patriarchal culture and her symbolic crystallization of the honorific system of the large family, the girl was more confronted with the feelings of exasperation of her parents who tried to exercise more authority and control over her; unlike the boy who had more freedom and autonomy. Today, the Algerian society has moved towards greater diversity, starting with the compulsory school for both sexes, in which boys and girls are forced to occupy the same space and receive the same education.

Finally, even if America is today a very developed country in which women have more rights and freedom. Moreover, Algeria is too in constant progress and change, women are free and have more consideration as individuals. Still they were very similar in the past. As we have mentioned before, during the 19th century, women lived in a harsh social environment in which inequality, male dominance and patriarchy reigned. Similarly, in Algeria families were very patriarchal because of religion since it is a Muslim country. Therefore, women were under the operation of man and completely marginalized from society.

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## Chapter Two: Djebar's and Alcott's Engagement in the feminist movement:

In this second chapter, we are going to deal with Alcott's and Djebar's activism. Our aim is to show their position in the feminist movement. In American literature, the figure of Louisa May Alcott stands out for her part in denouncing the poor social condition of American women. In *Little Women* (1868), she follows the drama of the life of her young hero Jo, the one who undoubtedly represents the women of her society. Many twentieth-century critics have categorized *Little Women* as early feminist literature that sought to subvert the patriarchal culture of nineteenth-century America and point to Louisa May Alcott's tumultuous relationship with her father, Amos Bronson Alcott, as the catalyst for her rebellion.[1]

Djebar's works are a part of a feminist standard that often presents itself as emblematic of the Algerian woman's cause as a whole. This mischaracterises the place feminism has in the country. The last novel of Assia Djebar, *Nulle part dans la maison de mon père (2007)* is a work in which the author not only reveals hidden situations of women, but also brings a profound vision of all what she herself lived. It is in this perspective that we want to take her work as a support, and demonstrate that these previous works also have this specificity of writing.[2]

### Section One: Alcott's Feminist Stand:

Throughout decades and after hard efforts to achieve equality of rights with men in many sectors of life such as social and political, women have influenced such significant change through achievements that have been recognized owing to their gender. The number of women who have joined groups to show feminism occur in social status to work place has risen over time, and the list of names of women who have engaged in the feminist movement over time is vast, but we will center on the nineteenth century. Women suffered the most during the Victorian era, Louisa May Alcott was a woman who fought for women's rights and opposed patriarchal culture during that time.

American novelist and poet Louisa May Alcott wrote a variety of works, including fairy tales and thrillers, but she also tackled political, social, and cultural themes as well as women's rights while entertaining her audience. On November 29, 1832, Louisa was born in Germantown, Pennsylvania. She was born and raised in Boston, but the family later moved to Concord, Massachusetts. Little Women, one of her best-known books, was released in 1840. The Hillside House in Concord was home to the Alcott family, who made many friends there.

After leaving Boston because her father, Bronson Alcott, was underappreciated as a teacher, he found a community in Concord that shared his views and a love of literature and art. Poets, philosophers, and reformers were among members of this group. Ralph Waldo Emerson and Henry David Thoreau, with whom Louisa quickly made friends, would subsequently retain a particular place in her heart. Her young mind was shaped not just by her father's education, as well as the writings of such two great intellectuals. Her father's beliefs, as well as the transcendentalist friends he knew, shaped her impressionable and inquiring mind. Louisa valued Thoreau's lessons, and Emerson and Margaret Fuller provided advice and encouragement. It contributed to her maturation into a young lady with a strong, cultured, and open mind, as well as a feeling of responsibility, self-sufficiency, and self-sacrifice.

Alcott's family was poor when Louisa was a teenager. She and her sister Anna were determined to find work and support their families. Louisa began contributing to the family's income as a teacher, dressmaker, and domestic. Louisa was resolute and optimistic. She regarded it as an opportunity for self-development and the capacity to make her own decisions about her life, job, and choices[3]. It was the beginning of change and the power to construct her own path for her, even though she lived in a society that afforded limited options for women seeking work when she began writing in her journal at the age of 15: "I will do something by and by. Don't care what, teach sew, act, write anything to help the family; and I'll be rich and famous and happy before I die, see if I won't."[4]

When she was young, she has observed how society restricts women's freedom. They could not vote, they could not work in other areas, and they could not own anything, not even their children. Alcott could not accept nineteenth-century American customs in which a man worked outside the home while the woman cared for the house and family. She even rejected the activities that girls were required to play, saying, "No boy could be my friend till I had beaten him in a race and no girl if she refused to climbed trees, leap fences…" [5] For her, being a woman meant more than just taking care of the family and cleaning the house. She felt confident in her ability to do things and compete with men. Her ambition to achieve something wonderful and have a meaningful experience grew, and she worked in a variety of positions.

At the age of 17, she wrote her first novel, The Inheritance, she even joined the Union of nursing corps during the Civil War. She wrote in her journal, "I want new experiences, and am sure to get me if I go", Louisa herself desired to be a solider, she got the opportunity to serve as a nurse, but was unable to experience the ambiance of the battlefields as she had hoped.

Feeling responsible, she decided to carry out her duty and to demonstrate to her community that women can be valuable in combat and defend their nation too. She refused to hide or to stay home; this is what she wrote in her diary when the war broke out:

> April .War declared with the south and our Concord Company went to Washington. A busy time getting them ready and a sad day seeing them off; for in little town like this we all seem like one family in time like these. At the station, the scene was very dramatic, as the brave boys went away perhaps never to come back again. I have often longed to see a war and now I have my wish. I long to be a man, but I cannot fight; I will content myself with working for those who can.[6]

Louisa traveled to Europe in 1865, her independent spirit rebelling against being chained to someone else's aspirations and intentions. She was pursuing independence and liberty; she continued talking about feminism and women's rights, and she defended her ideas in equal rights for all races and genders. She wanted to do new things and be engaged in new activities; she wanted to be a helpful part of society, but she was perceived as unusual and different; it was difficult to embrace change at the time. Even her reformist father found it difficult to handle her outspoken personality since he understood how patriarchal his culture was and believed that his daughters should have fashioned themselves after him in terms of both appearance and morals. Bronson Alcott was fascinated by his daughters' characteristics while they were little. He subjected them to several psychological tests.

When Louisa was four years old, Bronson Alcott tested their self-sacrifice, he always felt that she was different from her sisters he left an apple on a table and told the two girls not to eat it, because the fruit belonged to him. He was well aware that both of his girls would be seduced by it because they both loved apples. The two girls were resisting the urge toeat the fruit, but Anna restrained herself and ignored the apple. She even felt bad for surrendering to the pressure Louisa, however, consumed the fruit. She originally tried to hold back, but her urge to eat the apple ultimately won out over her worry about her father's disapproval.

Bronson Alcott realized that his second child's will was strong after hearing Louisa's unrepentant response that she had wanted it. From this story, we realize that from her childhood she acted in line with her own goals and decisions, and was aware that these usually conflicted with what society expected of them. She frequently acted to fit her father's requirements. She never let this; however, stop her from being herself, behaving in accordance with her moral

views, and challenging social conventions that demanded women to uphold certain standards. Even the characteristics of the imaginary characters she created were modelled after her own.

Louisa was also a feminist during the Victorian era, fighting for women's rights and challenges of the time. She dedicated her time and efforts to practical reforms, women's rights, and temperance. Mary Livermore, an American writer, abolitionist, and feminist, welcomed her to the Women's Congress in Syracuse, New York, in 1875. She was the first woman to register and, while writing to Lucy Stone's Women's Journal, she urged Concord women to vote in a school board election. She promoted women's rights and, via her works, had an effect on them by encouraging, advancing, and pointing them in the direction of taking action and participating more actively in society.

She also motivated girls to question social conventions and roles that males had misled women into believing were unbreakable throughout time. Louisa emphasized that life is more than knitting socks and sewing bandages and waiting for the prince charming to propose to her. Being a feminist who believes in the abolition of sexism and gender stereotyping, Louisa achieves her aim of becoming a writer without being hampered by these constraints. She aims to provide women the option to realize their aspirations via her work by presenting readers to knowledgeable, powerful female characters.[7]

At the age of 35, Alcott's publisher asked her to write a "girls story". This led her to write one of her great books at all time "*Little Women"*, who became an instant hit. When Louisa published her best-selling book Little Women, she questioned how society defined stereotyped gender roles and pushed the limits of what was expected of both men and women in terms of conformity. She addressed the delicate and daring subject of feminism, and most of her works served as forums for her to denounce injustices and urge society to In Nancy Porter's film, *Louisa May Alcott: The Women behind Little Women*. Geraldine Brooks declares, "Louisa really was an early feminist. It's underappreciated how she was able to use her success to make her really a megaphone for feminist issues." [8]

Little Women was written by a female author who chose heroines for women readers about a strongly gendered subject. Alcott's novel does not focus on four girls locked in adolescence and having childish adventures; rather, she wrote about the personal process of women growth, with all of its negatives and positives. Alcott also examines the situation in early America, when women struggled to maintain their rights and the ability to choose according to their inclinations. The opportunity for equality, such as education and employment

outside of their house. Little Women was based on Alcott's memories of growing up in Concord with her three sisters. She wrote a book about girls, about what she knew, her experiences with her sisters. The book was successful because readers appreciated the realistic aspect and her sharing of her family's stories and life with them. Alcott wrote in her dairy “we really lived most of it, and it if it succeeds that will be the reason of it”. [9]

Jo, the main character, was the reflection of Louisa herself. She struggled in maintaining women’s independence and in her efforts challenging the normative patriarchal society; Through Jo's character, Alcott hoped to convey the idea of feminism and to highlight the differences between men and women in terms of roles and traditions. As a result, we may discern Louisa's values in Jo's persona, which reveal liberal feminism in her. At one point in the novel, Beth says to Jo: “you are the gull, Jo, strong and wild fond of the storm and the wind, flying far out to sea, and happy all alone”. [10]

Jo exhibits conventional gender expectations, believes in equality, and feels that women can have the same opportunities as men. She does not let the limitations placed on them by sexists and the patriarchy prevent her from accomplishing her goals, that’s exactly why Luisa chose Jo as the main character to show to the readers that women can be different, strong and feminine at the same time. In addition, are able to achieve their goals, by presenting Jo’s journey, experiences, and the struggles she faced “I’m not! And if turning up my hair makes me one, I’ll wear it in two tails till I’m twenty, cried Jo, pulling off her net, and shaking down a chestnut mane.” [11]

Jo March is a stand-alone figure in the narrative. She is a strong woman who does not want to burden her family. Without being married to a wealthy man, she thinks she can accomplish anything she sets her mind to, including writing a book and becoming anything.

> Jo’s breath gave out here, and wrapping her head in the paper, she bedewed her little story with a few natural tears, for to be independent and earn the praise of those she loved were the dearest wishes of her heart, and this seemed to be the first step toward that happy end. [12]

Jo tries to do all she sets her mind to since she has a strong feeling of independence. As a result, in the fall of 1869, she travels alone to New York City in an effort to maintain herself without disturbing anybody else and create money on her own As she says: “well my sister Amy is in Paris, and until she marries someone obscenely wealthy, it’s up to me to keep the

family a float." [13] She thinks she can live well, make money, and fulfil her ambition of becoming a writer without having to wed a wealthy man or conform to conventional norms.

Jo struggles in maintaining women's independence and in her efforts challenging the normative patriarchal society, Alcott states:

> …Jo does use such slang words!" observed Amy, with a reproving look at the long figure stretched on the rug.
>
> "Jo immediately sat up, put her hands in her pockets and began to whistle." Don't Jo. It's so boyish!"
>
> "That's why I do it."
>
> "I detest rude, unladylike girls!"
>
> "I hate affected, niminy-piminy chits!"[14]

From the passage above, it is clear that Jo has a manly sense of style. The rationale for Jo's style is to reject conventional ideas about women's fashion. Jo was passed up in favour of a woman who looks to be prominent and has beautiful figures. It appears from the phrase "Jo uses such slang language!" that Victorian females should have a particular attitude and be graceful.

Jo uses the common term "man," which can harm how women are perceived in society. She did this because she wanted to achieve gender equality. Jo is under no obligation to use the words in her intention. Jo rebelled against the Miss March selection procedure. She refused to adopt the typical fashion of young ladies, who like lengthy gowns. Jo expresses her unhappiness at having little flexibility to engage in activities like job, play, and etiquette as a young woman. Louisa states in Little Women:

> I hate to think I've got to grow up, and be Miss March, and wear long gowns, and look as prim as a China aster ! It is bad enough to be a girl, anyway, when I like boy's Games, work, and manners! I cannot get over my Disappointment in not being a boy and it is worse than ever now, for I am dying to go and fight with Papa. And I can only stay home and knit, like poky old women! [15]

The 19th century representation of a lady was by wearing a long skirt and her long hairdo, but not for Jo, who styled her hair as she pleased. She disliked wearing gowns and did not want to be obliged to wear gloves; she would rather fight than her father; she aspires to attend college; she despises needlework and other home responsibilities; and she enjoys running

wild and valuing freedom. Her disobedience will shape her character and life. Jo emerged as the heroine who is self-sufficient and democratic. She wished to disrupt the social practice of the law, even in the way she dressed. , Alcott states in Little Women:

> They looked very well in their simple suits, Meg's in silvery drab, with a blue velvet snood, lace frills And the pearl pin. Jo in maroon, with a stiff, gentlemanly linen collar, and a white chrysanthemum or two for her only ornament… [16]

Indeed, the character of Jo rejects her feminine role, rather adapting a masculine orientation and becoming assertive as a result of the inferiority. She is experiencing her gender by rejecting the expectations of women's domesticity role and rejecting the contemporary definition of femininity, Jo March objects the societal construction associated with her gender.

> …I want to do something splendid before I go into my castle, something heroic or wonderful that won't be forgotten after I'm dead … I think I shall write books, and get rich and famous ,that would suit me , so that is my favorite dream.[17]

In other words, Jo has always been the young lady who opposes the patriarchy that women have historically upheld. Writing was once viewed as being improper for women, so she began. She disagreed with the notions that women must wear gowns, act and speak in a particular manner to be considered feminine, or marry wealthy men early and then submit to them. She opposed patriarchy because she saw that women had the potential to be more than housewives and independent people. She also understood that women have the chance to pursue their dreams and be free from oppression. Jo March struggled constantly with her fiery nature and determination, and frequently she felt like an outcast. She, on the other hand, felt confident in her strength and stamina and was proud of her individuality. She made the same decision to become a writer and earn enough money to support herself as Louisa did at the age of fifteen. She had confidence in and depended on herself. Another hero is Louisa. Christie Devon in Work: A story of Experience reflected the author's own idea of life.

Moreover, Louisa May Alcott was a fervent advocate for women's rights when it came to problems regarding their ability to work, educate themselves, and exercise their right to vote. She herself attempted many occupations since she detested being dependent on a guy and wanted to attend college but was unable to do so. She showed her anguish in Jo March character, and she also intended to highlight how the patriarchal society has also depicted women in

literature by classifying them as either the docile Victorian angel in the house or the madwoman.[18]

Indeed, Women authors were forced to fall behind their male colleagues in the 19th century. For her writing, she had to appear modest, submissive, and even apologetic. If she didn't, she may get ignored, assaulted, or thought to be crazy. In order to boost her income, Louisa May Alcott herself was compelled to publish several works of literature under false names or an assumed identity. These women were now free to write without restrictions, and their newly acquired persona shielded them from the opinions of their male colleagues. This was evidently the case in Louisa May Alcott's Little Women, which tells the tale of a woman against patriarchal society. Jo served as a reflection of her, demonstrating to the world what it was like to be a woman during that time.

In the nineteenth century, authors like Louisa typically lacked the confidence to keep their heroines unmarried since they were writing for a specific audience. Alcott, asserted in her book that marriage is not something that one should aim for in life. She thought a union formed out of love is more precious than one formed for practical reasons, or to quote Mrs. March's words: “Right, Jo, better be happy old maids than unhappy wives or maidenly girls, running about to find husbands.”[19]

From the theory *The Second Sex*, we can observe that Beauvoir took the same position as Louisa May Alcott; Beauvoir believed that women were constrained by their biological need to give birth and raise children and disregarded the "productive" potential of reproduction as repetition. Contrarily, men go past this recurrence and start "new projects and inventions". Moreover, she contends that women must economically free themselves at the risk of being defiled by engaging in "low" vocations such as prostitution, which revolves around the concept of chastity and faithfulness once again. She believes that the amount to which women are entrenched in social institutions, their capacity to engage in the economy meaningfully and of their own choosing, and their ability to oppose male supremacy politically are all indicators of emancipation. Women are often denied of opportunities for not being "as good as their male counterparts", and even because "obstructions do not stop brilliant women from achieving".

According to Beauvoir, women are unable to achieve personal achievement in today's capitalist and oppressive world. She now has some financial protection against such claims due to the shift in her legal position from father's daughter to husband's wife. Therefore, women who aim to be financially independent go against the trend and struggle. Beauvoir received a

boost in the right direction with the growth of liberalism, which promoted individualism in both sexes. Nonetheless, she acknowledges that their class or more precisely, the class to which their husbands belonged influenced women's access to economic and cultural opportunities.[20]

Alcott's *Little Women* (1868) encouraged the development of autonomous women while diminishing the role of boyfriends. Jo, for example, defies readers' expectations of a love connection between her and Laurie by asserting her independence and lowering her chance of being foreseeably predictable. Jo is a particularly distinctive character that Alcott developed because of her courageous, audacious, and most crucially, real disposition.

Since *Little Women*'s publication, its effect has been enormous. Wide-ranging and in-depth, the book has helped a generation of girls understand familial love, the rewards of living with sincerity, mutual sacrifice, and lofty goals, as well as how it feels to be independent and unique.[21] It had a huge impact because Jo, a feminist protagonist widely considered as having been heavily inspired by her creator, was selected to depict the experience of becoming a woman rather than being one already. Jo desired equal rights as well as authorship in contemplation. Jo believed that women should be treated equally to men and not superior to them, hence she never attempted to offend males while arguing for women's rights or changing social norms.

Furthermore, the first non-saintly person Beauvoir found particularly fascinating was Jo March, the fictional American Protestant heroine of Louisa May Alcott's successful novel, *Little Women* (1868). Like many readers, Simone was captivated with Jo as a writer, taking up the form of the short story to imitate her. Naturally, she also had very strong ideas on the Laurie question—the rich neighbor who proposes to one and then another of the March sisters. When she read the second volume of Good Wives and discovered about Laurie and Amy's engagement (without Jo's assistance for background information), she instantly and categorically said, "I hated Louisa M. Alcott for it."[22]

Nonetheless, the similarities between the Marches' (fictionalized from Alcott's personal experience) and her own family life provided her pleasure: "they were taught, as I was, that a cultivated mind and moral righteousness was better than money". This was something to hold on to, especially because, like the Marches and Alcott herself, Beauvoir's family struggled with limited finances, the memory of happier days, and the all-too-visible affluence and comfort of neighbors and relatives.[23]

In conclusion, Louisa May Alcott influenced many people in the United States of America by her progressive feminist ideas. She emphasized self-reliance and self-trust, which are the pillars of independence, and she praised work and the active way of life. She was deeply involved in social questions, like the abolition but most important to her was women's rights to vote, go to university, work and earn money.

Finally, she delivered in *Little Women* her messages honestly, because her self-lived according to these ideas.[24] The novel was the best book that represented Alcott's feminist movement where women not only stay at home but also work for their lives. Jo reflects the feminine attitude in the novel such as a male style. She is one of the most opponents against women's rules, and she often does what men does. Yet, Alcott is successful as her novel advocated the possibility of being more than just a wife to a man, for she emphasizes the importance of education and career opportunities, for example Jo pursue her career as a writer and stood against the norms, for Alcott's *Little Women* instruct the readers to seek independence individuality. This novel can thus rightly be called a feminist reading of little women's coming age.

## Section Two: Assia Djebar's Feminist Thought:

Assia Djebar is a well-known personality in Maghreb Francophone literature and a member of the French Academy. Fatima Zahra is the most prolific Algerian female writer. She is the only person who has achieved worldwide stature thanks to her exceptional works, which have won her a position, respect, and admiration for literature that goes beyond. She spent her youth in Mouzaia, attending a private Koranic school then, at the age of 10, a Frenchprimary school where her father worked as a teacher.

Assia Djebar, the narrator of Nulle part dans la maison de mon père, grew up in a somewhat severe social context, subject to the same limits of tradition as all other girls in her culture, with the difference that her father encouraged her to study and achieve. This distinct advantage confirms the novel's fictitious autobiographical character. Assia Djebar has spoken several times about her father's influence on her future career as a writer. The author expressed thanks to the men who, unlike many Muslim dads, permitted daughter to attend high school in a speech given in Frankfurt at the acceptance ceremony for the Peace Award by German Publishers and Booksellers: "[...] or ce petit miracle fut rendu possible grâce à mon père

instituteur, homme de rupture et de modernité face au conformisme musulman qui, presque immanquablement allait me destiner à l'enfermement des fillettes nubiles." [25]

Furthermore, many of Djebar's works are about oppression and struggle. She regularly investigates the problems of Muslim women in Algeria to break away from established cultural and family responsibilities. Djebar also regularly emphasizes Algeria's battle for independence from French, as well as the repercussions of resistance. She also noted the absurdity of cultural analysis when writing in the colonizer's tongue.

Similarly, Djebar's study investigates how colonial language affected major cultural ideas such as identity and gender. According to Monique Gadant in Femmes et pouvoir, speaking about oneself in public, writing in personal terms is a double offense for a woman: as an abstract personality because she must go undetected. Furthermore, the woman speaks of the private, which the man must not expose.[26]

This same view is undermined by De Beauvoir's theory The Second Sex, which asserts that women inhabit the position of the Other and, as such, are vulnerable to the forces of mythological, exploitative biology. Because The Coming of Age gives more attention to the variety beneath the unifying stories and works with a little different definition of otherness, it sounds very similar to The Second Sex in tracing the origins of the elderly's marginal status. While The Second Sex accused patriarchy of depriving women of their subject status by excluding them from the project and minimizing the fleshed experience of the erotic, The Coming of Age contends that the aged non-subject status can be traced back to their exclusion from their projects and erotic possibilities. "The elderly man seems to active members of the community as a 'other species,'" De Beauvoir says, because he is not involved in a project.[27]

Additionally, women in Djebar's works share their experiences and resistance to containment. The female community involves common tides of affirmation and resistance. Djebar explores the tensions between the singular and the feminist struggle entails. She fights against the restrictions suffered by Algerian women to question the very possibility of or of categorizing these women. As many critics have pointed out, such as Clarisse Mildred Mortimer and Anne Donadey, she sets out to reclaim repressed female voices, reflecting on the relationship between and writing and on the importance of creating a feeling through oneself. expression.[28]

Indeed, Djebar is clearly a politically engaged writer. She seeks to criticize the repressive structure of the society, with a constant stand against Algerian patriarchy, and

examines the increased emancipation and liberation of Algerian women. In embarking on such a challenge, however, she struggles to negotiate a series of complex and contradictory ideological positions. She is swayed by the need to emphasize feminine unity, stressing links between women in order to strengthen her own resistant voice. She participates overtly in a wider feminist movement, aware of the political necessity for solidarity and mutual support. In addition, Djebar is also at pains to subvert modes of criticism that homogenize the feminine community, emphasizing individuality, mobility, and freedom of choice.[29] As Nagy-Zekmi notes in his book *Tradition and Transgression in the novels of Assia Djebar and Aiche Lemsine*:

> Djebar's works present female characters who rebel against 'the domineering traits of patriarchy' as a means of self-preservation and self-identity. By creating characters who flout established norms, Djebar herself becomes a transgressor of tradition. [30]

Nagy-Zekmi recounts Mildred Mortimer's interpretation, that Islamic culture centers around the discourse of silence, and hence a Muslim woman who is seen or heard in public divulging items of the private world is guilty of a 'double violation'. Whereas the female writer who dares to record for posterity the precise secrets that are not to be shared in public is committing a 'triple trespass'. [31] This conflict is linked to the seeming divide between Islamic and Western philosophy. While popular misconceptions portray Islam as a collective religion in which personal thought is a potential danger, Western thinking has been connected with the emphasis of the individual.

Simone de Beauvoir and Assia Djebar travelled similar routes, both focused most of their thinking on the status of women, stressing the importance of schooling and education in improving the lot of women and emphasizing the need for women's economic independence. Moreover, De Beauvoir feels responsible for women liberation and need to give voice to women, she said: "A women is shut up in the kitchen or boudoir, and one is surprised her horizon is limited; her wings are cut and then she is blamed for not knowing how to fly." [32]

Assia Djebar too seeks for the liberation of Muslim women; this was in contrast to the majority of the country, which remained very conservative, attached to strict Islamic rules and an indigenous patriarchal culture. "I only see one way for the Arab women to free themselves from everything. The one of talking, talking non-stop, talking for yesterday and talking for today. Yet, talking to each other." [33]

Furthermore, the Djebarian writing is a francophone writing because it has a different style compared to other writers; it practices literary and theatrical writing and cinematographic realization. She published her first novel *La Soif* in 1957 and she was not yet twenty years old, then the novel *Les Impatients* in 1958. Besides, in her collection of short stories *Femmes d'Alger dans leur appartement* in 1980, Djebar returns to the cause of social emancipation for Algerian women, demonstrating through the stories how little has changed over the years in the lives of these women. In a group of novels known as the "Algerian Quartet," *L'amour, La Fantasia* in 1985, *Ombre Sultane* in 1987. *Vaste Est La Prison* in 1994. Two decades later, Djebar offers her readers, *Nulle part dans la maison de mon père* in 2007, a personal history that sheds further light on a life story that is both exemplary and unique.

Her most recent work, Nulle part dans la maison de mon père, is a story about female consciousness in which the narrator recollected and re-patched parts of her childhood and teenage memories together, associating her parental repression with her longing for freedom. She was silenced and forbidden from expressing herself or her thoughts. As a result, she gradually comes to her first realization: "Je me suis engloutie à force de m'être tue"[34]. The novel has drawn heavily on the writer's own experiences, particularly her adolescence. In this way, the story is separated into three key parts: childhood, adolescence, and adulthood, which we attempted to analyze in order to portray all she went through in her life and what made her a real feminist.

Beginning with lovely childhood memories, the narrator of the novel Nulle part dans la maison de mon père places a specific focus on her parents' sensitive memory. The mother is depicted as a noble and graceful woman from the opening pages. The narrator proudly describes her critical position during relatives' visits: she is both a guide and a protector of the maternal reputation, while adopting the virtues of this beautiful treasure that her mother represents. [35] She said in her novel: " Je me sens fière car j'introduis ma mère – que je sais la plus belle, la plus désirable – à toute la ville, au monde entier : ceux qui l'admirent, je pressens déjà qu'ils nous jugent, qu'ils nous guetteront, méfiants et circonspects…". [36]

Along with detailing her father's unique characteristics, the narrator also remembers previous occasions when colonists and indigenous people regularly clashed. She recounts how, for instance, in Caesarea, her father triumphantly demolished a French-erected sign that read "Interdit aux Arabes" since it was disrespectful to Arabs. [37] The father's answer reflects some type of identity affirmation and is a gesture of reclaiming the land.

Moreover, the author of Nulle part dans la maison de mon père writes analytically in this autobiographical work, which she refers to as "self-unveiling": « Dans ce long tunnel de cinquante ans d'écriture se cherche, se cache et se voile un corps de fillette, puis de jeune fille, mais c'est cette dernière, devenue femme mûre qui, en ce jour, esquisse le premier pas de l'auto dévoilement ».[38] The narrator, even at a young age, challenges patriarchal society's standards that enforce unequal and unjust life chances on women. The narrator discusses how, despite her deep scars, she attempts to overcome this cultural weight by reading and writing.

As a result, the accumulation of information in the idealized representation of the father as a true hero highlights the protagonist's absolute loyalty. The fifth chapter of Djebar's Nulle part dans la maison de mon père, "La Bicyclette," speaks about an experience that would change the narrator's vision of her adolescence and life: "Une scène, dans la cour de l'immeuble pour instituteurs me reste toutefois comme une brûlure, un accroc dans l'image idéale du père… nous, enfants d'instituteurs, jouions là, dans l'ignorance provisoire de nos différences." 39 The proudest moment happens soon as her father arrives, when she practically alone maintains her balance. He ordred his daughter to return home. As soon as she arrived home, her father became enraged: "Je ne veux pas, non, je ne veux pas - répète- t-il très haut à ma mère, accourue et silencieuse -, je ne veux pas que ma fille montre ses jambes en montant à bicyclette ! " [40]

The protagonist does not respond, and a sense of guilt and dishonor overtakes her; this emotion is exacerbated by the mother's silence. The mother does not try to fight against the patriarch and does not protect her kid since her husband makes her feel responsible as well. And it is with great innocence that the narrator expresses her surprise: « mon père est-il le même ? Peut-être devient-il soudain un autre ? » [41], or : « je crois même avoir supposé que mon père avait été en contact avec quelque microbe, un mal sans nom – parce que laid, parce que noir. Une tourbe, une immondice ! ».[42]

The narrator will then begin to question why Algerian women, who live at the intersection of two cultures, agree to submit to harsh conventions. Why can't traditionalism coexist with women's empowerment? Such yearning hides the young girl's early attempts to establish her identity, which are both based on the paternal model and indicate the start of teenage rebellion.

Djebar's adolescence was marked by her reading of poetry and books. For the narrator, devoting to writing is a method of escape she follows to free herself from the oppressive weight of rigid social norms. “Longtemps, j’ai cru qu’écrire c’était s’enfuire” [43] So, writing and reading will be her primary sources of enjoyment and, more significantly, escape. “La lecture sera mon ivresse!”. Literature consequently has a therapeutic effect on the reader. [44] The depth of her reading allows the hero's modest universe to grow every day. "Comment raconter cette adolescence où, de dix à dix- sept ans, le monde intérieur s’élargit soudain grâce aux livres, à l’imagination devenue souple, fluide, un ciel immense, découverte, découverte, lectures sans fin, chaque livre à la fois un être (l’auteur), un monde (toujours ailleurs)". [45]

The thirteen-year-old narrator eventually starts to enjoy the thrill of adventures in the town of Blida with Mag, her first real companion, with whom she shares a passion for reading. Visits to the movies and many other getaways are tainted by the awareness of the "sin" of the freedom she gives herself despite her father's strict beliefs.[46] As she wrote: “ma crainte de la sévérité paternelle et l’observance du “contrat” implicite que je me sentais tenue de respecter vis-à-vis du père.” [47]

*Nulle part dans la maison de mon père* is obviously a book on female awareness. After the narrator's introspective trip is accomplished, one may begin to realize how behind her own self-denial lies that of Algerian women, and behind that of Algerian men, whose patriarchal and religious systems' rigidity allows them to also survive against the colonizer's initial denial: all linked, all collaborators and partners in crime. At the end, the narrator's self-discovery process changes into one of self-connection, from which to continue creating a more real personality.Additionally, she realizes her first truth: “Je me suis engloutie à force de m’être tue”.[48] This stillness within herself is the first indicator of disregard of herself, of her feelings and wants,: “Enfin le silence. Enfin toi seule et ta mémoire ouverte!”.[49]

The third and last section of the book, *Celle Que Court La Mer*, is devoted to the hero's dual journey from youth to adulthood and from the village to Algiers. This stage is defined by experiences and sentiments that depict the tension between a thirst for knowledge and the weight of parental constraints, all within the dome of God's norms of traditional Islamic culture. The narrator's perplexity persisted until adulthood.[50] She sees the hypocrisy of Algerian men who enjoy French women but despise their compatriots who behave like them in Algiers, where liberated and European Muslim women cannot be discriminated against in terms of clothing, everyone having the ability to walk out without a veil, since

being " chez eux et libérée, c'est impossible" [51].

The narrator suddenly feels like a stranger in her community: « Je retournais aux rues dites « européennes » comme si je suis devenue une véritable étrangère, partout dans cette capitale ! ».[52] This strangeness is also that of finding oneself in the middle and being rejected by both sides:« et moi, dans cette classe de collège, j'oublie que, pour mes camarades, je suis différente, avec le nom si long de mon père et ce prénom de Fatima qui m'ennoblissait chez les miens, mais m'amoindrit là, en territoire des "Autres" ».[53] The author will be indelibly marked by the cultural divide, which will pervade her writing.

Her first encounter with Tarik, the young "Saharan" who sent her a prohibited letter when she was living in the village with her parents, occurs in timidity. Later, she remembers a picture of herself and Tarik, her future husband and fiancé, whom she would soon divorce. The narrator then examines the photos of herself, seeing her "absent" face and realised that she was unhappy but had not been aware of it., she said: « la photographie de ce couple d'autrefois, je la déchirerai ; sans état d'âme ».[54]

Furthermore, the author's sense of fragmented identity, explored in *Nulle part dans la maison de mon père*, pushed her to embark on a self-exploration with to understand herself:« de comprendre, de me comprendre »,[55] « de m'expliquer à moi-même — moi, ici personnage et auteur à la fois ».[56] Analytical writing, which encourages autofiction, has enabled Assia Djebar to lead a struggle against an antiquated and masculine system on behalf of all oppressed women in her beautiful country, Algeria: « N'est-ce pas, à la fin, nous découvrir… libérées ? De quoi, sinon de l'ombre même du passé muet, immobile (…) ».[57] As a result, the author has tried to analyze the father-daughter relation, the compound cultural situation of her nation and family, the impact of the patriarch's restrictions on the author's personality and writing, and, above all, the love of literature that serves as her ultimate refuge and source of redemption.

Fatima was in reality motivated to begin treatment by reading and writing in order to overcome of her anxiety and defy rigid traditions by eliminating her discomfort and shame feelings : « Renoncer à quoi ? À défier le père, à dire désormais à son fantôme : J'ai raison, j'ai vaincu, je peux pédaler, montrer mes jambes, mes pieds nus, mes mollets, mes genoux, et même mes cuisses aussi ! ».[58]

In completing her story, the author-narrator poses a basic issue about the fact of so many Algerian women, a question whose solution remains unknown, which stops it. Even decades later, from achieving a calm acceptance of the past:

> Pourquoi ne pas te dire, dans un semblant de sérénité, une douce ou indifférente acceptation : ne serait-ce pas enfin le moment de tuer, même à petit feu, ces menues braises jamais éteintes ? Interrogation qui ne serait pas seulement la tienne, mais celle de toutes les femmes de là-bas, sur la rive sud de la Méditerranée… Pourquoi, mais pourquoi, je me retrouve, moi et toutes les autres : nulle part dans la maison de mon père ? [59]

Assia Djebar has always contributed to the development of explanation and common knowledge. She wrote in order to create chances in the middle of forced silences. All of her female characters serve as symbols of resistance—however restrained to oppression, limitations, and authoritarianism. Each person will find their own way to rebel against the collectively imposed silence and confinement through a special action. At a lecture at the French Academy in 2006, she said. « J'écris comme tant d'autres femmes écrivains algériennes avec un sentiment d'urgence contre la régression, la misogynie ». Assia Djebar conveys via her work the sensation of a narrator who is stuck in a transitional area while also screaming the identity antagonisms that cause it. In *Nulle part dans la maison de mon père*, she gave voice to the voices that haunt and torture her, demonstrating how the fusion of literature and culture can vividly bring an autobiographical reality to life.

Djebar was a storyteller, scripter, and talker who collected the sounds of her veiled and mute companions. It is about breaking the enforced silence and talking to and about women. Djebar's objective is not to talk for or about women, but to communicate directly to them:

> Mes mots, aujourd'hui, ceux d'un désarroi rimé, que ce soit en français ou en arabe, où les suspendre, à mon tour ? Les suspendues : pour chercher à remporter l'une de ces palmes d'autrefois, me faudrait-il, moi, avec ma voix et mon corps tout entier, me suspendre, à bout de bras, sinon au pilori, du moins par mes épaules soulevées, par mon cou enchaîné, ma langue trouée, mon cadavre exposé à tous vents, non pas justement sous le ciel d'Arabie, mais sous tous les cieux du vaste monde ? [60]

To summarize, the undeniably feminist aspect of Assia Djebar's work is part of a particular logic that takes the Algerian situation into consideration. Furthermore, the cultural and historical background helps her to visualize and differentiate herself from a community of women's position. Algerian women, as Djebar says, are oppressed by a legislation that restricts their freedom under the yoke of men who have just been subjugated by colonial control, and this dimension matters.

In actuality, there are two ways to look at the topic of voice in the text: from its feminine side and from its relevance to historical concerns. The intense conflict surrounding Assia Djebar's literary decisions is a reflection of her own existential situation as a person under patriarchal dominance. The feminine idea centred on the representation of women, femininity, and the female body demonstrates that it is this "line of force" capable of challenging the prevailing tenets of historical silence, religious hypocrisy, and the usage of the French language. This intense antagonism between the literary and the extra-literary has the consequence of setting in action a variety of patriarchal and racist beliefs, of which women are the first victims. Assia Djebar's devotion and resistance in each of her novels are indicative of her strong desire to end the control to which women are subjected through the powers of writing.

In addition, we have to take note of the fate the author reserves for colonial history, which is rewritten from a perspective that is no longer that of the colonizer, which had previously predominated, but that of colonized women. Assia Djebar's double break has the effect of elevating women's voice to the unprecedented status of topic of historical discourse. These processes of denunciation understand history, which up until this point had solely been the history of males - of France and Algeria- understood through a diversity of voices that together make up a feminine and empowering "we." Assia Djebar therefore presents a poetic counter-discourse to the political discourses held by Algerian leaders in the years following independence in which the participation of Algerian women to the battle of liberation is recognized, claimed, and championed as "the only possible ethical position". [61]

Finally, we might highlight how Assia Djebar's speech, which seems to be intentional, encourages ambiguity. Assia Djebar appears to embrace a clear position that rigorous evaluation of texts is in reality contradictory or eligible, whether this is due to word of mouth or its connection to certain French feminist organizations. Accents of individual voices may be heard underneath the apparent speech, and a strategy that takes into account the unique characteristics of Algeria can be seen hidden below references to French feminists.

In conclusion, Alcott and Djebar's works address a number of issues with women's oppression in American and Algerian culture. It also indicates that Louisa and Assia bring hope to society as a whole because of their resilience and bravery in rejecting, fighting, and defying patriarchy.

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## Conclusion:

This research work has dealt with the Patriarchal society and resistance in Louisa May Alcott's *Little Women* (1868) and Assia Djebar's *Nulle part dans la maison de mon père* (2007). Our study examined women's status under the domination of men in patriarchal societies especially in America and Algeria. The two selected works have been studied in the light of Simone De Beauvoir's feminist theory, relying on her book entitled The Second Sex (1949). Our study shows that both authors tend to save women from the oppression and discrimination of the patriarchal system.

Our analysis of the two novels reveals certain results that strongly suggest that the two main protagonists represent the key traits of resistance to patriarchal rule and struggle against it. The first chapter was devoted to the theme of male domination, feminine alienation, violence and female victimization. It has been shown that each female character in the novels is aware of the gender inequality that prevails in American and Algerian societies. Women are silenced by the exploitative and abusive control of men, whom they use in the name of tradition and religion.

The second chapter was dedicated to examining the feminist engagement and struggle of Louisa May Alcott and Assia Djebar. In fact, both use their writing as a means of rebellion to create strong women in patriarchal societies oppressed by male authority. We conclude from the preceding study on the feminist positions of Alcott and Djebar that, despite having been reared in various nations, cultures, and eras, the two authors have a lot in common. The persecution they experienced because of living in patriarchal society was the first factor that caused them to become aware and motivated them to rebel.

To conclude, the two mentioned works are suitable to be analysed and studied together in the light of patriarchy and women's resistance by focusing on the situation of men's superiority in societies and its main features. We hope that this research will help in a better comprehension of the connections between the two works and the earlier concept. Since our thematic study is limited and the scope of our research cannot deal with all the subjects related to the works of Louisa May Alcott and Assia Djebar, We believe that other studies and research can be conducted to examine additional issues in both works from new perspectives, including feminism and gender issues.

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