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Patriarchy and Women's Resistance in Lauraine's *Hanberry A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman* (1993).

Presented by :

- SLAMANI Yasmine.
- SAHRAOUI Naouel.

Supervised by :

Dr.GADA Said.

Board of Examiners :

Chair : Dr.LARABI Sabeha ,University Mouloud Mammeri Tizi-Ouzou.

Examiner :Dr.HADADDOU MOHAMMED Mouloud Mammeri Tizi-Ouzou.

Supervisor :Dr.GADA Said Mouloud Mammeri Tizi-Ouzou.

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Abstract:

*We examined the issue of patriarchy and women's resistance in Lorraine Hansberry's *A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman* (1993). In the two chapters devoted to each issue, we borrowed theoretical concepts, namely Simon DeBeauvoir's *Otherness* in her *Second Sex* (1949) ,and Chela Sandoval's *Differential Consciousness* in her *Methodology of the Oppressed* (2000), to highlight how women from different backgrounds endured patriarchy and how some fought for gender equality and against traditional gender roles. In the first chapter of our work, we focused on the ways in which women were marginalized and inferiorized, while in the second chapter, we revealed how some women fought back against the different systems of oppression in various ways within their communities, and that in both of the works. The study of the two works allowed us to see that the Afro-American author Lorraine Hansberry and the Algerian francophone author Malika Mokeddem, despite the different racial and societal backgrounds, similarly portrayed the experiences of women in patriarchal societies and also their journey of resistance.*

Keywords: *Oppression, patriarchy, resistance, social expectations and norms, traditional gender role.*

I. General Introduction:

Throughout history, especially in the mid-twentieth century, women faced significant social challenges. enduring unfair treatment in patriarchal societies alongside discrimination based on race, ethnicity, and class. This patriarchal control, evident in cultures like Afro-American and Algerian societies, fueled the emergence of the feminist movement during the nineteenth and twentieth centuries.

Originating in America in 1848 and spreading globally, this movement, marked by events like the Seneca Falls convention and Suffrage Movement, spearheaded advancements in women's rights, aided by support from political figures, revolutionists, scientists, and artists, including influential writers

The essay of the writer and feminist Virginia Woolf, *A Room of One's Own* written in 1929, had a significant impact on writers and women in general. The essay highlighted women's restricted expression and lack of access to education and economic independence, inspiring writers and artists to challenge patriarchal barriers and to pave a way to discuss many social issues from a woman's perspective.

The second wave of feminism, occurring in the 1960's and 1970's, saw the emergence of black feminism, which spotlighted the unique struggles of women of color, epitomized by figures like the playwright Lorraine Hansberry. Hansberry's seminal work, *A Raisin in the Sun*,(1959) portrayed the intersectionality of gender and race, resonating deeply within the feminist movement. *A Raisin in the Sun* (1959) was the first drama of a black American female to be performed on Broadway. Hansberry was herself a feminist and civil rights activist. Therefore, the author, throughout her play, highlighted the experiences and struggles of the black Americans, especially women, during the mid-twentieth century in its real terms from an African American point of view. The play depicts the kinds of obstacles black

Americans might face and prevent them from realizing the kind of ease and comfort often referred to as the American Dream.

Comparatively, Malika Mokeddem's *The Forbidden Woman*(1993)delved into the Algerian woman's plight within patriarchal and traditional confines, particularly during the civil war (1991-2001). During that period, women were the target of the Islamists. They were expected to primarily fulfill their duties within the household and engage in the production of that one essential thing they called a Muslim. Mokeddem, like Hansberry, used her writing to raise awareness of gender inequality and women's fight for rights, offering a collective mirror reflecting the struggles of Algerian women.

We undertook this research to study women's experiences, journeys, and fights for freedom. While hailing from different backgrounds and writing in distinct contexts, both Hansberry and Mokeddem confronted similar themes of patriarchal oppression and societal expectations in their works. *A Raisin in the Sun* (1959) and *The Forbidden Woman* (1993)stand as poignant examples of their efforts to illuminate women's resilience against societal norms and gender disparities. Through their narratives, they championed the enduring struggle for women's freedom and equality.

A. Review of Literature:

Lorraine Hansberry and Malika Mokeddem are two celebrated female authors. Specifically, in connection to gender and race. Both have produced works that examine the themes of identity, struggle, and resistance. From our review of previous literature on Lorraine Hansberry's *A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman* (1993), we notice that both works received criticism from different perspectives.

Both novels share similarities, as Lorraine Hansberry and Malika Mokeddem both drew inspiration from their personal experiences. Hansberry, who grew up in a middle-class family in Chicago, reflected her struggles in the story of the Youngers. Similarly, the Algerian-born Mokeddem, shared her own experiences after escaping societal pressure in France. Both authors explore common themes in their works, with female characters facing gender, racial, and cultural oppression in *A Raisin in the Sun* (1959) and *The Forbidden Woman* (1993). Additionally, both works delve into the characters' dreams, aspirations, and their resistance against societal norms and inequalities.

To start with, Lorraine Hansberry's play *A Raisin in the Sun* (1959) received a significant criticism. Robin Bernstein's analysis revealed a troubling phenomenon: the tendency of white critics to overlook the political significance of Lorraine Hansberry's work. In her article *Inventing a Fishbowl: White Supremacy and the Critical Reception of Lorraine Hansberry's A Raisin in the Sun* (1959), she explains:

By ignoring Hansberry's politics and recognizing only the play's specificity to black culture, white critics erased Hansberry's authority to speak about anything but herself. This action positioned blacks as if in a fishbowl: they could look at each other, but not at anything beyond their immediate context. (Bernstein, R., 1999, P19)

Bernstein's comparison of a fishbowl highlighted how some white critics missed the bigger picture when interpreting *A Raisin in the Sun* (1959) by Lorraine Hansberry. It was as if they only saw what was inside the bowl, which represented the black culture depicted in the play,

but they failed to look beyond its confines to understand the broader social and political context. This limited perspective prevented them from perceiving the full depth and significance of Hansberry's work, similar to being stuck in a confined space where you could only observe what was immediately around you. By using this metaphor, Bernstein emphasized the importance of recognizing the broader themes and messages of the play, urging a more inclusive approach that acknowledged Hansberry's authority to speak on a wide range of issues beyond race.

Another critic, Kazmi et al. (2021) provided a profound analysis of Lorraine Hansberry's play *A Raisin in the Sun* (1959) by highlighting its significant impact on readers, it guides them on a journey of self-discovery and a deeper comprehension of class conflict. They drew our attention to the harsh realities depicted in the drama, where the suffering endured by the characters were primarily inflicted by the white people in positions of power, further exposing the systemic inequalities ingrained in society. Kazmi et al. (2021)

Karl Marx says that an individual's social class had dictated the individual's social life and different interests would inevitably cause class conflict (Marx, P36). Lorraine Hansberry's play puts it all in perspective and allows the readers to emphasis on a journey of self-discovery and understanding of class conflict. In the drama almost all the sufferings are caused by white people of society who are in power as compared to blacks. Discourse has not only been used to build those relations of power in a society but also has deconstructed the power relationships. (Kazmi, et al, 2021, P.40,49)

This quote reflected on how Karl Marx's ideas about social class influenced people's lives and caused conflicts resonated in Lorraine Hansberry's play. It was as if Hansberry took Marx's ideas and brought them to life, inviting us to journey alongside the characters as they struggled with class and self-discovery. Throughout the drama, we learned about the hardships faced by the characters, often at the hands of those in power, especially the white members of society. Through their research, Kazmi et al. (2021) explored the intersections of language, racial prejudice, and power relations, revealing how Hansberry's work not only shed light on the American Dream, family dynamics, and feminism but also addressed the

socio-psychological oppression faced by marginalized communities. The way people talked about and interacted with each other in the play wasn't just about communication—it was about reinforcing or challenging those power imbalances. In essence, the quote invited us to consider the human experiences behind Marx's theories and how they played out in the dynamics of everyday life, as depicted in Hansberry's powerful storytelling.

Another piece of criticism is Julie M. Burrell's article entitled *To Be A Man: A Reassessment of Black Masculinity in Lorraine Hansberry, a Raisin in the Sun, and Les Blancs* (2014). Burrell has analyzed the play from a different perspective. She claims that "Hansberry's representation of black men and masculinity is not only positive but progressive in *A Raisin in the Sun* (Burrell, 2014, p:03). The critics also believe that Hansberry, as an intellectual, has advocated for "black men against tendencies to fetishize and exoticize them". (Idem). Her essay explains how the frustrated character of Walter Lee learns from his mistakes and finally denies the empty capitalist values he has absorbed in order to affirm the core values inherited from the African American tradition as freedom and dignity.

However, Malika Mokeddem's *The Forbidden Woman* also received criticism, starting from a dissertation titled *Voix-ci la fille: The Becoming, Presence and Voice of an Algerian Girl in Malika Mokeddem's L'Interdite* (2017), Jamiella Brooks wrote:

Dalila occupies a tenuous space: she is not yet beyond her childhood, but is able to look to the beyond in a state of becoming. For Dalila, it is not simply that she dreams, but that she uses means of juvenescent aptitude to actualize her dreams in a way that the adults cannot. This analysis of Dalila's strategies contrasts with the expectations of the hope' trope to reveal constructive and novel identity formation, an identity that is not simply to-come, but created in the present. Her becoming, presence, and her"voix" all contribute to a leveraging of childhood toward novel ways of being, and offer an alternative to the fractured identities of the adult protagonists. (Brooks.J. 2017, P 51,63)

This quote delved into the complex transition from childhood to adulthood, embodied by Dalila as she navigated a politically turbulent climate. She occupied a delicate balance

between childhood innocence and the anticipation of what lay ahead, embodying a state of becoming where dreams were not just imagined but actively pursued. Unlike the surrounding adults, Dalila employed youthful creativity to actualize her aspirations, challenging traditional expectations and forging a unique path of identity formation. This analysis of Dalila's approach revealed a refreshing departure from the typical narrative of hope, showcasing her ability to create her identity in the present rather than waiting for it to unfold in the future. As she grew up, Dalila's presence and voice emerged as powerful agents of change, offering a compelling alternative to the fractured identities of the adult protagonists. In essence, Dalila's story celebrated the resilience and creativity of youth in the face of uncertainty, inspiring us to explore possibility and forge our paths with courage and conviction.

Besides, Nada Elia in her article titled *Africa and the West Indies* (1998), delved into the intricate threads of Malika Mokeddem's powerful novel, *The Forbidden Woman*. (1993):

The novel is alternately narrated by a Frenchman named Vincent, who, upon discovering he has received a kidney transplant from an Algerian woman,...In doing so, he discovers the inconsistencies of his own identity as a citizen of the country that once colonized Algeria, while having internalized, physically, an organ upon which his life depends. Both adult characters in this sense share a fractured identity: Sultana, torn between France as an adopted homeland and her origins in Algeria...; and Vincent, fractured by the biological transplant ... (Elia, 1998, P51)

This quote delved into the aspects of identity and belonging presented in the novel, focusing on the experiences of the main characters, Vincent and Sultana. Vincent, a Frenchman who unexpectedly received a kidney transplant from an Algerian woman, found himself confronting his own sense of identity as a citizen of France, a country with a colonial past in Algeria. This unexpected connection forced him to deal with the complexities of his own identity, both internally and externally. Similarly, Sultana grappled with her mixed heritage, torn between her life in France and her Algerian roots. Both characters embodied a sense of dissociated identity, navigating the tensions between their past and present, and the physical and emotional aspects of their identities. Through their shared experiences, the quote invited

us to reflect on the common themes of identity, belonging, and the lasting impacts of history on personal and societal narratives.

As for Lindsey Moore, in her work *Arab, Muslim, Woman: Voice and Vision in Postcolonial Literature and Film* (2008) comments:

Mokeddem, who has said that she became a writer due to the need to 'return' to her past in Algeria (qtd. in Marcus 2000: xiii), projects her ambivalent desire for the country and resulting interstitial identity on to this character. By extension she recognizes, as does Sultana, an obligation to transmit the lived experience of women in postcolonial Algeria and to emphasize their resilience, but a concurrent limit to the translatability of such realities. (Lindsey, M, 2008, P55)

Lindsey, address the ways in which women deploy voice and vision transformations of discursive and scopic paradigms that have attempted to apprehend 'the Arab Muslim woman' and continue to do so today (Lindsey, 2008,p:1). This quote discussed the authorial style and thematic depth within Malika Mokeddem's work, particularly focusing on her portrayal of Algeria and its impact on her characters. Mokeddem's personal connection to Algeria, as expressed through her desire to "return" to her past, underlined her complex relationship with the country and her own identity. The quote suggested that Mokeddem transmitted this ambivalence and ambiguous identity into her characters, projecting it onto them. Through her characters, such as Sultana, Mokeddem aimed to portray the lived experiences of women in postcolonial Algeria, emphasizing their resilience in the face of adversity. However, the quote also acknowledged the limitations of translation in capturing the full depth and complexity of these realities, implying a recognition of the challenges inherent in depicting such personal experiences. Overall, the quote highlighted Mokeddem's commitment to portraying the complexities of Algerian identity and the experiences of women within the postcolonial context, while also acknowledging the inescapable difficulties in doing so.

B. Issue and Working Hypothesis:

Relying on the literature review above, it is evident that significant research has been conducted on both Lorraine Hansberry's *A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman*(1993). However, to our knowledge, no previous study has attempted to compare these two works. We hypothesize that despite coming from different backgrounds and cultures, both authors were able to address similar issues in their respective works. Our focus in this study is on the experiences of black women and Algerian women who confront both patriarchy, and strive to assert their individuality. The purpose of this dissertation is to examine the challenging living conditions experienced by women in patriarchal Afro-American and Algerian societies, as well as their resistance to these conditions. Our investigation focused on how social circles treated women, often putting them in inferior positions compared to men. We aimed to show how women ended up marginalized and oppressed, especially when looking at the leading roles men tended to have both at home and in society as a whole..

To achieve our purpose, we will rely on Feminist's theories, *The Methodology of the Oppressed* (2000), by Chela Sandoval and *Second Sex* (1949) , by Simon DeBeauvoir in which feminist activists denounces Patriarchy. The objective of this dissertation is to investigate the difficult living circumstances experienced by women in patriarchal African societies and examine their efforts to resist and achieve freedom.

C.Methodological Outline:

Our dissertation relies on the IMRAD structure to provide our research with a methodological orientation. Through our primary sources, we examine characters who challenge patriarchal oppression, empowering readers to explore aspects of their struggles and

triumphs. We understand how patriarchy and subversion are related in both works and how women resist the experiences of Algerian and African American women.

The introduction gives an overview and criticism of the two literary works. Both Mokeddem and Hansberry provide a voice for the marginalized and show resilience in the face of oppression. Their narratives transcend time and cultural boundaries, evoking empathy and inspiring solidarity by challenging societal norms.

The second section is methods and materials. In terms of methods, we use feminist theories, including Chela Sandoval's *Methodology of the Oppressed* (2000) and *Second Sex* (1949), by Simone de Beauvoir. These theories serve as our compass, guiding us through the interpretation of patriarchy and resistance in the works of Mokeddem and Hansberry. Moving on to materials, we provide a brief historical combination of “Algeria During the Black Decade” and “The United States in the Jim Crow Era.” By giving a historical background, our objective is to establish the historical context that shaped the experiences of the characters in these stories. Moreover, we explore the lives of two feminist authors, Malika Mokeddem and Lorraine Hansberry, sharing glimpses into their journeys, inspirations, and personal struggles. Additionally, a brief synopsis of *A Raisin in the Sun* (1959) and *The Forbidden Woman* (1993) is provided to help readers understand the works better.

The third section contains the results, where we give an overview of the two chapters. In the first Chapter, we discuss how patriarchal oppression affects Algerian and African American women daily. We show how cultural traditions and religious beliefs impact them. Despite these challenges, we explore the strength and determination within these women's spirits in our second chapter, entitled “Female Resistance.” They defy societal expectations, desire liberation, and assert their own unique voices. Their stories inspire us as we confront the negative influence patriarchal structures have on their lives.

II. Methods and Materials:

1. Methods:

This section was devoted to our theoretical framework, which consists of comprised an examination on Chela Sandoval's theory *The Methodology of the Oppressed* published in 2000. *Second Sex*, by Simone De Beauvoir published in 1949, In order to discuss the issue of patriarchy and women resistance in Lorraine Hansberry's *A Raisin in the Sun* (1959), Malika Mokeddem's *The Forbidden Woman* (1993), we attend to borrow only the concepts of *Otherness* and *The Differential Mode of Consciousness* as they are the most relevant for the discussion of our topic.

A. Simone de Beauvoir's *The Second Sex* (1949) :

Simone de Beauvoir was a towering figure in existentialist philosophy and feminism. Beauvoir was born in Paris in 1908, at a time when women's rights were still severely limited. She witnessed the systematic marginalization of women in various spheres of life, from politics to education to employment. Beauvoir was deeply motivated to write about women's struggles during the mid-20th century due to the pervasive gender inequalities and societal constraints that she observed and experienced firsthand. As a philosopher deeply engaged with existentialist thought, she recognized the fundamental injustice of relegating half of humanity to a subordinate position based solely on their gender.

Simone de Beauvoir is best known for several influential works across various genres, including philosophy, fiction, and memoir. Beauvoir is renowned for her pioneering work "The Second Sex". In "The Second Sex," published in 1949, De Beauvoir dissected the existential condition of women, exploring the complex ways in which societal norms, cultural attitudes, and historical constructs have marginalized and subjugated them. The book is a seminal text in feminist theory, offering a comprehensive examination of the lived experiences of women and the mechanisms of oppression that shape their existence.

Otherness:

In this work, de Beauvoir delves into the idea of the “Other” as it pertains to women in society. She argues that women have historically been defined in relation to men, as the “Other,” rather than as autonomous individuals.

Throughout history, they have always been subordinated to men, and hence their dependency is not the result of a historical event or a social change - it was not something that occurred. The reason why otherness in this case seems to be an absolute is in part that it lacks the contingent or incidental nature of historical facts. (de Beauvoir.1949. P.18)

De Beauvoir's concept of otherness revolves around the idea that women have been marginalized and oppressed by a male-dominated society, which has led to their subjugation and objectification. She highlights how women have been viewed as the “second sex,” defined by their relationship to men, rather than as independent beings with their own agency and identity. Beauvoir emphasizes the long-standing and pervasive nature of gender-based hierarchies and power dynamics. This historical subordination has shaped societal norms, institutions, and relationships in ways that have consistently disadvantaged women and privileged men, leading to entrenched patterns of inequality and dependency.

Furthermore, de Beauvoir points out the importance of women asserting their subjectivity and breaking free from the constraints of societal expectations and gender norms. She calls for women to reject their status as the “Other” and strive for equality and liberation.

B.Chela Sandoval’s *The Methodology of the Oppressed* (2000):

Chela Sandoval was a prominent feminist scholar whose works contributed to the field of feminist theory. Sandoval was interested in the experiences of marginalized women and the ways in which they resisted and challenged the systems of oppression. She also emphasized the importance of education as she believed that it was a key tool for helping women develop a critical consciousness that allowed them to resist oppression. Beyond her famous book *Methodology of the Oppressed* (2000), Sandoval wrote numerous essays such as *US Third*

World Feminism: The Theory and Method of Oppositional Consciousness in the Postmodern World (1991) and New Sciences: Cyborg Feminism, CyberSexualities (2000). Sandoval's book *The Methodology of the Oppressed* (2000) was inspired by her own experiences and those of the women who were excluded from mainstream feminist movements due to the oppressive communities to which they belonged.

Differential Mode of Oppositional Consciousness:

In her book *The Methodology of the Oppressed* (2000), Chela Sandoval introduced the concept of a “Differential Mode of Consciousness”. This concept referred to the process of developing a critical consciousness that enabled oppressed individuals or groups to challenge the dominant forms of power. She wrote:

Dependent on the chances provided by power, differential mode of oppositional consciousness movement is conditional: subject to the terms of dominant power, yet capable of challenging and changing those very same terms. It is a mode of consciousness and activity that is not necessarily true or false only possible, active, and present. It promotes social movement with purpose, both subject to the terms of power and capable of transforming them. (Sandoval, 2000, P 179,180)

Sandoval argued that this form of resistance allowed individuals to challenge multiple types of forms of oppression simultaneously. She also explained that the same terms set by the dominant power could be challenged, and that every individual had the capacity to question and subvert those terms. Therefore, he had the ability to challenge and reshape the existing power structures and norms. Sandoval also suggested that the individuals should focus on the possibilities, actions, and the present moment. This would allow them to see the different perspectives that existed within a society and recognize that the truth was something subjective. Therefore, by acknowledging that they were subject to terms set by those in power, they also built an awareness of the potential they had to transform and change those terms and work actively towards social change.

It is worth reminding that our borrowing of the concept of *Otherness* for the needs of chapter one whereas the borrowing of the concept of differential mode of consciousness is for

the need of the chapter two of our work, and that in order to discuss patriarchy and women's resistance in both works.

2. Materials:

This particular part of our research involved the historical background of both the USA in the Jim Crow and post-civil war Algeria or what is known as the black decade (1990's). It also included the biographies of Lorraine Hansberry and Malika Mokeddem, in addition to the synopsis of the play *A Raisin in the Sun* (1959) and *The Forbidden Woman*(1993).

a. Lorraine Hansberry's Life Experience:

Lorraine Hansberry's life experiences profoundly influenced her works and established her as a significant voice in African American literature and theater. Born in Chicago in 1930, she grew up in a household that valued education and social justice. Her father's fight against racial housing segregation and her own encounters with discrimination shaped her understanding of the challenges faced by African Americans. Hansberry's most notable work, *A Raisin in the Sun*, draws inspiration from her family's legal battle against racial housing restrictions when they moved into a predominantly white neighborhood in Chicago. The play, which debuted on Broadway in 1959, explores the aspirations, struggles, and resilience of a Black family living in a racially segregated society. It highlights themes of racism, poverty, dreams, and the pursuit of a better life. In addition to *A Raisin in the Sun*, Hansberry's other notable works include plays like *The Sign in Sidney Burstein's Window* (1964), *The Drinking Gourd* (1959) and *Les Blancs* (1960). These plays also delve into issues of race, social inequality, and the complexities of identity. Although her life was tragically cut short by cancer at the age of 34, Hansberry's works continue to be celebrated for their poignant exploration of the African American experience and their impact on American theater. Hansberry's achievements in theater, particularly with *A Raisin in the Sun*, brought her endless recognition. She became the first Black woman to have a play produced on Broadway

and received the Drama Critics Circle Award, making her the youngest American and first Black recipient of this prestigious accolade. This recognition has led to significant scholarly attention from students of American theater. Moreover, scholars from various disciplines are increasingly interested in documenting and analyzing Hansberry's broader literary contributions and political commitments. Her writings not only reflected her personal experiences but also aimed to advocate for civil rights and challenge the prevailing social and political systems of her time. (Dossett, K. 2023.p621,623).

b. Malika Mokeddem Life Experience:

Malika Mokeddem (1949-) grew up in Kenadsa, Béchar, Algeria, to a conservative Muslim society that imposed oppressive traditions. Despite the pains of colonialism and ignorance surrounding her, Mokeddem developed a rebellious spirit, determined to assert herself and find her voice, committed to promoting women's rights and fighting against inequality and discrimination. Malika Mokeddem writes to denounce social injustice, and declare her help and support for all Algerian writers including victims of violence. (M. Kamel et.al ,2014, p.180). After studying medicine at the Faculty of Medicine in Oran, she moved to Montpellier, France, in 1977 and practiced as a nephrologist. However, in 1985, she made the bold decision to leave her medical career behind and fully dedicate herself to writing. In her novel, *The Forbidden Woman*, Mokeddem delves into the themes of Self and the Other, singularity and plurality, differences and tolerance. The narrative serves as a bridge between cultures, facilitating dialogue and communication across the Mediterranean shores. It explores interculturality and an identity hybridity, manifested through the characters and language in a fictional space that emerges as a “third space” born from hybridity and blending in the realm of writing situated in the “in-between.” *The Forbidden Woman* is the novel where Mokeddem finely weaves ties between Algerian reality and thorny action while promising to develop a new reality combining both anger and revolt. The novel is, therefore, the space of the

confrontation of realities deeply antithetic”. (M.Kamel et al ,2014,p.181).Mokeddem’s departure from her homeland aimed to escape the limitations imposed by her own racial identity, but it left her in a perpetual state of dissatisfaction. *The Forbidden Woman* embarks on a quest for a new identity, defying the taboos and prejudices ingrained in traditional society. Mokeddem challenges societal norms and preconceptions, delving into intimate matters. Mokeddem's literary contributions extend beyond *The Forbidden Woman*. Her novels, including *Les Hommes qui Marchent* *The Walking Men* and *Nedjma, la Poème Nedjma, the Poem*, explore themes of gender, identity, and cultural conflict, shedding light on the challenges faced by women in Algeria and the Arab world. In addition to her writing, Mokeddem remains actively engaged in activism, speaking out against gender-based violence and advocating for women's access to education and healthcare. She also contributes to efforts promoting intercultural dialogue and understanding.”Significantly, Algerian French feminine literature should be approached as a unique work with its own merit. It is, therefore, critical not to restrict the new literary sensitivity as exclusively militant feminist literature, but instead to understand it as a culture and a language with a different worldview. In modern literature and those so-called “minor” literatures, in particular, embrace the metaphor of the oppressed minority seeking the path of emancipation.” (Kamel.M.2014. p.181).Malika Mokeddem's impactful work as a writer and activist has garnered international recognition. Mildred Mortimer, in a review for *World Literature Today*, praised the book, stating: "An important new voice in Algerian fiction today, Malika Mokeddem writes with insight as she bears witness to Algeria's struggle for an open society in which women enter public space freely, opposing views can be expressed, and the violence attributed to Islamic fundamentalist extremists finally ends.”(World Literature Today, 1996). She is celebrated for her contributions to human rights and cultural exchange, using her voice to advocate for social

justice and equality. Mokeddem's ongoing dedication to writing and activism continues to inspire and challenge societal norms.

c. Synopsis of A Raisin in The Sun :

The story of the Younger family, as depicted in Lorraine Hansberry's play *A Raisin in the Sun*, illustrates their struggles, dreams, and aspirations against the backdrop of 1950's South Side Chicago. The anticipation and subsequent receipt of a \$10,000 insurance check following the death of the family patriarch symbolized both hope and the beginning of conflict. Walter Lee, the eldest son, saw the money as a means to escape their cramped apartment and achieve financial independence through investing in a liquor store. His ambition embodied his desire for financial mobility and a better life for his family. However, Walter's younger sister, Beneatha, had different aspirations. Representing the changing times and evolving goals within the African American community, Beneatha dreamed of becoming a doctor, driven by her quest for personal autonomy, education, and identity. Meanwhile, their mother, Lena, known as Mama, bore the responsibility of deciding the family's future. Drawing strength from her faith and love, Lena grappled with the moral complexities of managing the money. She considered buying a house in a better neighborhood to provide a safer and more pleasant environment for her family. As the family faced racial discrimination, economic hardship, and generational clashes, their bonds were tested. Walter's actions and pursuit of his own ambitions threatened to fracture their unity and ruin their collective dreams. The tension peaked as the Youngers confronted profound dilemmas regarding their identities, dignity, and pursuit of happiness in a society plagued by systemic injustices. Despite the adversities they endured, the Youngers' resilience and commitment to forging a brighter path resonated deeply with audiences. Hansberry's storytelling and character development in *A Raisin in the Sun* transcended its historical and cultural context, offering timeless insights into hope,

perseverance, and the power of familial bonds. The title, inspired by Langston Hughes's poem "Harlem," asks, "What happens to a dream deferred?" This question encapsulates the aspirations of the New African-American, and the flourishing of Black arts. Like a raisin left in the sun, the deferred dream encounters hurdles and trials, risking its withering. Thus, the title symbolizes the Black American dream, the struggle to preserve hope and dignity through adversity and the repercussions of unfulfilled dreams.

d. Synopsis of *The Forbidden Women*:

Malika Mokeddem's novel, originally titled "L'Interdite" and later translated by Melissa Marcus as *The Forbidden Woman*, was published in 1993. Set against the backdrop of Algeria's Black Decade—a time marked by civil unrest and political instability—the novel delves into the deeply entrenched misogyny of Algerian society. Through the personal journey of Sultana Medjahed, an Algerian nephrologist who has been living in France, the story vividly portrays the clash between traditional values and the emergence of modernity, particularly in regard to women's rights. Sultana returns to her native village, Ain Nakhla, to attend the funeral of her former lover, Yacine Mediane. Upon her arrival, she is met with hostility from the villagers, who view her modern, independent lifestyle with suspicion and disdain. This rejection reflects the symbolic weight of the novel's title, as Sultana is cast as the "forbidden woman," a figure marginalized for defying patriarchal expectations. A key event in the story is her meeting with Vincent, a French tourist often referred to as "Roumi," a term used to describe Europeans. Vincent, who embodies a more liberal and open-minded perspective, becomes one of Sultana's allies as she deals with the village's traditionalist mindset. Sultana's resistance to the village's narrow views and her rejection of the imposed limitations on her gender caused anger among the local male leaders. Supported by her two suitors—Salah, a close friend of Yacine, and Vincent—Sultana confronts these village

leaders, refusing to be silenced despite their condemnation of her Westernized ways. The fundamentalist ideology gaining ground in the village during the Black Decade represents a larger societal shift towards the curbing of women's rights and freedoms, with Sultana standing as a defiant symbol of resistance.

In *The Forbidden Woman*, Sultana finds unexpected support from the village women, subtly challenging the patriarchal norms that control their lives. This solidarity embodies the hope for a more progressive and tolerant Algeria, where women can achieve freedom and independence. Through Sultana's journey, Mokeddem advocates for women's emancipation and self-determination. Characters like Dalila, symbolizing the next generation, and Alilou, who defies traditional male roles, offer hope for dismantling the oppressive structures of patriarchy over time.

e. Historical Background of the USA in the Jim Crow Era:

The Jim Crow laws were a series of state and local statutes enforcing racial segregation and marginalizing African Americans in the United States from the post-Civil War era until 1968. Named after a Black minstrel show character, these laws aimed to deny African Americans equal opportunities in voting, employment, education, and public life. Understanding these laws provides critical context for Lorraine Hansberry's play *A Raisin in the Sun*, which explores the challenges faced by an African American family in a racially segregated society. (History Editors, 2024). Jim Crow laws emerged in the late 19th century, significantly impacting African American lives. Initially, cities in the South provided some freedom for Black Americans, leading to substantial migration to urban areas. However, as white city residents demanded stricter segregation, these laws became more pervasive. They established separate public services for African Americans and whites, including parks, theaters, restaurants, waiting rooms, water fountains, restrooms, and even cemeteries. (Jumper,

A.2017)Segregation extended to schools, hospitals, and residential homes. African Americans were forced to live in separate neighborhoods and received inferior public services. These discriminatory practices were not limited to the South; Northern states also had segregation laws and practices. African Americans in the North often faced property ownership requirements for voting, segregated schools and neighborhoods, and “Whites Only” signs in businesses. This systemic discrimination treated African Americans as second-class citizens, with constant risks of violence and arrest for those who resisted. In "A Raisin in the Sun," the Younger family lives in a small Chicago apartment, dreaming of a better life. Their aspiration to move into a predominantly white neighborhood highlights the various barriers imposed by Jim Crow laws. The play vividly portrays the psychological and emotional toll of segregation on African American families and their relentless pursuit of dignity and equality. The Jim Crow era was a time of profound racial injustice that attempted to disenfranchise and marginalize African Americans through legal segregation and discrimination. The stories of the characters reflect the struggles that people go through to achieve the dream of a better life. Lorraine Hansberry's *A Raisin in the Sun* captures the impact of these laws, portrays the struggles, victories, and perseverance of who dared to push beyond the boundaries of African American families, in search of a better tomorrow by emphasizing the experiences of African American migrants. The play serves as a poignant reminder of the resilience and courage required to confront and overcome systemic oppression..(Timko.M.A.2021 p.6).

f. Historical Background of Algeria During the Black Decade:

The Black Decade, or the Algerian Civil War, was a period of intense conflict and violence in Algeria during the 1990s. This decade was marked by atrocities and political instability, and a severe crackdown on civil liberties. This turbulent era provides critical context for Malika Mokeddem's novel *The Forbidden Woman*, which explores the societal and personal struggles of women during this time. The novel depicts how the conflict caused gender oppression,

making it a narrative of resilience and resistance under chaos. Through its protagonist, Sultana, the story highlights the impact of political violence on individual lives, particularly those of women. The Algerian Civil War began in 1991 after the cancellation of elections that an Islamist party, the FIS, appeared certain to win. In January 1992, the military-dominated High Security Council forced the President to resign and annulled the elections, leading to a brutal conflict between government forces and various Islamist rebel groups (Ruedy, J. D. 1992, p232). This conflict resulted in the loss of approximately 200,000 lives and widespread human rights abuses, including massacres, disappearances, and torture (Evans, M., & Phillips, J. (2007).; p 148). During this period, Algerian society was deeply divided. Fundamentalist Islamist groups attempted to impose a strict interpretation of Sharia law, significantly affecting women's rights and freedoms. Women were often targeted for defying conservative dress codes or for their roles in public and professional life. Cherifa Bouatta notes in her book *Evolution of the Women's Movement in Contemporary Algeria* that women faced verbal and physical aggression, including the creation of Islamist militias to oversee public morals. Female students, for instance, were forced to adhere to strict timetables set by the militia and were not allowed to meet or be accompanied by male friends. The fundamentalists aimed to push women out of the public sphere, reinforcing traditional gender roles and curtailing their autonomy. Yasmina Allouche in her article *Why Algeria's 'Black October'* in 1988 defined its role in the Arab Spring noted that young Algerians were systematically prevented from becoming active social and collective participants, being relentlessly marginalized. The Black Decade was marked by intense conflict and the loss of civil liberties, especially for women. Malika Mokeddem's *The Forbidden Woman*, set against this period, provides a study of the impact of this era on women's lives. As Annie Ganino (2013) remarked: "Some readers may find the text biased, but there can be little doubt of its author's sincere and deep conviction of the sickness of sexism from which (in her view) Algerian society suffers". Mokeddem's novel

highlights the resilience and courage of women who, despite extreme oppression, continue to fight for their rights and freedoms, overcoming patriarchal oppression and asserting their independence.

III.Results:

Lorraine Hansberry's *A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman* (1993) explored how male characters marginalized women by relying on patriarchal power, analyzed through both Simone de Beauvoir's theory of Otherness and Chela Sandoval's Differential Mode of Oppositional Consciousness. In *The Forbidden Woman* (1993), men maintained control by enforcing traditional gender roles that limited women's autonomy. Sultana Medjahed's pursuit of education and independence directly challenged these patriarchal norms, and male characters viewed her defiance as a threat. This reflected de Beauvoir's notion of women as "the Other," reduced to roles serving male dominance. Sultana's resistance, through her adaptation and use of education, mirrored Sandoval's differential consciousness, allowing her to confront oppressive structures and reshape her identity. Similarly, in *A Raisin in the Sun* (1959), Walter Lee Younger marginalized the women in his family, particularly his sister, Beneatha, by dismissing her aspirations to become a doctor. Walter's actions reflected patriarchal expectations that confined women to supporting roles, reinforcing male authority within the household. Beneatha's resistance to this, shaped by her education and personal ambition, embodied Sandoval's theory of oppositional consciousness as she sought to redefine her place in a male-dominated society. At the same time, her rejection of traditional gender roles aligned with de Beauvoir's theory, as she fought against being cast as "the Other." Despite coming from different countries and cultural backgrounds, Sultana and Beneatha faced the same battle against patriarchal oppression, showing that the struggle for autonomy and identity

transcended borders. Both Hansberry and Mokeddem depicted male characters who perpetuated patriarchal systems, while the women resisted through adaptive strategies outlined by Sandoval, challenging the structures that marginalized them.

IV. Discussion:

In this section, we compared two seminal pieces of literature: Lorraine Hansberry's *A Raisin in the Sun* (1954) and Malika Mokeddem's *The Forbidden Woman* (1993). Drawing upon the theoretical works of Simone de Beauvoir's *Otherness* and Chela Sandoval's *Methodology of the Oppressed*, this analysis will answer the intricacies of societal constraints, gendered expectations, and patriarchal structures present in both narratives. Hansberry's work presents mid-20th century America and Mokeddem's traditional Algerian society. Both works portray women's struggles against their prescribed roles. By examining the performative aspect of gender, the potential of *Gender Trouble* and the ways people resist oppression, the similarities between the experiences of the main characters become clear and that despite coming from different cultures. Thus, the purpose of this study is to offer profound perception into the extensive impact of patriarchal values in the Afro-American and Algerian cultures.

1. Chapter one : Patriarchy in Lorraine Hansberry A Raisin in the Sun (1959) and Malika Mokeddem The Forbidden Woman (1993):

This chapter explores the issue of patriarchy as depicted in *A Raisin in the Sun* (1959) by Lorraine Hansberry and *The Forbidden Woman* (1998) by Malika Mokeddem. We will discuss how both authors portray verbal and psychological violence inflicted on women by patriarchal figures. Historically, almost all societies have suffered from patriarchy, where women were treated inferior by male family members or society at large. In these societies, men dominated all fields and gained authority over women, leading to inequality in social

rights and opportunities. Applying Simone de Beauvoir's theory from *The Second Sex* (1949) reveals how the male characters in these texts rely on patriarchal power structures to maintain their dominance and perpetuate their control.

A. Walter Lee VS The Taxi Driver :

In *A Raisin in the Sun*, Walter Lee Younger, Lena's son embodies patriarchal features that reinforce traditional gender roles and contribute to the marginalization of the women in his family. Walter's desire for control over the family's finances and his dismissive behavior towards his wife, Ruth, and sister, Beneatha, reflect a patriarchal mindset that aligns with Simone de Beauvoir's concept of Otherness. De Beauvoir's theory, articulated in *The Second Sex*, posits that women have historically been relegated to the status of the "Other," defined and differentiated by men who assume the role of the essential and dominant Self. Walter dismisses Ruth's opinions and fails to recognize the racial dimensions of her experiences, indicating a lack of empathy and understanding. His prioritization of his own desires further marginalizes Ruth and reinforces existing racial and gender disparities, as evidenced by his statement: "We one group of men tied up to a race of women with small minds!" (Act 1, Scene 1, P35). Walter's discriminatory behavior towards Ruth extends to her identity as a black woman, reflecting internalized racism influenced by societal norms. His dismissive and condescending attitudes perpetuate damaging stereotypes and uphold oppressive power dynamics, as seen when he says, "That is just what is wrong with the colored woman in this world ... Don't understand about building their men up and making 'em feel like they are somebody. Like they can do something." (Act 1, Scene 1, P34).

Walter's treatment of Beneatha further illustrates his patriarchal mindset. He undermines her aspirations to become a doctor and questions her decision to deviate from traditional female roles, thereby diminishing her intellectual pursuits and devaluing her goals. His comment, "Who the hell told you you had to be a doctor? If you so crazy 'bout messing 'round with sick people – then go be a nurse like other women – or just get married and be quiet ...” (Act 1, Scene 1, P38), reflects a belief that women should adhere to conventional societal expectations, reinforcing gender-based power imbalances and constraining women's potential. Walter Lee's portrayal in *A Raisin in the Sun* effectively addresses the resulting tension and conflict within the family, illuminating the consequences of patriarchal behavior. The narrative functions as a critique of these norms, emphasizing the importance of challenging traditional gender roles and advocating for gender equality. This critique sparks a wider discussion about the need to empower women and dismantle oppressive systems. Walter Lee's patriarchal attitudes and behaviors can be analyzed through the lens of Simone de Beauvoir's concept of Otherness, as they illustrate how women are marginalized and defined in relation to men. By examining Walter's actions and attitudes, it becomes evident that patriarchal structures continue to limit women's autonomy and reinforce their status as the Other. This analysis underscores the importance of challenging these oppressive systems to promote gender equality. Simone de Beauvoir addresses the complex dynamics of power and privilege within patriarchal societies, she argues:

To decline to be the Other, to refuse to be a party to the deal - this would be for women to renounce all the advantages conferred upon them by their alliance with the superior caste. (De Beauvoir, 1949, p20)

De Beauvoir highlights the societal pressure for women to conform to traditional gender roles and expectations that position them as the other to men in order to access certain privileges and opportunities. By challenging these norms and refusing to be complicit in their

own marginalization, women may risk losing the benefits and protections that come with aligning with the dominant group. In Hansberry's play, Walter attempts to compel the female characters within his family to adhere to traditional roles and be placed in a secondary position as the Other.

In both the taxi driver scene from Mokeddem's work and the character of Walter Lee Younger in Lorraine Hansberry's *A Raisin in the Sun*, patriarchal attitudes are clearly depicted through the lens of Simone de Beauvoir's concept of "Otherness." De Beauvoir's theory, articulated in *The Second Sex*, posits that women have historically been relegated to the status of the "Other", defined and differentiated by men who assume the role of the essential and dominant Self. In the taxi driver scene, the driver's intrusive questions and disbelief in the protagonist's autonomy reflect a societal norm that a woman must belong to a male figure, thereby denying her an independent identity and reinforcing her status as the Other. Similarly, Walter Lee Younger embodies patriarchal features that marginalize the women in his family, asserting control over finances and dismissing his wife Ruth's and sister Beneatha's aspirations. Walter's aggressive language towards Ruth and his undermining of Beneatha's ambition to become a doctor further illustrate his belief in male authority and the traditional gender roles that de Beauvoir argues perpetuate women's marginalization. By defining women in relation to men, marginalizing their voices, and reinforcing conventional gender roles, both the taxi driver and Walter Lee exemplify the dominant Self that seeks to control the Other. This application of de Beauvoir's theory highlights how patriarchal structures continue to limit women's autonomy and underscores the importance of challenging these oppressive systems to promote gender equality.

The forbidden Women represent the story of its protagonist, doctor Sultana Medjahed, who returns from France to attend the funeral of her friend and ex-lover, Yacine, in Ain

Nakhla. Upon her arrival, she delves into the reality of the Algerian society which she had never forgotten, she states “I have not forgotten that from the youngest age, the opposite sex is already a ghost among their desires, a confusing menace”.(Mokeddem, 1993, p.07). Similar to Walter Lee, In Lorraine Hansberry’s *The Taxi Driver*, although a minor character in the story, represents a broader social context in which patriarchy prevails. Through the encounter between Sultana and the taxi driver, we gain an insight into the dominant attitudes and behaviors that reflect the pervasive influence of patriarchal norms in Algerian society. Through this introduction to patriarchal society, we learn about the challenges and the oppression women face in everyday life, and the protagonist’s journey for self-discovery and rebellion against power structures and traditional gender roles and expectations as a woman, Muslim and immigrant. *The Taxi Driver* serves as a subtle yet powerful reminder of the larger familial structure within which the story unfolds. In his first meeting with Sultana his curiosity got the better of him which made her feel harassed and uncomfortable.

“Whose daughter, are you?” inquires the driver in a curt tone of voice as he puts my suitcase into the trunk, amid the heap of tools and grease- stained rags?

‘No one’s.

I get into the car and loudly slam the door to discourage the interrogation that I sense coming. He pushes back his chechia, stares at me, scratches his forehead, spits on the ground, and finally consents to take his place behind the steering wheel. He starts up the engine, glancing at me frequently in the rearview mirror. (Mokeddem, 1993:05-06)

The first part of the quote sets the stage for an interaction between the protagonist and a taxi driver whose curiosity and intrusiveness are immediately apparent. His questioning, “Whose daughter, are you?” reflects a societal norm in Algerian society where individuals, particularly women, are often identified in relation to their male relatives. This question implies a sense of ownership or control that men in the society hold over women, and also implies that her identity is defined by her relationship to a man, rather than as an independent person. The protagonist's curt response, “No one’s,” and her subsequent actions—slamming

the door to cut off further interrogation—reflect a desire to assert her independence and her autonomy and reject the implied dependence or identification with a male figure. The driver's behavior—staring, scratching his forehead, and spitting on the ground—shows his discomfort with her response. His constant glances in the rearview mirror suggest a continued attempt to assert dominance and control, albeit through silent scrutiny. De Beauvoir contextualizes this interaction in her philosophical frame when she says: "Humanity is male, and man defines woman, not in herself, but in relation to himself; she is not considered an autonomous being" (De Beauvoir.1949, p15) De Beauvoir quote reflects the historical dominance of male perspectives, and values in shaping societal norms and structures. Men traditionally hold position of power and authority whereas women are often being defined and evaluated based on their relationship to men, rather than as individuals with their own agency, identity, and autonomy. Women are constrained by societal expectations and norms that limit their freedom and self-determination, reinforcing their status as secondary or subordinate to men. The taxi driver does not ask Sultana who she is but rather seeks to identify her through her relationship to a male figure, implying that her identity is contingent on her association with a man. This frames Sultana as the "Other" which reinforce and perpetuate gender inequalities and power imbalances, with men assuming dominant roles and women being relegated to subordinate positions.

"Little burning glances, hungry glances that size me up as if were a puzzle all in pieces that he didn't know how to begin.
'So, whose place are you going to in Ain Nekhla?
'No one's.
"There's no hotel in Ain Nekhla, how can you go to no one's place?
Here, even a man can't go to "no one's place"! "No one" doesn't exist here!' (Mokeddem, 1993:05-06).

The second part of Mokeddem's quote explores the theme of patriarchal control and societal norms. The driver's "burning" and "hungry" glances metaphorically examine the protagonist, treating her as an enigma that must be understood and categorized within the

societal framework. His insistence on knowing her destination—“So, whose place are you going to in Ain Nekhla?”—reflects a refusal to accept her assertion of independence. The protagonist's repeated response, “No one's,” reinforces her resistance to being placed within the conventional social structure. The driver's perplexed response, “Here, even a man can't go to 'no one's place'! 'No one' doesn't exist here!” highlights the deeply rooted patriarchal belief that individuals, especially women, cannot exist outside predefined social relationships. His disbelief underscores the societal expectation that everyone must be accounted for within the community, either through familial ties or other social connections, and it reveals a broader cultural inability to comprehend an autonomous female identity. The taxi driver's excessive curiosity and intrusive questions are emblematic of the patriarchal nature of Algerian society, where men regularly seek to control and dictate women's movements and life choices. While such behavior is often justified under the guise of protection, it ultimately serves to maintain male dominance. The protagonist's assertive responses and actions demonstrate a challenge to these norms, highlighting the tension between individual autonomy and societal expectations.

Mokeddem manifested that in the novel by saying, “They can't look. All they can do is eyeball. They have to touch, palpate, pinch things like blind people do with their hands, just to know what it is.” (Mokeddem, 1993: P82). For that matter, the taxi driver does not accept the independence and strength of sultana, it even makes him frustrated and threatened. This reflects the discomfort and patriarchy that society often shows towards women who do not conform to traditional roles or expectations.

Overall, the taxi driver encapsulates the prejudices of men against women in the Algerian society; as they are expected to be submissive and obedient while men dominate them. These expectations are reinforced through religion, customs, culture, and traditions on that

Khaled says “In our country even the most cowardly become heroic when it's a matter of attacking women” (Mokeddem, 1993, P126).

b. George Murchison VS The mayor:

As we engaged with George Murchison, a well-educated and affluent character in the play, embodies the self-hatred that some black individuals express through their disdain for others within their own community. George's behavior is characterized by his tendency to showcase his academic knowledge and make literary references, even when he knows his audience may not fully understand them.

“**GEORGE:** Oh, dear, dear, dear! Here we go! A lecture on the African past! On our Great African Heritage! In one second we will hear all about the great Ashanti empires; the great Songhay civilizations; and the great sculpture of Bénin—and then some poetry in the Bantu—and the whole monologue will end with the word heritage! (Nastily) let's face it, baby, your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts!” (Act two, Scene one, P81)

In Lorraine Hansberry's *A Raisin in the Sun*, George Murchison's dismissive remarks towards Beneatha Younger's interest in African heritage encapsulate a significant conflict between cultural assimilation and the reclamation of identity within the African American community. George's mockery, referring to African heritage as “raggedy-assed spirituals and some grass huts,” reflects his internalized racism and belief in assimilation as the path to success, highlighting his lack of respect for African culture. This attitude underscores the broader societal pressures to conform to a predominantly white American society and the internal conflicts African Americans face in navigating their dual identities. George's derision of the “great Ashanti empires” and “Songhay civilizations” symbolizes the erasure of cultural heritage, while Beneatha's quest to connect with her roots emphasizes the importance of cultural pride and the struggle for self-definition against societal norms. This tension between George and Beneatha highlights the play's exploration of identity, cultural heritage, and the complexities of internalized racism.

From the perspective of Simone de Beauvoir's concept of "Otherness," George's behavior towards Beneatha can be seen as an attempt to relegate her to the status of the Other, a position that society often assigns to those who deviate from the dominant cultural norms. By dismissing her interest in African heritage and intellectual pursuits, George reinforces the notion that Beneatha's identity and aspirations are secondary to the dominant culture's expectations. De Beauvoir's theory suggests that women and marginalized groups are often defined in opposition to the dominant group, relegating them to a position of inferiority and otherness. George's attitude reflects this dynamic, as he seeks to undermine Beneatha's sense of self and her connection to her cultural heritage, thereby maintaining his own sense of superiority and adherence to societal norms.

During a heated argument with Beneatha, George discourages her intellectual pursuits and independent nature as a "new woman." His statement, "Because this is stupid! I don't go out with you to discuss the nature of 'quiet desperation,' or to hear all about your thoughts – because the world will go on thinking what it thinks regardless" (Act Two, Scene Two, p. 96), reveals his desire to assert his own intellectual superiority and sophistication. Despite being encouraged by Beneatha's family to marry George due to his wealth and good looks, Beneatha is hesitant because she dislikes his shallowness and perceived assimilation into white culture, which she finds incompatible with her own identity. George expects Beneatha to fulfill the traditional role of a housewife, limiting her aspirations and preventing her from becoming a "new woman." His adherence to patriarchal norms is evident in his desire to control women, seeking a partner who fits his narrow view of femininity. This reflects societal pressures on women to conform to traditional roles that prioritize male expectations. As De Beauvoir notes, 'Now, woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality. And even today, woman is heavily handicapped, though her situation is beginning to change' (De Beauvoir, 1949, p. 19). Applying de Beauvoir's

concept of Otherness, George's attempts to confine Beneatha to these roles are a means of maintaining dominance and ensuring women's subordination. Beneatha's resistance challenges these constraints, highlighting the broader struggle for autonomy and self-definition among marginalized individuals.

"GEORGE: (Exasperated; rising) I know it and I don't mind it sometimes ... I want you to cut it out, see—The moody stuff, I mean. I don't like it. You're a nice-looking girl... all over. That's all you need, honey, forget the atmosphere. Guys aren't going to go for the atmosphere—they're going to go for what they see. Be glad for that. Drop the Garbo routine. It doesn't go with you. As for myself, I want a nice —(Groping) —simple (Thoughtfully)—sophisticated girl ...not a poet —O. K? (Act two, Scene two, P96).

In *A Raisin in the Sun*, George Murchison's statement to Beneatha, reveals his superficial and patriarchal attitude towards women, particularly Beneatha. George's preference for physical appearance over intellectual depth underscores his desire for Beneatha to conform to a traditional, superficial role, reducing her to an object of visual appeal rather than acknowledging her thoughts or ambitions. This reflects Simone de Beauvoir's concept of "Otherness," where women are defined by male expectations, reinforcing their subordinate status. George's wish for a "nice – simple – sophisticated girl ... not a poet" indicates his need to control and define Beneatha's identity according to his limited view of femininity. Beneatha's resistance to George's expectations, through her interest in African heritage and ambition to become a doctor, challenges these societal norms, asserting her own identity and rejecting the limited role imposed on her. This tension highlights the broader societal pressures women face to conform to roles that prioritize appearance and male approval over personal aspirations, illustrating the struggle for autonomy and self-definition.

In analyzing the roles of George Murchison and the mayor within their respective social contexts, particularly through the lens of Simone de Beauvoir's concept of Otherness, we can see their actions and behaviors as reflective of societal structures that conform to patriarchal norms. George Murchison, as a wealthy and educated man, epitomizes the societal image of

success and masculinity, which he asserts through his dismissive attitude towards Beneatha Younger's intellectual pursuits. According to de Beauvoir, individuals like George perform their gender roles as prescribed by society rather than embodying them inherently. His behavior towards Beneatha exemplifies his adherence to and reinforcement of gender norms that dictate women should prioritize appearance and conformity to male expectations over personal aspirations and intellectual pursuits. Similarly, the mayor also asserts his authority and enforces societal norms through his actions, such as prohibiting Sultana's unconventional domestic arrangement. Both characters illustrate how masculinity and authority are socially constructed performances that serve to maintain power dynamics and enforce traditional gender roles, highlighting the broader societal pressures that individuals face to conform to these norms.

Moreover, in *The Forbidden Woman*, we are struck by the pervasive presence of multiple interpretations of “*the forbidden*.” It infiltrates society, asserting its control over families and imposing false traditions upon wives and daughters. In the following quote, Sultana continuously rejects the notion that she cannot attend Yacine's funeral. Her unwavering resistance demonstrates her refusal to adhere to Islamic rules that prohibit women from entering the graveyard.

“It’s the mayor, Khaled whispers to me.

“Madam, you can’t come! It’s forbidden! “

Salah takes me by the arm. „Forbidden? Forbidden by whom?

She can’t come! Allah doesn’t want her to! (Mokeddem, 1993,p15)

In Mokeddem’s work, the situation involving Sultana, Vincent, and Salah, and the later interpretation by the mayor Bakkar and Ali Marbah, two Islamist officials, brings to the forefront the conflict between individual freedom and societal norms. Their unconventional domestic setup defied traditional expectations, leading the officials to conclude that Sultana must be romantically involved with both men. This conclusion portrays Sultana as a personification of evil in their minds, not because of any inherent sin, but because she defies

the societal and religious guidelines, they hold dear. The mayor's declaration, 'Madam, you can't come! It's forbidden!' exemplifies how Sultana's defiance of societal norms relegates her to the status of the 'Other,' as described by Simone de Beauvoir.

Viewing this scenario through the lens of Simone de Beauvoir's theory of Otherness reveals how Sultana's defiance of societal norms relegates her to the status of the "Other." De Beauvoir argues that women are often defined and marginalized by men who see themselves as the essential and dominant force, a dynamic clearly at play in the mayor's treatment of Sultana. This marginalization is vividly illustrated by de Beauvoir's observation that "Throughout history, they have always been subordinated to men, and hence their dependency is not the result of a historical event or a social change—it was not something that occurred. The reason why otherness in this case seems to be an absolute is in part that it lacks the contingent or incidental nature of historical facts"(De Beauvoir, 1949, p. 18). Beauvoir's observation that women's dependency on men is not the result of a specific historical event but rather an enduring condition highlights the intrinsic nature of their marginalization. She argues that this subordination appears absolute because it lacks the incidental or contingent quality of historical changes, implying that women's Otherness is a deep-rooted, systemic issue rather than a product of historical fluctuations. In *The Forbidden Woman*, this notion is illustrated by how societal and religious authorities label Sultana's defiance as forbidden, reinforcing her status as the Other. Her resistance to conforming to patriarchal norms threatens the established social order, leading to her marginalization and condemnation. This dynamic underlines the persistent nature of gender inequality and the need to challenge these oppressive structures to promote true autonomy and equality.

We don't want you staying here anymore! Ain Nakhla isn't a whore-house!
You even sleep with foreigners! Two men at the same time! We know you
you're still a danger to girls, the village's sin, he yells losing his fetid
chewing tobacco in sputters, as soon as he sees me
Vincent's face is consternation itself.as for salah, he violently slams the door
in their faces. He turns to us and declares, "you have to let fanatic hatred and
stupidity consume themselves". (Mokeddem, 1993, p137,138)

In Mokeddem's work, the scene where Sultana is confronted with accusations and the mayor declares, "We don't want you staying here anymore! Ain Nakhla isn't a whore-house! ... We know you're still a danger to girls, ..," vividly illustrates the clash between individual freedom and societal norms. This clash is further exemplified by Vincent's consternation and Salah's response, "You have to let fanatic hatred and stupidity consume themselves" (Mokeddem, 1993, pp. 137-138). Analyzing Sultana's defiance through Simone de Beauvoir's concept of Otherness reveals how her nonconformity to societal expectations positions her as the "Other" in the eyes of the village. The mayor and villagers' reactions reflect their efforts to reinforce traditional norms and patriarchal control by marginalizing Sultana, not because of any inherent fault, but because she challenges the societal and religious guidelines that define and limit women's roles. This analysis reveals the broader societal tendency to control and limit women's freedom, reflecting de Beauvoir's idea that women are often seen as relative beings, whose existence and identity are defined in relation to men. Sultana's experience highlights the persistent struggle for autonomy against societal constraints and underlines the importance of challenging oppressive norms to promote equality and individual freedom.

'I am the mayor', he says, overflowing with self-satisfaction, I look at him and have the worst time staying serious. His eyes ferret about across the dining room, stop at the whiskey bottle and the two glasses left on the table. Horrified, they return to me with all the world's condemnation and start to poke around again. He twists his neck, contorts himself to try to see inside the bedroom. 'What do you want?' 'I am the mayor!' He screams 'I am the mayor' as if to say 'Watch out!' I unabashedly burst out laughing. (Mokeddem, 1993, P46)

In the first part of this dialogue between sultana and the mayor's, his declaration, "I am the mayor!" underscores his reliance on his official position to assert authority and control. His self-satisfaction and attempts to visually inspect the protagonist's surroundings indicate his belief in his moral and social superiority. This scene highlights the mayor's devotion to societal norms and expectations, which he uses to judge and condemn Sultana. Through the lens of Simone de Beauvoir's concept of Otherness, the mayor's behavior can be seen as an attempt to reinforce the patriarchal structure that defines and marginalizes women. But at the time of patriarchal power, man wrested from woman all her rights to possess and bequeath property. (DeBeavoir,1949,86) His reaction to the protagonist's living situation and his sense of impropriety illustrates his efforts to maintain the societal norms that position men as the essential Self and women as the Other.

'What do you want?'
'I don't want any of this here! This is a state employee's house, not a Brothel!'
'What do you want?'
'You, who are you?'
'A friend of Doctor Yacine Meziane.'
'But who are you?'
'That's none of your business'.
'You're lucky that I need you. Otherwise, I would have sent over the police'
'Why the police?'
'Prostitution!'
'Oh, really? Why do you say that?'
'You drink alcohol and you sleep with him!' he says haughtily, indicating Salah with his head. (Mokeddem, 1993, P46)

In the second part of the quote, the mayor intensifies his accusations, marking the Sultana's actions as prostitution and threatening police involvement. This reaction further demonstrates his commitment to enforcing societal and gender norms. By associating the protagonist's behavior with moral and legal transgressions, the mayor seeks to control and shame her. From Simone de Beauvoir's perspective, this interaction exemplifies the process of Othering, where

the protagonist is defined and judged by male-dominated societal standards. Sultana's defiant laughter in response to the mayor's accusations represents her resistance to these imposed roles and norms, challenging the patriarchal structures that seek to limit her autonomy and freedom.

In Mokeddem's work, the interactions between Sultana and the mayor highlight the conflict between individual freedom and societal norms. Through the lens of de Beauvoir's concept of Otherness, these scenes illustrate how the protagonist is marginalized by patriarchal standards. De Beauvoir notes, "Woman has always been man's dependent, if not his slave... And even today, woman is heavily handicapped, though her situation is beginning to change" (De Beauvoir, 1949, p. 19). This quote captures the dynamic between Sultana and the mayor, who embodies societal forces aiming to keep women in a dependent role. The mayor's authority and moral judgment reflect his belief in male dominance, as he tries to control Sultana and impose societal norms on her. Sultana's defiance underscores the ongoing struggle for autonomy and the need to challenge oppressive societal structures.

2. Chapter two: Female oppression in Lorraine Hansberry A Raisin in the Sun (1959) and Malika Mokeddem The Forbidden Woman (1993):

In Lorraine Hansberry's *A Raisin in the Sun* (1959) and Malika Mokeddem's *The Forbidden Woman* (1993), both authors explore the oppression of women and the challenges they face within their respective societies. These works highlight the social and cultural constraints that limit women's voices, suppress their dreams, and restrict their choices. Feminist theorists have long sought to dismantle these oppressive structures, and the characters in these stories serve as fictional representations of women, particularly in Algeria, who have been denied the freedom to challenge patriarchal norms. This analysis examines how women's oppression unfolds in these works, shedding light on the broader struggle for gender equality and empowerment. Applying Chela Sandoval's theory from *Methodology of the Oppressed* (2000)

reveals how the female characters in these texts use different forms of power and resistance to combat their subjugation.

a. Beneatha Vs Sultana Medjahed:

Beneatha Younger in *A Raisin in the Sun*, the younger sister of Walter, is a college student in her twenties and the most educated member of the Younger family. In the 1950s, it was uncommon for an African-American student to aspire to become a doctor. Beneatha holds ambitious dreams and ideals, firmly believing that it is her inherent right to attend medical school and build a career. While her brother faces his own struggles, Beneatha's path is further complicated by the dual oppression of being a Black woman in a society that limits both her gender and race. She embodies the desire for personal growth and opportunities that were often withheld from African Americans during that era. Beneatha emerges as a resistant character within the patriarchal system. Challenging traditional gender roles and societal expectations, she asserts her independence and follows her personal dreams and aspirations. Her strength is her independence and refusal to accept traditional female roles. As a "new woman," Beneatha defies societal norms and embodies a sense of empowerment. Additionally, her profound knowledge about Africa fuels her self-esteem and enhances her search for identity. Throughout the play, her evolving relationship with Joseph Asagai brings her closer to her African roots, transforming her into a more empathetic and likable individual.

Beneatha's feminist side is prominently displayed through her career ambitions and resistance to the patriarchal system. During a time when women, especially African American women, were expected to prioritize marriage and domestic responsibilities, Beneatha stands out with her bold declaration: "Get over it? What are you talking about, Ruth? Listen, I'm going to be a doctor. I'm not worried about who I'm going to marry yet—if I ever get married" (Act One, Scene One, P50). This statement powerfully reflects her defiance against traditional gender

roles and societal expectations. Beneatha's ambition to become a doctor underscores her determination to pursue a professional career, a path that was especially challenging for African American women in the 1950s. Her choice to focus on her education and career over the conventional expectation of marriage illustrates her commitment to feminist ideals. She prioritizes her personal goals and intellectual pursuits, refusing to let societal norms dictate her life's trajectory.

Moreover, Beneatha's independence and strong sense of self are evident as she asserts her right to define her own identity and path in life. She challenges the patriarchal norms that seek to limit her potential, embodying the spirit of a new woman who is unafraid to break barriers. Beneatha :*(Dropping to her knees)*Well—I do – all right? –thank everybody! And forgive me for ever wanting to be anything at all! *(Pursuing him on her knees across the floor)* FORGIVE ME, FORRGIVE ME,FORGIVE ME!*(Act One, Scene One, P37)*. Beneatha's character serves as a beacon of empowerment, illustrating that women have the right to dream big and strive for professional success, regardless of societal constraints. Her feminist ideals are not only reflected in her career ambitions but also in her cultural self-exploration. Through her relationship with Joseph Asagai, she gains a deeper connection to her African roots, enhancing her self-awareness and reinforcing her sense of independenceclaiming: “Iam not an assimilationist!” *(Act One, Scene One, P63)*. .

Through her determination to become a doctor and her journey of self-discovery, Beneatha becomes a symbol of resistance and empowerment, challenging the limitations imposed by both gender and race. Through her rejection of traditional gender roles, Beneatha embraces her independence and asserts her individuality. Fearlessly standing up for herself, she engages in discussions and debates with male characters, adamantly asserting her voice and challenging patriarchal dominance. Seeking equal treatment, she demands respect and

dignity, rejecting any form of objectification and advocating for her rights as an equal member of the family. Beneatha's confrontations with male dominance are evident throughout the play, notably in her exchanges with her brother Walter. In Act I, Scene I, she bluntly critiques his behavior, stating, "You—you are a nut. Thee mad, boy" (Act one, Scene one p.38,). This direct reproach of Walter's behavior reflects Beneatha's refusal to submit to male authority unconditionally. Her outspokenness in these instances shows her feminist stance, actively challenging the patriarchal dynamics within her family and refusing to be silenced or marginalized. Beneatha's courage in establishing her own voice and agency reflects her defiance against traditional gender roles and her determination to carve out her own path, regardless of societal expectations. Beneatha: "(with fury):what do you want from me, Brother—that I quit school or just drop dead, which!" (Act one, Scene one p.38).

Beneatha challenges her brother Walter with intense frustration, defying his expectations of her. Her resistance to societal pressures that would have her sacrifice her education and ambitions. Beneatha's determination to continue her schooling reflects her refusal to be defined or limited by others, emphasizing her pursuit of independence and self-fulfillment in a society marked by racial and gender prejudices. She seeks to redefine womanhood on her own terms, as seen in her interactions with male characters where she demands to be treated as an equal. Whether debating her brother Walter or engaging with her suitors, Beneatha consistently asserts herself, insisting that her opinions be heard and respected. This assertiveness is a fundamental part of her feminist ideals, affirming her belief that women should neither be subjugated nor overlooked. In summary, Beneatha Younger's character in *A Raisin in the Sun* embodies a powerful rejection of traditional gender roles. Her strength in standing up for herself, her refusal to be objectified, and her determination to achieve her own goals all contribute to her portrayal as a strong, independent woman.

Beneatha's journey in the play is a statement to her resilience and her unwavering commitment to asserting her identity and agency in a patriarchal world.

In *Methodology of the Oppressed*, Chela Sandoval introduces the concept of a differential mode of consciousness, an adaptable, fluid form of oppositional ideology that enables those who possess it to change strategies and adapt in the face of dominance. People who possess this consciousness can survive oppressive conditions by refusing to be categorically defined or repressed. It is distinguished by its mobility and resistance. In Lorraine Hansberry's *A Raisin in the Sun*, Beneatha Younger serves as an example of Sandoval's differential consciousness through her persistent defiance of societal norms and expectations. Her desire to become a doctor, a career that was considered unusual for a woman, especially an African-American woman in the 1950s, embodies a break from the socially prescribed female roles and manifests as a significant act of resistance.

Beneatha's investigation of her African heritage, inspired by her connection to Joseph Asagai, further illustrates this differential consciousness. She actively incorporates her ancestral knowledge into her developing identity rather than just passively consuming it, demonstrating her ability to move through and assimilate various cultural contexts. Beneatha's dynamic and assertive interactions with male characters, such as her brother Walter, also emphasize her awareness of difference and her refusal to accept traditional gender roles. Her relationships with George Murchison and Joseph Asagai highlight her resistance to assimilation and traditional expectations, aligning herself with a broader vision of self-determination and cultural authenticity. Through Beneatha's character, Hansberry critiques the socio-economic and racial barriers of the time, emphasizing the importance of adaptive and resilient forms of resistance in the pursuit of personal and collective liberation. Ultimately, Beneatha embodies Sandoval's differential consciousness through her refusal to be confined by patriarchal norms, her proud embrace of cultural identity, and her assertive independence.

By navigating and resisting the intersecting oppressions of race and gender, she becomes a symbol of empowerment and resilience in a society that seeks to limit her potential.

In Malika Mokeddem's *the Forbidden Woman*, the protagonist, Sultana, appears as a symbol of female resistance, embodying the qualities of independence and resistance in a patriarchal society. Through her work and her independence, Sultana defies societal expectations by providing herself everything without relying on others. She challenges traditional norms of female submissiveness and docility by refusing to conform to the submissive role assigned to women in the Algerian society and which confines them in the domestic sphere. Her journey to independence and resistance is a poignant exploration of the struggles women face when confronted with oppressive gender roles and expectations. Sultana awareness of the position she occupies in the society correspond to chela Sandoval's concept of differential mode of oppositional consciousness when she says:

Through the deployment of a differential mode of oppositional consciousness, practitioners can self-consciously replace themselves within the circle of moral conceptions defining our current social horizons, for its activity undoes the conscience — the incarnation of the law — thus renewing consciousness itself. (Sandoval 2000, P179)

According to Sandoval's theory, *The Methodology of the Oppressed* (2000) women can use a distinct way of thinking that would allow them to question the dominant social order and that she called “differential mode of oppositional consciousness”. This concept can be actively used to challenge and reshape dominant moral conceptions in society, by this process individuals can disrupt a deeply ingrained conscience that enforces these norms. By disrupting this conscience, through critical reflection and oppositional consciousness, they renew their consciousness and that changes how they perceive and interact with the world around them. It allows to exploring new ways of understanding and engaging with society, individuals break away from the limitations imposed by social norms and challenge the dominant conscience, and create a space for new perspectives and possibilities.

In Mokeddem's *The Forbidden Woman*, Sultana's relentless pursuit of education becomes a symbol of hope and resistance for women living in a patriarchal society. Despite the numerous challenges and limitations imposed on her, Sultana refuses to be confined by societal expectations and instead embraces the transformative power of knowledge. Through her unwavering determination to expand her intellectual horizons, Sultana not only empowers herself but also inspires other women to challenge the oppressive structures that seek to suppress their voices and aspirations. Her journey serves as a testament to the resilience and strength of women in the face of adversity, highlighting the critical role that education plays in dismantling patriarchal barriers and fostering personal growth and empowerment. As one of the native women recounts her memory of Sultana's final day in the village, facing the presence of Bekkar, Sultana: "You and your band, you're the rot of this country. But I'm going to study and, I'll be stronger than all of your cowardly and disgraceful acts." (Mokeddem, 1993, P146).

Sultana, although a part of a minor group of free women in Algeria, her defiance serves as an inspiration for other women, encouraging them to challenge societal norms and assert their own rights. She is educated, independent, and unafraid to express her opinions. Through Sultana's character, Mokeddem sends a message to Algerian women about the importance of education and self-reliance and encourages them to resist societal constraints and assert their own independence. In one of the scenes of the story, a woman from Ain Nakhla points out that the freedom of women like Sultana is a threat to men. She also mentions that despite the tyranny and discrimination women face, there are still those like Sultana who manage to assert their freedom by saying:

"You know you'll never be able to do that because Sultana is a free woman, she is! Is that what enrages you? In spite of all the tranny and discrimination they endure, there are after all some free Algerian women! Oh, oh, that bothers you and makes you feel like you don't have a dick anymore!" (Mokeddem, 1993, P139)

Sultana exemplifies the "free woman" in Malika Mokeddem's narrative, challenging and defying traditional patriarchal values. Her freedom and autonomy become sources of intense frustration and insecurity for those who adhere to traditional gender roles. In the passage, "You know you'll never be able to do that because Sultana is a free woman, ", it captures the antagonistic reactions her existence provokes. Sultana's defiance and independence are not just personal assertions of liberty but symbolic acts that undermine the patriarchal control that seeks to suppress and confine women. Mokeddem celebrates Sultana as a figure of resilience and strength, representing the broader struggle of Algerian women against systemic oppression. Her presence in the story serves as a powerful testament to the capacity of women to transcend the limitations imposed upon them and maintain their autonomy, highlighting the profound impact of challenging and redefining societal norms.

Moreover, Sultana defies the restrictions placed upon women concerning their sexuality and other societal taboos like smoking and drinking and wearing the veil. By doing so, Sultana also defies the FIS or what she calls the "*endemic disease*," when she says: "They, endemic disease that has burst from the confines of misery and confusion, and that encysts in the fatality and ignorance of the country." (Mokeddem, 1993, P109) and she adds: "the village against me? That's nothing new! The difference is that I'm no longer a powerless child! I'm going to watch how the rest of the hostilities turn out." (Mokeddem, 1993, P110). Mokeddem, described how oppressive societal norms have deep roots within the country's widespread misery and confusion, and how hard it is to eradicate them as they became ingrained in the fabric of society.

As a result, Sultana embodies chela Sandoval's description of women who recognize the dominant forces, especially patriarchs, that oppress women under the pretext of religion beliefs. Sultana's defiance and independence can be seen as a practical manifestation of

“differential oppositional mode of consciousness” and illustrates how individual acts of defiance can contribute to broader social and moral change.

In both instances, Beneatha Younger and Sultana exemplify Sandoval's differential mode of consciousness by resisting female oppression and challenging patriarchal norms in their respective societies. Beneatha's rejection of traditional gender roles and her pursuit of education and self-determination reflect a conscious manipulation of her identity to subvert the oppressive structures around her. Similarly, Sultana's refusal to conform to societal expectations and her pursuit of personal freedom embody a deliberate resistance against patriarchal control. As Sandoval asserts, “these forms of power ... strive to transform the conditions that produce dominance regimes” (Sandoval, 2000, p. 9). Beneatha and Sultana's actions embody this transformative striving, as both characters confront and disrupt the patriarchal systems that seek to confine them. Sultana's defiant assertion of her autonomy and Beneatha's quest for self-empowerment illustrate how individuals can use their awareness and agency to challenge and reshape the oppressive conditions imposed upon them. Their resistance, therefore, not only highlights their personal struggles but also contributes to a broader discourse on gender equality and societal change.

b. Mama VS Dalila:

During the 1950s, women were predominantly expected to adhere to traditional gender roles, which confined them to domestic responsibilities such as housework and caregiving. Men were generally seen as the primary breadwinners and decision-makers in the family. For African American women, these gender expectations were compounded by racial

discrimination, creating an intersecting system of oppression that limited their opportunities and autonomy. The civil rights movement of the time largely focused on racial justice, often overshadowing the specific gender-based struggles faced by Black women. African American women faced a society that imposed severe limitations on their roles and opportunities, both publicly and privately.

Mama Younger's character in *A Raisin in the Sun* challenges these societal norms by stepping outside the bounds of traditional gender roles by taking the role of head of the family and taking decisions for the family as well as by standing up to her son Walter. In a period when women were expected to be submissive and supportive, Mama asserts her authority and takes on roles typically reserved for men as a matriarch and the pillar of support for the family. As she expresses, "When the world gets ugly enough—a woman will do anything for her family providing guidance and stability. The part that's already living." (Hansberry, act one, scene two, P75) .her statement reflects a determined form of resistance born out of necessity and love.

Her actions defy the prescribed gender norms of her time, setting her role as a leader and nurturer. Mama's character not only critiques the limitations imposed on women but also highlights the intersection of race and gender in shaping the experiences of Black women during the 1950s.

In other words, Mama succeeded in felling both roles of man and woman, that contradicts the notion that women should be dependent on men and questions the expectations and limitations placed on individuals based on their gender. Mama's willingness to do whatever it takes to protect and support her family demonstrates an oppositional consciousness that prioritizes the well-being and survival of her loved ones over conforming to oppressive societal norms. Her actions and mindset are driven by the immediate need to

protect and support her family, showing a keen awareness of the harsh realities they face. This aligns with Sandoval's idea of reconstituting one's identity, on that she says:

“Differential consciousness re-cognizes and works upon other modes of consciousness in opposition to transfigure their meanings... The differential form of oppositional consciousness thus is composed of narrative worked self-consciously (Sandoval, p 49)

Sandoval emphasizes the transformative power of resistance and the importance of redefining one's moral and social identity in response to oppression. Mama's actions are a form of oppositional consciousness that challenges and transcends the limitations imposed by an unjust society. Her unwavering to her family illustrates how individuals can purposefully redefine their moral boundaries, thereby renewing their sense of purpose and self-determination. Mama's determination to do whatever it takes for her family reflects this adaptive and strategic approach to resistance, where she consciously redefines her actions and motivations in response to the oppressive environment

Furthermore, another instance of resistance that warrants highlighting in Mama's character is her refusal to accept the bribe that was offered to her to prevent her from moving to the white neighborhood despite her financial struggles. Her act asserts her dignity, her commitment to equality and justice and her refusal to compromise her values and principles.

MAMA Son—I come from five generations of people who was slaves and sharecroppers—but ain't nobody in my family never let nobody pay 'em no money that was a way of telling us we wasn't fit to walk the earth. We ain't never been that poor. (Raising her eyes and looking at him) We ain't never been that—dead inside. (Hansberry, act three scene one, P143)

As a Black woman, Mama Younger has experienced the dual burden of racial and gendered oppression, which profoundly shapes her character and actions throughout the play. Her refusal to accept dehumanizing conditions is not merely a reaction to her personal struggles but a deliberate stand against a legacy of systemic injustice. By recounting her family's history of slavery and the resulting hardships faced by generations of African Americans, Mama underscores her commitment to maintaining dignity and self-worth despite

overwhelming adversities. Her assertion that her family has "never been that poor" or "that dead inside" serves as a powerful declaration of their enduring spirit and moral fortitude. This statement reflects a deep-seated resilience and a refusal to submit to the oppressive forces that seek to crush their humanity. It is a conscious choice to affirm their value and integrity, rejecting any notion that their circumstances could effect their worth. This sentiment aligns closely with Chela Sandoval's concept of using historical awareness to challenge dominant powers. Sandoval suggests that individuals, particularly those from marginalized backgrounds, can leverage their understanding of historical and social contexts to resist and transform oppressive structures. Mama's narrative embodies this idea by using her family's history as a tool for empowerment and resistance. Her actions and words are deeply rooted in both her personal experiences and the broader historical context of African American struggle, illustrating how historical consciousness can fuel resistance against systemic oppression. She says:

“The skills they might develop, if they survive, have included the ability to self-consciously navigate modes of dominant consciousness, learning to interrupt the 'turnstile' that alternately reveals history, as against the dominant forms of masquerade that history can take.”
(Sandoval, P105)

Sandoval emphasizes on the critical awareness, historical consciousness, and resistance to oppressive powers. She suggests that individuals who manage to survive challenging circumstances may acquire the ability to self-consciously navigate and challenge dominant modes of consciousness, particularly in relation to historical narratives. Mama's act of resistance aligns closely with Sandoval's idea of developing skills to challenge and transform oppressive societal norms. Overall, Mama's character serves as a powerful illustration of how individuals can disrupt the existing social order and lead to a social change. Her awareness of social powers helps her in challenging their oppression and working for a better future for her family.

The journey of little Dalila in *The Forbidden Woman* (1993) involves self-conscious awareness of the limitations imposed on women regarding their freedom and opportunities as women in the patriarchal society in which she lives. Dalila, despite her young age, she starts to question traditional gender roles and cultural norms in her immediate circle. In an intimate conversation with Sultana and Vincent, she expresses her grievances regarding the perpetual oppression imposed upon her by her father, brothers, and even her mother. Despite her appreciation for Dalila's academic pursuits and the refuge provided by Ouarda, the mother still upholds the patriarchal norms by insisting on obedience to the brothers. This duality reflects the internalized patriarchy within the family structure, where even supportive figures are bound by cultural expectations. In her own words:

Yes, I have too many brothers. They make too much noise. They fight all the time. They fight with me, and they even fight with my mother. They are always saying to me, 'You're not going out! Work with your mother! Bring me something to drink! Give me my shoes! Iron my pants! Lower your eyes when I talk to you!' and on and on and you multiply it by seven. They yell and do nothing but give me orders. Sometimes they hit me. My mother, she's happy when I'm with Ouarda because I can read and do schoolwork, but she also says, 'Obey your brothers. If you don't, you're not my daughter. (Mokeddem, 1993, P27)

However, Dalila explains that the situation as a whole does not make lose her ambitions and give up her dreams. Through her conversation with Vincent, she exposes the Algerian patriarchal society and besides, she shows her strength and defiance against societal norms, as well as a fierce and aggressive determination to stand up against oppression or injustice. Her confrontation with the corrupt or "rotted" gazes of others, which represent societal judgments and oppressive norms, leads her to seek solace and purity in dreams. Dreams become her refuge, a way to cleanse her spirit and maintain her inner strength. Dalila uses her dreams and imagination to add richness and color to an otherwise challenging existence. These dreams provide her with the strength and inspiration to rise above her circumstances, transforming her internal landscape into a place of wonder and possibility.

Me, I don't have h'chouma, I have anger with claws. I don't look at the ground. I look people in the eye. And when I'm sick of their rotted eyes, I come here and I look at dreams to clean mine. My sister, Samia, says that we Algerian girls, we're all "Alice in Merguezland"; since we never have wonders, we put spices everywhere, everywhere.' Dreams are my spices. (Mokeddem , 1993, P121)

Dalila's imagination serves as both a refuge and a form of resistance against the oppressive reality of her life. She creates a "rich space" in her mind where everything forbidden in her rigid society is allowed, and this space becomes her sanctuary. Dalila's imaginative world is centered on her creation of an imaginary sister named Samia, who embodies courage, defiance, and independence. Through Samia, Dalila rejects the passive role imposed on her, instead channeling her anger and frustration with the patriarchal structures around her. Her imagination, filled with dreams and spices, becomes her way of fighting back against a society that seeks to control her. As she says, "Me, I don't have h'chouma, I have anger with claws." Dalila's creation of Samia and her vivid imagination are not just escaping but powerful acts of rebellion, allowing her to rise above her circumstances and assert her own identity.

She doesn't like to obey and doesn't want to marry. They've found a lot of husbands. But she always says no. She's still studying; now she's studying in LaFrance .And afterward she doesn't want to come here anymore. She didn't come...' (Mokeddem, 1993, P26).

In this quote, Dalila describes her imaginary sister Samia as a figure of resistance and defiance against the expectations placed on women in their patriarchal society. Samia's refusal to obey and her rejection of marriage symbolize her rejection of the traditional roles assigned to women, who are often expected to marry and conform to societal norms. By stating that Samia continues her studies in France and has no intention of returning, Dalila is expressing a desire for freedom and autonomy that transcends the boundaries of her immediate environment. Samia's actions reflect Dalila's own aspirations for a life unbound by the constraints of her culture, where education and independence are pathways to self-liberation. The quote illustrates Dalila's internal struggle and her longing for an escape from the

oppressive structures that surround her. Through Samia, Dalila projects her hopes and dreams for a future where she can define her own identity, free from societal pressures.

Sandoval explains that a differential mode of consciousness is termed “differential” because of its flexibility and ability to adapt to various social positions, identities, and norms that shift over time. This adaptability allows individuals to navigate the complexities of changing power structures, shifting social dynamics, and evolving cultural expectations. Unlike more rigid forms of consciousness, which might adhere strictly to a single ideology or fixed identity, differential consciousness thrives on its capacity to adjust and react to different circumstances. The individual operating within this mode is engaged in a continuous process of observation and analysis, constantly assessing the power relations around them. By doing so, they can strategically position themselves within social movements, making conscious decisions about how to participate and respond to changing circumstances. As Sandoval expresses, this form of consciousness enables individuals to actively shape and influence the social order rather than passively accept it, making them more effective agents of change.

The self-conscious operation of differential social movement represents the opportunity to engage in social praxis through the constant surveying of social powers and interjection in them by a new kind of depoliticized citizen-warrior. (Sandoval, 2000: 179)

For Sandoval, the individual can challenge power structures and be an active participant in social change without being affiliated with a traditional political ideology or movement. Instead, the person can be guided simply just by a commitment to justice and equality, and in that way he becomes what she calls a “*citizen-warrior*.” Malika Mokeddem embodies through the character of Dalila the concept of *differential mode of consciousness*. She presents Dalila as “*a citizen worrier*” who is in a constant questioning and analyzing of the power structures in order to find ways to resist them.

Conclusion

This research explored the thematic concerns of patriarchy and female resistance in Malika Mokeddem's *The Forbidden Woman*(1993) and Lorraine Hansberry's *A Raisin in the Sun*(1959) through a feminist lens. The analysis highlighted two main aspects: the pervasive influence of patriarchal structures and the various forms of resistance employed by women against male dominance. The study revealed the harsh impacts of patriarchal systems, including restricted opportunities, societal expectations, and cultural limitations imposed on women. Despite these constraints, the narratives reflected the resilience, determination, and defiance of female characters as they sought to overcome oppressive circumstances.

Both works illustrate the complexities of women's experiences within patriarchal systems, linking prejudices faced by African American women and Algerian women during periods of socio-political turmoil. They highlight how racism, poverty, gender inequality, and patriarchy intersect and shape the lives and aspirations of women. Chela Sandoval's *Methodology of the Oppressed* emphasizes the potential of female agency and resistance, while Simone de Beauvoir's theory on women as *Otherness* underscores the struggle for autonomy and the challenge of overcoming patriarchal hierarchies.

Despite their different historical and geographical contexts, both *The Forbidden Woman*(1993) and *A Raisin in the Sun*(1959) address gender-related struggles. Mokeddem's novel portrays Algerian women's fight against misogyny and extremism during the Black Decade, celebrating figures like Sultana and Dalila for their revolutionary roles. Hansberry's play, set against American racial and gender prejudices, delves into the challenges and aspirations of African American women's like Mama and Beneatha.

From a feminist perspective the comparative analysis underlines the importance of recognizing women's struggles and triumphs in the fight for their fundamental rights. Women

today can gain strength and inspiration to advance gender equality by understanding historical contexts and past challenges. learning lessons from the past enables women to empower themselves and future generations. Women are encouraged to actively confront political, cultural, and religious constraints by making informed decisions and pursuing freedom through their actions. Additionally, men are urged to stand in solidarity with women in order to eradicate cruelty and injustice, and to work together to create a more equitable world.

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