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Accordingly, myths are equipped with various sub-narratives that are somehow considered and seen as axiomatic beliefs, on the one hand they can't be realized, they become corporeal when man present them to achieve a certain aim or objective that has benefit for him, as a result, shift from an axiomatic existence into a concrete reality. Example: invoking the roles of patriots during the war of liberation.

Per contra, women could not have the upper hand when it comes to these social actions and this is what feminists are trying to achieve through redefining women roles in the past, and that they were not less or different than what men did. However, everything that it cannot be realized, is doable when man decides, and not doable when women cross those manly canons. The difference between objects and subjects, is that objects are living individuals with no free will, and no decision, their freedom is limited, whilst, subjects are two kinds, a free subject that is empowered by the narrator's protagonism and enthusiasm. They are also considered as subjects to the law. Yet, women are not free subjects but rather tamed, for them the pressure is doubled. Their actions and their deeds degree of correctness are related to man's thoughts of what is wrong and what is right.

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number of events. These narratives were told by griots, parents who specifically used these local tales to monitor and discipline their children. For example, the myth of /tergu/, who is a tall woman who would strangle every child walking in the street during /'lmgi>l/ (the napping time), especially in summer days. Thus, children are obliged to stay at home and nap. This myth is told for the sake of protecting children from sun rays which are harmful. But, how can we explain the fact that this monster is a female. */Tergu/* is known by her quick movement; she runs quickly so that no child would escape.

4. CONCLUSION

The action of empowerment or disempowerment is related to the degree of evilness or good related to the narrative, even if the narrative stands for a powerful spirit, this does not qualify it to be empowering. In this sense, from a gynocentric point of view, powerful creatures possessing malign traits are disempowering. However, the androcentric point of views considers them as empowering of the relative gender, and vice versa. Yet, each of these narratives represent both normal people and angry spirits or monsters, impersonating divine spirits, or divine monsters appearing with different rituals. In this sense, they can be part of omens, bringing either good or evil to people. In addition to this invokers summon them to fulfil an action such as restraining behaviour, spreading the culture, or predicting weather. Therefore, any mythological narrative serves various functions in society including the ones set by Joseph Campbell.

Narratives which contain female monsters are invoked for the sake of adjusting behaviour, and rarely come to talk about bliss or to describe divine rituals, except in some cases. While males' monsters names express sociological phenomena, and rarely invoked to frighten kids or to adjust behaviour. This latter is clear evidence that females are feared more than man, even in the abstract realm, and thus they have deep impact on individuals psyche, more particularly kids.

she won't be able to marry a man, simply because society classifies her as unworthy of him.

Ancient Algerian mythologies, are the narratives of deities that were worshiped and idealized, one of these goddesses we have the goddess Ishtar[22], it was also called Ishtar to the Phoenicians and the Babylonians and Venus to the Arabs. For the latter, Venus was a beautiful woman who seduced kings, and especially the Angels Harout and Marout, who taught magic to humanity.

The worship of Ishtar diminished in the fifth century BC, It is also known that the ritual of the sacred prostitution was practiced in the Ancient Maghreb to satisfy and honour Ishtar, the goddess of pleasure. This ritual carried on during the Roman period, the worshipers and particularly women who practiced the sacred ritual of prostitution were called "Ulammat", which stands for "Ishtar's servants", whereas "Immatashtart", corresponded to "maiden girls".

Men were called "Kalbim" which means dogs' or "Garim", the small cat, and later on, "Abdastart", which means Ishtar's servants. The title men obtained is biased, unlike women who were honoured by the worship of Ishtar, since they are the most important individuals in the ritual, the case would reverse when talking about male deities. This is an example of how men were referred to when linked to an old goddess in ancient Algeria. But what is more noticeable is that when gods are involved with worship they give status and empower individuals in accordance to gender.

Algerian myths and particularly western region ones are a mixture of both real and unreal stories of supernatural characters that serve mostly as a way to interpret a certain

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[22] Ishtar (English pronunciation /ˈɪʃtɑːr/; Transliteration: ᴰIŠTAR; Akkadian: 𒀭𒈹 ; Sumerian𒈹) is the East Semitic Akkadian, Assyrian and Babylonian goddess of fertility, love, war, and sex. She is the counterpart to the Sumerian Inanna, and is the cognate for the Northwest Semitic Aramean goddess Astarte. http://www.thefreedictionary.com/

mythical records which are totally biased and filled with misogynistic tropes and roles especially against women. They also deprive man and prove them to be reckless and primarily sexual creatures that are only pulled by their phallus. Admittedly, the word androcentric shows that language pioneering by man was followed by his phallus, and man's creation is limited to his libido alone.

Mythology has part of reality, and the common ground between them is portrayed through the attitudes and the beliefs that are extracted and observed when reflecting critically on humans' behaviours and interactions either in society or in written works. If we ponder Algerian mythical narratives critically we may denote multiple covert and hidden representations, which cannot be always observed by the reader who is distracted by the sublime nature and the adventures within the literary piece and only clear and explicit when reflecting on it critically. However, In the Algerian culture man has desires and principles, which are exemplified in a discourse which is idealized in the Myth of *Chastity*. It is explained in how characters inside wedlock or any normal relationship act as they undergo affairs while hoping that their partners remain chaste.

Mythologies talk about the type of men, who are allowed to commit mistakes and go through adventures, and interestingly they perpetuate their preserved infallible solid reputation given to them by the author, while women are judged at the first mistake and obliged to be chaste and faithful. Yet, their honour will always be questionable and put under doubt and scepticism.

In the Algerian culture, men are seen as those innocent sinners with a tacit immunity, and a protected reputation, while sin is also related to women, it is very normal for a man to experience a relationship or an affair inside the bond of wedlock. But not for a woman, for her it is a punishable sin, a wrong deed that it can't be forgiven, once doing it she is condemned to hide it, lie about it, otherwise

Joseph Campbell's model of functions consists of Educational, Cosmological, Mystical and Pedagogical categories. Yet, It is noticeable through afore investigations that these axis do not include the whole construction of functions for the Algerian narratives. This is due to the omnifarious types of functions, in relation to each summon of Algerian mythical narratives.

It is denotable through investigation and questioning of literates that the main narratives' function is shared by all informants exemplified in 'behavioural restraining' function i.e. "didactic function". Most educational myths are summoned to restrain individuals' behaviour in society, in an attempt to use the abnormal to supplant normal tools. Particularly, when trying to adjust the behaviour of kids from doing or going through deviant ways different from the normative behaviours that won't conform to the social reality.

Narratives such as / 'l āmrya, Tergu, ḵda›wadj , and / ārus e'sm›/, are invoked to adjust and monitor behaviour. Yet, the only educational narrative is the one of /'lmaḥasi›b / and /'l āmrya /, the first for its sociological nature, while the second depict historical heritage.

Most of these narratives project the function of entertainment, since they reflect happenings or tales to amuse people in special occasions. Yet, the only narratives with cosmological functions are the ones related to worship such as /Tislit and ḡu>nja /.

3.3. Deconstructing Language and Power in Algerian Mythology

Language was known to be an androcentric property i.e. man's property. Moreover, due to man's power in different domains, women have always occupied a subservient position in society .It is also due to the pioneering works man wrote and sustained through times. These works are represented in the literary chronicles that include mythological tales, and

with any mythical narratives and this is why it was not pondered critically, as the focus was on the other functions mentioned in the model.

More importantly, through investigating and questioning laypeople about the element of function we find agreement when we relate to the axis of behavioural restraining. Yet, most myths of educational nature are summoned for the purpose of restraining individuals' behaviour in society.

This function is exemplified in individuals' attempt to use the abnormal to supplant normal tools that wouldn't function as restraining or monitoring tools. Particularly, when trying to adjust the behaviour of kids through deviant ways different from the normative behaviours which can either harm them or be considered as ethically bad.

Interestingly, informants also showed in their responses a big tendency toward "Yes" when relating narratives to cosmological and cultural narratives such as /'lmaḥasi›b/. Still, laypeople were not that aware of the educational function.

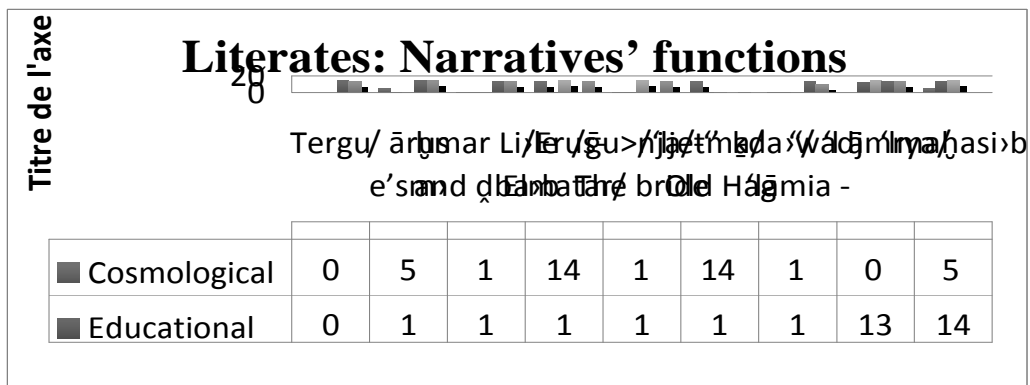## 3.2. Narratives' functions for Literates

Literates: Narratives' functions

	Tergu/ e'sm	ārbusar and tale	Li/Feru/ǧu>/jak/ dEamba	/jlae/t'm/ brd	s›la›x/ Ta › r/	/waḍma/ Old	/m'Irma/ Hāǧmia	‹	/lmaḥasi›b
Cosmological	0	5	1	14	1	14	1	0	5
Educational	0	1	1	1	1	1	1	13	14

Figure No 07: Narratives' functions for Literates

Interpretation

3. Narratives' functions

The results of the following figures represent an extract from the general table questionnaire. They focus only on narratives' functions for both literates and laypeople in relation to the usage of narratives as charter tools. The numerical proportions represent the number of "Yes" of each informant. Thus, agreeing with the narrative's functions

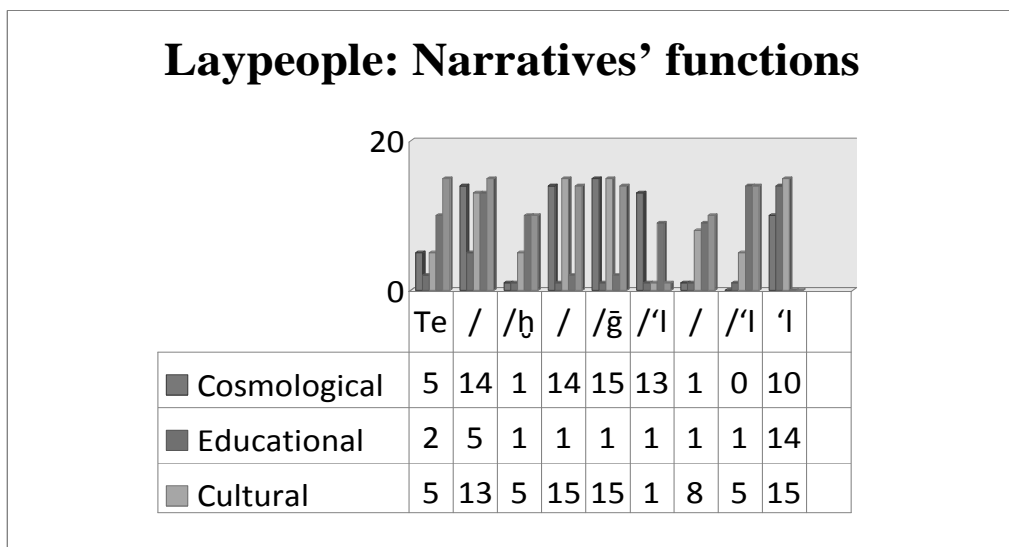## 3.1. Narratives' Functions for Laypeople

Laypeople: Narratives' functions

	Te	/	/ḫ	/	/ḡ	/'l	/	/'l	'l
■ Cosmological	5	14	1	14	15	13	1	0	10
■ Educational	2	5	1	1	1	1	1	1	14
■ Cultural	5	13	5	15	15	1	8	5	15

Figure No 03: Narratives' functions for Laypeople

Interpretation

In addition to Joseph Campbell's functions model which consists of various dimensions for myths implementations "Educational, Cosmological, Mystical and Pedagogical. It is noticeable through the afore investigations that this model does not sum up the whole construction of functions for the Algerian narratives.

Accordingly, it is due to the omnifarious usages and purposes that are in relation to each summon for the mythical narrative. Except for the mystical function which is present

honour by enduring painful rituals that would reduce their beauty in a painful way. Yet, this narrative would only mitigate female status since it is limited to a restraining function i.e. frightening kids, without mentioning the real discourse behind this story, i.e. a struggle of pain patriotism to protect one's honour.

2.2.6. The Myth of /'ljetma/

Away from religious interpretations of this phenomenon, psychologists explain this seizure which occurs mostly at night when we are asleep, which is accompanied with the incapability to move, after a sudden awakening with a complete state of paralysis as ''The Old Hag Syndrome''. The latter is also called Sleep Paralysis, which is the scientific interpretation of /'ljetma/.

However, in the orient and especially in Algeria this myth is partly factual, as it stands for the fact of having a */Jinn/* bashing and pushing on the chest of the sleeper, sits on him, strangles him with his right hand and pulls his tongue out using his left hand, which may prevent him/her from moving. Interestingly, the only way to move is to recite Quranic verses, which could fire the */Jinn/* away. Yet, it is also said that ***"/'ljetma/ only occurs to those who sleep on their backs or take so much food. One informant said: "this psychological reaction could also be explained by religious man as the result of sleeping without saying their prayers, which are related to delivering the soul to its creator, therefore when someone sleeps without saying prayers his soul will struggle as it can't leave the body, and this will cause the person to feel this fit."***

This narrative is not only famous in the orient, but also in the western world. It takes the name of the old hag syndrome. It does not convey any function, its role is not related to frightening, or restraining behaviour. Yet, it is rather etiological and interpretative for the seizures that happen to humans while sleeping.

2.2.5. The Myth of /'l āmrya/

As kids we were always warned by our parents of a woman who comes in red clothes or in a kind of traditional /ḫayek [20]/, knocks on the doors and asks for kids. She would ask if they are behaving or being mischievous, if not well mannered, she would take them with her, and punish them. This narrative is not about a monster or a monstrous supernatural creature, but linked to those /ḡajar/ or gypsies, in academic Arabic they are called /ḡajar[21]/ while, /3amr/ in the Algerian dialect, / 'l āmrya / is the female gypsy, and / 'l āmr i/ is the male one.

This myth is partly a legend since it has historical evidence and represents a woman who did exist in the past but not with the same function the invoker is using. Yet, it is similar to the narrative off /Tergu/ that chases any kid found outside playing, and going against the instructions of his/her parents. The only difference is that / 'l āmrya/ would knock on the door and ask for mischievous kids, whereas, /Tergu/ will only stalk those who are outside at /'lmgi›l/ or napping time.

This narrative empowers the status of women in one hand and weakening it in the other hand, and this is explained in the fact that women proved to be powerful protecting their

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[20]/ ḫayek /: A while piece of clothes, wore by Algerian women. It represents their heritage that was worn during the colonisation period, wearing this kind of clothes reduced recently, but remains part of the Algerian legacy

[21] /ḡajar /stands for /gypsy/, these terms are used interchangeably, but Algerian gypsies are different from the worldly concept of people who roam the land and settle in different places. Gypsy (also Gipsy) noun (plural Gypsies) a member of a travelling people speaking a language (Romany) related to Hindi. They traditionally live by itinerant trade. ORIGIN C16: originally gipcyan, short for Egyptian (because Gypsies were believed to have come from Egypt). (Oxford concise dictionary eleventh edition).

weljelbana āetče>na wesqiha ya> mula>na, welfu>l newer wesfa>r wesqi>h yebu 'enwa>r/ ''/[19]

Villagers and peasants ask God to give them water to quench earth's thirst. This chanting is a ritual performed by people as they ask God to give them water. But this narrative is different from the one of / ārus 'lmatar// that was the source of rain for people, her chaste spirit and her divinity that she gained through her meditation brought well-being to her country and her valley . The myth of /ḡu>nja/ is very famous, it is believed that due to this ritual; plants will be quenched and earth will be watered, still there is a link between the two myths in relation to the prosperity of agriculture.

A female informant said **''in the Region between Sidi bel abbes, and Saida, and exactly in Marhoum, a small village, /ḡu>nja/ was not just a doll we make, we used to dress up the big spoon and give it a form of a doll, afterward, we go as little girls and collect /'Smi›d/ or semolina, as we knock on every neighbouring house, prepare it later into the famous dish /Ku›sku›s/ and feed the poor, so that God accept our offering and give us rain''** Yet, the relationship between /ḡu>nja/ and the offering for God is still a mystery that we can only explain as a local ritual that is only believed and understood by its practitioners, this ritual is the same as the one of / ārus 'lmatar/.

Interestingly enough, we learn from this narrative about the feminine bliss and the close relation between nature and woman. This is projected in the way the informant perceives this narrative. Moreover, it is also observed that women are not always considered as an omen, but also a bliss that is manifested through the different plots of the various mythological pieces.

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[19] It is translated as follows: "Buganjaj house of clothes, Oh god let it rain strongly, and lathyrus is thirsty, quench it oh lord, and broad-beans is blossoming and yellowish, make it quench, oh father of light. (MOT)

situation. Moreover, /ḥmar ḏba›b/ or Fog Donkey, is just like the one of night, but instead of getting lost due to darkness, one may get lost because of fog.

The old man said ''/ ḥmar ḏba›b/ is not just an animal with flesh and blood, it is a supernatural creature that is born of Fog, it is the fog himself, as it simply pull you to different places without your awareness, change your track, the silence of fog and its beauty will emerge with your mind and cause you unawareness of the situation and the place you are walking through''

This narrative reflects a mystical way in people describing normal happenings using metaphysical and supernatural events. Yet, it also reflects a unique way of someone giving an excuse for why he/she arrived late to a meeting or a feast, and instead of just giving the usual words "I was late", they would embellish their delay by using mystical excuses that would make their speech more attractive and open debate for others.

2.2.4. The Myth of /ḡunja /

Religion and science brought enlightenments and set comprehensible explanations for various phenomena that are impossible to decipher. Yet, some people still think and believe in their mythological rituals of pagan natures. Their ability to bring them what they want, just like / ārus 'lmatar/or the myth of /ḡu>nja / or /bu>ḡanju/ a mythical ritual people perform during hot dry seasons, for the sake of receiving water. More particularly, in rural regions or small villages, people take a puppet made of rags and strings, walk with it and chant together the following lines. Said the informant lady **"/ḡu>nja bečet ra>sha ya rabi čemak̲ra>sha/, or /buḡanju de>r 'el āta>č ya> rabi> qawi 'elrače>č,**

overcome a struggle that cannot be fixed by reasonable ideas, and this invoking give it place at the present time.

This narrative has two main functions. Firstly, it entails a mystical ambiguous function which is related to the faceless expressions of this female monster, and to her evil nature. It also entails the relationship between evil and women. Secondly, it has educational restraining function since it is used to monitor and control kids, since, the invokers of this myth do it for fun and try always to frighten kids by restraining their movements outside in the burning sun, not to have strokes or hurt them.

2.2.3. Myth of /ḥmar Li›le/ and ḍba›b/

There are other famous myths in rural areas which are also linked to monitoring the peoples' behaviour, even though not very famous but people still use them as in ironic situations. For example, the myth of / ḥmar Li›le and ḍba›b / the first refers to the Night Donkey, the second refers to the Fog Donkey. Both donkeys are associated to the possibility of having oneself wandering aimlessly and losing way while travelling or walking at night or at foggy times.

The old lady said *''/ ḥmar Li›le / is an evil spirit that comes to you as you walk and mislead you, as he takes you to different ways, it is also the feeling we get, a feeling of sudden surprise of not recognising the place we are. So when you get that feeling you should know that / ḥmar Li›le/ ḍarbak// or that Night Donkey stroke you, thus mislead you from the right path or took you somewhere else''*

The idea of receiving a stroke is also linked to the religious beliefs that */Jinn/* may strike you and caused you to appear in a place different from the one you were within, which make this idea of */ḥmar Li›le/* is not just an ordinary donkey case. But, another kind of supernatural mythical creature that could cause you change place and lose track of

This narrative upholds women's superiority in different terms by linking creation and fertility to them. It shows that women are not just mortal creatures as they function as deities by giving life to other creatures. These women play the role of deities and deserve not to be considered as mortals but to be seen as meta-humans. Some scholars used to consider women as dangerous creatures for their close nature. But, considerations would change according to the context. People who idealise this myth throw and scatter water before new wedded women as they leave their parents house to their husbands, as a sign of fertility, and a preparation to procreation. Yet, other people still have this pagan belief, they worship the god */AnZ›ar/* and praise him, to provide them with wealth and give them needed rain for agriculture.

2.2.2 The Myth of /Tergu/

One famous myth that is not related to beauty, still used to monitor and to adjust the behaviour of kids is the myth of */Tergu/* a scary strong woman, who roams the street during noon time and napping time */'lmgil/* she would strangle any child she finds in the streets. The old lady states that: ***"the myth of /tergu/ is not always mythical, for that we sometimes disguise in old outfit to frighten our kids and prevent them from leaving home. /Tergu/ is known by her speed and faceless expression, she would catch any kid outside during noon time and strangle him"*** She adds: ***"Tergu comes to kids during summer"*** to prevent a sun-stroke.

The purpose of keeping this kind of myth alive is due to its necessity and its affectivity, for that no other procedure proved to control kids and keep them home, instead of playing out in the hot sunrays that could harm them. This somehow backs up the idea that myths survive when their purpose is still alive, they are alive when man needs them to

some of these myths date back to the period before Christianity. They exist in many regions starting from the kabylia region to the frontiers with Morocco, for that both share the same culture. This myth as an example was used to frighten kids and even adolescent to control them.

An informant explains:*'' / ārus e'sm›/ is a representation of a woman that resides in the sky, a goddess-like, or a woman notorious for her vicious super powers that could come to strike the one who keeps on watching the mirror at night, or watching him/her-self in the mirror repeatedly''* In contrast to the Myth of */Tisilit/* or / ārus 'lmatar/ who is also called the bride of rain; has a famous story in both Kabylia and Chaoui regions, but not in the west of Algeria. */Tisilit/* comes in the form of a different parallel narrative called /ḡu›nja /.

The function of this narrative is Educational even though heaven- related narrative, it is not Cosmological for that it does not include prayers or worship rituals, but consist of mystical elements. Moreover, *Tislit's* myth dates back to antiquity, a beautiful woman who chose to be chaste, she stayed in isolation in the mountains playing in the moors pouring water and singing, that what helped her reach a divine status, attracting the god of wind, who was worshiped in the past with the name */AnZa›r/.* He chose to propose to a mortal */Tisilit/,* but she refused many times, eventually convinced. After seizing rain from her region causing them to live in draught, */Tisilit/* changed her mind and decided to marry him. This myth explains that */Tisilit/* transformed later into rainbow, its colours represent her most gracious characters and traits.

There are multiple functions within this narrative as we mentioned in the report before which are mystical and cosmological. Yet, for the informant, the mystical aspect is more important as this narrative explains not only how this spirit grants bliss to the invokers, but shows the importance of worship of some old gods which is

behaviours, and events. They also describe images and symbols that exist in society through language, to emphasise that point we take the definition of Joseph Campbell, he states: ***"No, myth is not a lie. A whole mythology is an organization of symbolic images and narratives, metaphorical of the possibilities of human experience and the fulfilment of a given culture at a given time." (1985:1)***

2.1. Transliterating Narratives

The collected data was transliterated according to the following table of transliteration. This procedure was used to codify and simplify the reading of the Arabic words to English

ء	ب	ت	ث	ج	ح	خ	د	ذ	ر	ز	س	ش	ص	ض	ط	ظ	ع	غ	ف	ق
'	b	T	ŧ	j	ḥ	ḵ	D	ḍ	R	Z	s	č	s̱	ḍ	ṭ	ḋ	ā	ḡ	f	Q

2.2 Analytical Typology of Characters

The following myths are the result of a field work consisting of two main methods, profiling informants and interview. As a result, some of the Algerian myths that are used in the region of Sidi Bel Abbes rural towns were collected. Yet, some other myths from other regions were included to see the analogy in terms of etiology and charter, and also to be tested using different models such as the one of Joseph Campbell. In this sense, The statements existing in this part are extracted from the previous Informant's profile, each statement is extended and detailed to explain the different mythical typology of characters.

2.2.1. The Myth of / ārus e'sm›/ and / ārus 'lmatar/

There are numerous Algerian myths that we may not be able to collect or recall, they are bound by time and space,

sole mythology taking into considerations the different regions and dialects existing within the same country such as Algeria.

Algerian myths are on one hand, an extension of worldly myths. Yet, they do not always refer to struggle between gods and goddesses, or between heroes/ heroines and monsters, or even between good and bad. These binaries are restricted within the function of "Entertainment" still; go beyond that into various dimensions and interplays. On the other hand, they are either religious or artificial narratives with specific characteristics which are used for the sake of attaining a social goal; either "Divine or Educational" purposes that could be described as "function". Yet, most of these functions are only completed through repetition through narration and the invoking of these narratives in relation to the context in use. It means that one narrative can have multiple functions that are determined by the either explicit or implicit intentions of the invoker.

2. ALGERIAN MYTHOLOGIES

This part consists of the collection of regional myths, in addition to other famous narratives which exist in different regions such Mascara and Kabylia. It attempts to provide raw materials to start this endeavour of analysis. Etiologically, Algerian myths are stories narrated sometimes by youths and used some other times by elders and parents when unable to realise objectives that could be educational, or even objectives that are related to rituals. Recent myths are used in relation to the prohibition of some human inappropriate actions, and also linked to restraining behaviours and mostly kids.

Surprisingly, instead of using reasonable tools and other behaviours to prevent or restrain a social act, people tend to use and invoke myths for their effectiveness and speed. Therefore, myths exist strongly to realise social purposes that could create change in different situations such as,

1. INTRODUCTION

The conceptualisation on mythology is a long process that is not restricted to a sole time or place. However, scrutinising myths in general is determined by the accessibility to the culture, language and time in which these myths occur. This work is a cumbersome endeavour that may coincide with different analogies and hardships, in addition to the unavailability of the human and material resources or records. These narratives are the extrapolations of ancient oral chanting and recitations of what is considered by some people as an obsolete heritage which lies in oblivion and categorised as "apocryphal".

Moreover, the completion of this work was faced with the unavailability of Griots and storytellers who might recall old records that are linked to mythologies and legends. As well as, a shortage at the level of references and resources to provide us with evidences to trace back the origin of these myths. These references could also entail concrete written records, instead of being shallow apocryphal narratives residing in the "collective memory"[18]. Still, the absence of agreed references may cause the absence of originality and change mythical narratives in terms language and meanings. In addition to that, it provides us with different variations of a

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[18] Collective memory: is defined by the online oxford dictionary as, the memory of a group of people, passed from one generation to the next. Eviatar Zerubavel (2003) defines the collective memory as more than just an aggregate of individuals' personal memories, and such inevitably personal relief maps connot possibly capture what an entire nation. For example, *collectively* considers historically eventful or uneventful. To observe the social 'marking' of the past, we therefore need to examine the *social time lines* constructed by entire mnemonic communities. For that we must turn to unmistakably social sites of memory." Eviatar Zerubavel, *Time Maps: Collective Memory and the Social Shape of the Past* (Univ. of Chicago, 2003), 28.

وسائل لغوية كنظرية برونيسلاو مالينوسكي الذي فرق بين نوعين من الخرافة ' اتيولوجية و شارتار ' Etliogy vs Charter ' حيث تعتبر الأولى الاسطورة مجرد وسيلة للشرح الظواهر الطبيعية غير المعروفة أما الثانية فتنوه أن الخرافة قد تؤثر على المجتمع عبر الوسائل اللغوية اما ظاهرة او متخفية بين الاسطر .

كما انه يجب ان لا ننسى أن بعض النصوص التي تحتوي كراهية تجاه الذكر أو الأنثى قد تكون نتائج ما يسمى بصناعة الوحش او ما يقابلها بالانجليزية ' Monstrification techniques' حيث لا يمكن أن تظهر الا بعد ان يحلل الخطاب تحليلا مفصلا بالنظر الى وظيفة الخرافة، حيث أن معظم الخرافات التي تستعمل لضبط السلوك تحتوي مفردات قد تثير نوعا من التصادم بين الذكر و الانثى سواء في النصوص او في الوسط الذي قد تستدعى فيه،

كما لا يخفى أن الخرافات قد تستدعي لخدمة المستدعي و أغراضه من أهداف سوسيولوجية مبنية على شكل متغيرات ثنائية متعاكسة كما فسر ذلك المفكر جاك ديريدا حيث قال ان كل ما له علاقة باللغة يأتي على شكل ثنائيات متعاكسة ' Binary oppositions'، من بين تلك المتغيرات نجد, بطل/ وحش، خير/ شر، و اخيرا الذكر والأنثى سواء في النصوص الأدبية و الخرافية أو حتى الكلامية الشعر الملحون و غيره، التي توجد على مستوى الذاكرة المركبة للمجتمع

لذلك سنقوم في هذا العمل بتحليل المتغيرات التي قد تؤثر على العلاقة بين كثير من المتغيرات كما سيتم تحديد أماكن كيفية استقبال هاته الخرافات من طرف المستقبلين سواء كانوا من الطبقة المتعلمة أو الطبقة العادية و يتم من خلال ذلك معرفة اذا كان لهم إدراك بوظيفة الأسطورة المقترحة من طرف جوزيف كامبل او التي تحدثنا عنها، كما سيتم محاولة معرفة نوع الحوار واللغة المستعملة لقياس مدى حياديته او اذا ما كان له يهدف لتقوية الذكر او الانثى داخل الخرافة ثم المجتمع

في الاخيرا سنحاول إظهار بعض الخرافات التي ظهرت في الجزائر القديمة و كيف أثرت على مكانة الذكور والإناث في المجتمع و نرى كيف تؤثر الخرافة على واقعنا المعاش من خلال اللغة المستعملة، كمثال الخرافة الكوسمولوجية اشطار 'Ishtar' حيث اشتهرت عبادتها في المغرب القديم قبل قدوم المسيحية , حيث ان من عبدها من الذكور لقب ب Kalbim or او Garim ما يعني كلب او قطبينما لقب من عبدها من الإناث ب Ummashtarat او ما يسمى بالعلامات او اللاتي يعرفن كل شيء، حيث نلاحظ الفرق في المكانة بين الثنائيات من خلال العبارات المستعملة

narratives are invoked to depict female monsters and angry spirits, either to restraint behaviours for some people, or come to realise other functions related to invokers' contexts. Thus, narratives' functions will be pondered critically.

Accordingly, these binaries are reflected rigorously through language, where biased representations are pulled out of texts and sustained by blind agents, forming of women and men an opposed dichotomy, either empowering or disempowering one another. As a result, prologues of either misogynist or misandry contexts are created and perpetuated from ancient times to our present, forming new types of mythologies and shaping realities.

Keywords: Discourse Analysis, Mythology, Gender, Power, Functions, Algerian mythology, Monsters

ملخص

لقد صنف المفكر و الأديب في علوم الميثولوجيا جوزيف كامبل وظائف الخرافة الى اربع اجزاء كالتالي : كوزمولوجية ميستيكية، سوسيولوجية و اخيرا تربوية، من هذا التصنيف سيعتمد الباحث هاته الأصناف ليدرس ما إذا كانت تنطبق على الميثولوجيا او الخرافة الجزائرية، أم تتعداها الى وظائف اخرى متعلقة بضبط السلوك باستعمال الميتافيزيقا من اجل التخويف

تهدف هذه الدراسة إلى تفكيك لغة الأساطير، كما تهدف إلى جمع الحكايات من خرافات جزائرية في المنطقة الغربية سيدي بلعباس .بالاضافة الى مناطق اخرى، لغويا تلاحظ أن الأنثى في الخرافة تتميز دائما في هاته النصوص بمزايا أدنى من مزايا الرجل، حيث تأتي على شكل أرواح شريرة و وحوش، بالمقارنة مع الذكور الذين يصفهم كمخلوقات قوية تأتي على شكل الرجل الخارق. بينما الأنثى نادرا ما تأتي في دور المنقذ البطلة، باستثناء بعض الخرافات الخرافة القبائلية المعروفة / Tislit / أو عروس المطر. لطالما كانت اللغة منذ القدم ملكية ذكورية ' Androcentric property'، وبالتالي لطالما اعطت الاولوية للذكور و أبرزت أفكارهم، بالتالي استعمال بعض الأساليب التي إذا ما حللت لغويا نجدها قد تحتوي افكار كره للنساء التي قد تكون غير مقصودة اومتعمدة لكنها تعكس افكارا ذكورية ' Androcentric thoughts ' لا يمكن التعرف عليها الا باستعمال

The Role of Algerian Mythologies in Empowering Male/Female status: Deconstructing Monstrous narratives' functions and Language

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Abstract

This study aims to deconstruct the language of mythology. It also aims to investigate and collect Algerian mythological narratives such as tales and stories, where females are considered as monsters and subservient, in comparison to males who are depicted as powerful creatures. However, these females rarely appear as saviours or heroines, except for some narratives such as the example of */Tislit/* or the rain's bride. In this sense, these myths have not just existed; they were created and developed diachronically to represent a phallocentric cultural reality, hence projecting man's thoughts. These misogynist contexts we often see are not always intentional or deliberate, but reflect an androcentric culture forged by both men and women to fit a period of time. Yet, misandry was also there, and if not projected or strengthened, it was due to the power man had in the public space, what strengthened his status within his abode and encouraged opposition.

In this sense, from a feminist point of view and according to charter myth, gender changes are exposed through paralinguistic devices and manipulated by monstrification techniques and various functions. These changes are made in form of binaries such as: gods and goddesses, heroes/ heroines and monsters both males and females. Yet, most